

Museums Association of Namibia



Museum Education Handbook

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Contents

'Museums as Mirrors': An Introduction.	1
Workshop Programme.	2
Contact details of workshop participants.	5
Why do museum education?	9
The Internal Audit.	11
Case Studies: Putting a Museum in its Place	12
Our educational network.	16
A model letter for museums to send to schools.	17
The school curriculum and the museum.	18
Selected topics from Grade 10 syllabi. (History, English as a Second Language, Geography and Life Science).	19
Planning museum displays linked to the national curriculum.	27
Learning from objects.	30
Example: Obtaining information from objects.	31
Object observation poems.	32
How 'learner-friendly' is your museum? A checklist.	36
Museum Visit Student Activity Sheet.	38
Critical evaluation of museums: Two case studies.	40
Making your museum 'learner-friendly'.	43
Interactive Labels.	47

Worksheets and quizzes.	49
Educational spaces.	50
Museums and Education.	51
Writing a museum education policy: A summary.	54
The key components of a museum education policy.	56
A model museum education policy.	61
Tyne and Wear museum education policy.	65
Marketing museums to schools.	78
Outreach: Museum education programmes.	81
Museum Education Action Commitments	85

Cover photograph: *A display at the Ellis Island Museum in New York tells the story of a Chinese family who emigrated to America through family photographs, objects and extracts from oral history displayed in six old suitcases. The display suggests the idea of 'museum boxes' (containing objects and images) that might be used in schools to help bring histories to life.*

Museums as Mirrors: An Introduction.

It is generally argued that museums are - or should be - mirrors of society, its development and culture, both past and present. And what other social institution, if not museums, can properly fulfil this reflective role. Displays of artefacts supported by documentary testimony can help mediate and increase mutual understanding between groups and cultures? They can deal with local topics and approach broader questions by participating in communities which are becoming increasingly complex and diversified through increased interaction, developing relationships and diverse interest. And as they approach topics involving individuality, diversity, difference and interpretation museums become active institutions. They come to be recognized as socially necessary and as participants in the history of their communities. They become centres for promoting dialogue which face up to the tensions and contradictions inherent in social processes.

It is this complex and diverse nature of our communities which demands transformation, thus urging us to constantly review our programming of activities. If heritage centres are to be seen as truly public spaces transformation is inevitable. Transformation is taking place at our museums but at a very slow pace, which needs to speed up. There has not been much happening in terms of a paradigm shift from museums assuming their traditional role of being, primarily, institutions for collecting and researching to institutions of public interaction and engagement.

To make our museums as relevant as possible to their respective communities; education must be seen as one of our core functions. Thus, museums should see the development and implementation of educational programs as one of their most essential tasks. As most museums do not have all the necessary tools or resources, establishing networks with relevant partner institutions is of utmost importance.

The Museums Association of Namibia is committed to developing museums to their full potential thus answering to the needs of their complex, and increasingly diverse, communities. This hand book is primarily designed to bridge the space between the School Curriculum and the national commitment to 'Life Long Learning' and the museum as an Educational Resource Centre. It is hoped that museums will find a way to make this manual a working document as this is a 'workshopped' product based on the collective input of the participants.

W. Axaro Thaniseb
Chairman: MAN

Museum Education Training Workshop (Tsumeb, 16th-19th May 2005)

Facilitators:

Dr Jeremy Silvester
(Project Planning and Training Officer,
Museums Association of Namibia)

and

Mr Werner Thaniseb
(Education Officer, National Museum of Namibia)

Programme

Venue: Nomtsoub Community Hall - Tsumeb

Monday, 16th May

Day One: The Internal Audit.

8.00 Welcome

8.10 Introduction to the workshop

8.20 Why do Museum Education?

9.30 Our Collection.

10.00 Features of our Area (The Historic Environment and the Museum)

11.20 TEA

11.40 Our Network.

12.30 LUNCH

13.30 The School Curriculum and the Museum

15.20 TEA

15.40 Practical 1. Possible Topics for Educational Displays.
(Three ideas and reasons why each chosen)

16.30 Evaluation

17.00 End of Day 1

Tuesday, 17th May

Day Two: Museums for 'Education for All'.

8.00 Housekeeping

8.10 'How Learner Friendly Is Our Museum?': A Checklist

9.10 Learning from Objects

Practical 2.

11.20 TEA

11.40 Interactive Labels

12.00 Worksheets and Quizzes.

13.30 LUNCH

14.30 Educational Spaces

14.50 Setting of Exercise

15.20 TEA

16.00 Visit to Tsumeb Museum

17.00 End of Day 2

Wednesday, 18th May

Day Three: Making an Education Policy for our Museum.

8.00 Housekeeping

8.10 Why have an Education Policy for the Museum?

8.50 Museums and Education: Group Exercise

11.20 TEA

11.40 What should be in the Education Policy of a Museum (Key Sections)?

12.30 LUNCH

13.30 Definitions

14.20 Critical Consideration of a Model Educational Policy.

15.00 Marketing Museums to Schools

15.20 TEA

15.40 Setting of Exercise

16.00 Visit to the Tsumeb Cultural Village Museum

17.00 End of Day 3

Thursday, 19th May

Day Four: Museum Education Outreach

8.00 Housekeeping

8.10 Programming:

- Open Days
- School Clubs
- Exhibitions in Public Spaces
- Museum Boxes
- Internet Resources

9.20 Presentations of Educational Worksheet or Educational Display.

11.20 TEA

11.40 Presentations of Educational Worksheet or Educational Display. (Con.)

12.30 Action Commitment:

- Our Educational Goals (Set 5 Objectives for Each Museum)

13.00 LUNCH

14.00 Close of Workshop

Workshop Participants

The Museums Association of Namibia believes strongly that our strength lies in the human resources of our membership and in working partnerships between our members and member organisations. We are therefore providing the contact details of the participants who took part in the Museum Education Training Workshop and would encourage anyone planning to establish a Museum Education Working Group in their museum to contact participants who are based in their area for advice and support. We also believe that all the participants should be recognized as their ideas and comments have provided material that has been incorporated into this handbook as case studies. The handbook that you are now reading has been thoroughly 'workshopped' and has benefited from the knowledge and experience of all those who participated in the workshop. The workshop was attended by fifteen participants and two facilitators whose names and contact details are as follows:

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Why Do Museum Education ?

When we talk to the curators and workers at museums, heritage sites and cultural centres in Namibia many have good reasons why they don't have either a policy or a plan to use their sites as educational resources. If you do not yet have an educational policy or plan why do you think this is ? Some of the most common excuses given for this inactivity are as follows:

We are not teachers and don't have the necessary skills to be educators.

We are too busy looking after our collection and don't have time to other work.

We have a responsibility to look after the objects in our collection. Groups of learners will be difficult to control and might increase the risk that artifacts get lost or damaged.

However we believe that there are, at least, five good reasons why museum education is important and beneficial to a museum.

1. Education is recognized internationally as one of the key functions of a museum. A museum is not just a very large cupboard for storing things, it aims to communicate and encourage visitors to think. The International Council of Museums defines a museum as follows:

“A museum is a permanent non-profit institution in the service of society and its development which collects, conserves, researches, and interprets for **purposes of study, education and enjoyment**, material evidence of people and their environment.”

The purpose of collecting objects ('material culture') is described as being to give pleasure to visitors, but also to help them to study and to support education. If museums do not take this role seriously than they are not fulfilling one of the central duties.

2. Educational programmes and projects will help raise the profile of the museum locally and help ensure that the museum obtains continuing political and financial assistance from its local supporters.
3. Museum education can attract support from external partners and potential donors.
4. Museum education programmes will increase the number of visitors coming to a museum. It can provide a means to 'target' particular audiences who might not be making use of the museum at present and thus broaden the range of audiences who make use of the museum.

5. Educational programmes can motivate staff and encourage volunteers to get involved with the museum. It can help the museum to form working relationships and partnerships with local schools and other stakeholders and thus strengthen its profile in the community.

The point that should be emphasised is that 'Museum Education' should not really be seen as something that is a separate element of a museum's work. Education should rather be seen as a central purpose of the museum and one that should help shape all aspects of a museum's work – including subjects such as the writing of labels, the selection of exhibition topics and collection priorities.

Where Do We Begin ? The Internal Audit

Once a museum has decided that it wants to introduce or expand 'Museum Education' the most common question is 'where do we begin?'. The simple answer is that you should realise that you are not starting from scratch. You already have a lot of strengths – and these need to be considered in three areas: collections, location and networks. We call your evaluation of the strengths that you already have an 'internal audit'. So, like a book-keeper, it is useful to make a list of your 'assets' in each of these three key areas.

- 1) **Collections.** What objects and/or cultural skills do you have available at the museum ? In order to focus your mind, make a list of five objects or skills that you have available which you think might have the potential to form the basis for an educational display, performance or activity.
- 2) **Location.** One of the things that makes your museum unique is its location. A museum may not always reflect the history, economic activity or environment of the town or region in which it is located in its collections and displays. However, one should think about the features that make your town and/or region unique as these might be subjects which could form the basis for a new educational display or activity. Once again, in order to focus your mind, we would like you to think of five features that you think are distinctive of the area/region in which your museum is located.
- 3) **Our Network.** One of the most important ingredients in organising a successful educational programme is the involvement of enthusiastic local partners. The first step is therefore to make a list of local schools and educational institutions that might participate in events. We would like you to take this opportunity to make a list of schools with their contact details. If possible, you should try to identify individual teachers at each school who are interested in getting involved. We have provided a model letter that you might be able to use or adapt to help you make contact or you might already have the names of some teachers. This list is the start of your 'Museum Education Network' and should be updated and expanded after the workshop.

Case Studies : Putting a Museum in its Place.

At the training workshop participants split into small groups that focused on each of the museums/cultural centres represented. The first task was for the groups to identify five resources at each museum that they felt could provide a focus for an educational activity/event in the future. Museums were encouraged to think about the main items in their collection and objects which might be used to illustrate a historical, scientific or environmental point. For example, a rock sample display might be used to explain some principles of geology and the different ways in which rocks are formed, whilst an old gun might be used to explain aspects of physics, engineering and chemistry as well as history!

The second task was for the participants from each place represented at the workshop to think in regional terms and to identify three sites in the surrounding area that they might link to an educational activity/event. Regional museums should try to emphasize the original features of their region and act as showcases for their regions. Museums could make the most of local knowledge to produce displays that featured a site in their region. Such displays not only add a local flavour to subjects on the national curriculum for learners, but can also travel to other museums and be used to help promote the region in other parts of Namibia.

Outjo Museum & the Hai//om Cultural Centre.

Skeleton Coast Park – It was noted that exhibitions could cover topics such as the biodiversity found in the park, the clay castles or turtle breeding.

Regional Rock Art Sites – The Kunene Region is rich in rock art, but sites are scattered over a wide area. An educational display could be produced that showed drawings of some of the regional rock art and encouraged learners to think about its possible meaning.

Etosha – It was suggested that displays could be run that focused on particular animals that visitors might see if they visit Etosha Park or that reveal the historical and cultural significance of the Etosha area to local communities.

Tsumeb Museum and Cultural Village.

Oshikoto and Guinas Lakes - It was believed that there was a small section in the museum dealing with the lakes, but, if so, that it could be expanded with information to give a geological explanation of their formation and the way in which fish reached the lake and have adapted to the environment.

Tsintsabis – The area has been used as a settlement area for San communities and it was suggested that one or two representatives of these communities could be involved in

discussing with learners the meaning of artifacts and also to explain the way that they farm today and the challenges that their community faces.

Oshivelo – The former ‘gateway’ to ‘Ovamboland’ lies in Oshikoto Region and remains symbolic to many people of the injustices of the migrant worker system as it served as a security and check point for workers as they left and returned. It also relates to the veterinary controls that consisted of the ‘Red Line’ and could thus be used to illustrate discussions about disease and disease controls.

Warmbad Museum.

Blydeverwacht Plateau. Located about 30-40km from Warmbad, the plateau was the base where the Afrikaner community were based when they first moved into what is now Namibia before moving to the Windhoek area where Jonker Afrikaner established his authority over a large area. A display about the site could be used to discuss archaeology and the ways in which history ‘beyond living memory’ can be recovered.

Sandfontein. The scene of battles between Abraham Morris and the Germans and of the initial German defeat of an invading force from South Africa during World War One. Can be used to provide a local perspective on these events to learners.

The Bondelswarts Scouts’ Hill. This hill a short walk from the town is linked to an oral tradition about the settling of the Bondelswarts at Warmbad. A display about the hill could be used to lead to a discussion about oral traditions and stories that have been passed down from earlier generations and to encourage learners’ creative writing.

Keetmanshoop Museum.

The Naute Dam. The area around the dam is known for the pottery remains that can be found there and used to discuss the early history of the region and country. Whilst the dam itself and the salt pans could be used as examples to discuss geographical subjects such as rainfall patterns and Namibia’s natural resources.

Tseib Fountain. The fountain is the reason why people settled in Keetmanshoop and this local example can be used to explain early settlements and discussions about why towns developed in particular places in Namibia.

The Old Pass Office. One of the central features of the apartheid system was the control of movement. A display about the local pass office could be linked to an oral history project about the rules that used to control peoples’ movement, job opportunities and living places in the region.

Otjiwarongo Heritage Explorium.

Okorusu Fluorspar Mine. The mine is a significant economic player in the region and could be approached as a possible partner to help produce an educational display about the mining, processing and uses of fluorspar and to explain its chemical properties.

The Rare and Endangered Species Trust (R.E.S.T). An NGO based in the region that works especially with vultures that are under threat of extinction. The museum could work with the Trust and local schools to produce an educational display that features the work of the Trust, but also considers wider issues about ecology and conservation.

Dinosaur Tracks. The tracks are millions of years old, but located on a private farm – Otjihinaparero and, therefore are not easily accessible. An educational display could use the local traces of our huge ancient ancestors as an opportunity to explain about the history of the planet and the relative shortness of human history.

Omaruru Heritage Council.

Etemba Rock Art and Archaeological Sites. An educational display could be used to explain the significance of these important regional sites.

The Franke Tower. The tower is a national monument and featured in one of the first encounters of the 1904 war. An educational tour or display could use the tower as a starting point for a wider discussion of the 1904-1908 war. The tower could also be used as a working example to be measured and surveyed and for mathematic calculations.

The Rhenish Mission Church. The church can used as a starting point to discuss the history of the town, but also to discuss religious beliefs and the ways in which Christian beliefs are represented in the symbolism that can be found in the church and how these beliefs differed from the beliefs that people held before the arrival of Christian missionaries.

Walvis Bay Museum.

Pelican Point. The point has a lighthouse and an educational display might explain the way in which a lighthouse works, how far light can be seen at night etc. The display might also be linked to the history of shipwrecks along this stretch of coast and information about the principles which enabled ships to navigate their way across the ocean. The site is also a seal breeding area and this could also form a theme for an educational display about the life cycle of seals and the economic uses made of seals. Seals might also be used as an example to discuss the debate over 'animal rights' and to encourage learners to debate or write an argumentative piece about this issue.

Bird (Guano) Island. Guano played an important part in the early economic history of coastal Namibia. However, an educational display could also discuss the chemical composition of guano and the reasons why it provided such a good source of fertilizer and helped stimulate growth in plants.

Sandwich Harbour. An educational display could showcase this bay as the 'first harbour' in Namibia and therefore an important site in the Namibian version of the earliest encounters between European travelers and Africans. Today it is a 'conservation area' and a display could also be used to discuss the definition of 'conservation' and the reasons why it is seen as a priority in Namibia today.

Nakambale Museum.

Oniipa. A display about the site of the church printing press could be used to explain the process of printing and also to relate the role of the church in the liberation struggle (as prescribed on the Grade 10 history syllabus). The site is also believed to have been the location of the first western style hospital in northern Namibia (from 1908) and an educational display might use this fact to discuss the history of disease and medicine in the region.

Omandongo. The museum at Olukonda is found at the site of the former mission station and has been the scene of many Christian weddings. An educational display might discuss the site of traditional weddings in the area (which were meant to take place in the realm of a circumcised king) and use this to discuss religious beliefs and cultural differences.

Ondangua. The offices of SWANLA, the organization that recruited migrant labour for the former Police Zone were found here and the link could be used to develop an educational oral history project with local school History Clubs about the impact of the migrant labour system on families in northern Namibia.

Our Educational Network

Every museum should try to establish an educational network with personal (individual names) contacts in schools and educational facilities in their Region and area that are most likely to visit the museum. On this page we provide a checklist that you may photocopy and fill in to help establish your local network. It is useful to know the names and contact details of all the people listed here so that you can create a mailing/contact list which can be used when planning/advertising particular educational events.

Of course, there are other people who might also be interested in becoming involved, such as students (from the University of Namibia and other institutions) during the vacations. The Museum Education Network you establish should include everyone who is interested and involved at the local level. If you do a major event you might even like to invite people from the educational sector at the national level (perhaps to judge an event). For each entry on your network list you should provide as much contact information as possible – name(s), postal address, telephone, fax, cell phone, email etc.

Regional Director of Education.

Cultural Officer(s).

School Inspector(s).

Teachers Resource Centre.

Higher Education Teaching Institutes.

Schools.

Principals.

History Teachers (with grades taught)

Geography Teachers (with grades taught)

English Teachers (with grades taught)

Science Teachers (with grades taught)

A Model Letter for Museums to send to Schools

It is suggested that a letter should be sent to school principals, but that it is preferable to have previously made an appointment with and to have met the Regional Director of Education in order to explain your plans and programmes and to obtain the support of the Director. Remember that one might also be able to speak to a group of teachers together if there are training sessions planned at the regional level at a Teachers Resource Centre or other institution. The main body of the text of the letter that could be sent to principals might read as follows:

Dear Mrs. Kalinga,

I am writing in my capacity as the curator of the XXXX Museum. We have recently decided that we would like to expand our work with local schools and I am therefore writing to you for two reasons.

1. Museum Education Working Group. We are currently planning a programme of educational activities and events for the next twelve months and would very much like to involve local teachers in the planning and preparation of these events. We have therefore established the 'XXXX Museum Education Working Group'. The Group will plan a programme of educational events and materials (such as worksheets) that can be used by learners when they visit our museum. We would be very grateful if you could inform your staff about the Working Group and ask any of them who might be interested in joining the Group to phone me on XXXX or to contact me at the museum.

2. Educational Events. We are already planning two or three educational events over the coming months and I would like to take this opportunity to inform you of these so that you can pass the information on to your staff and make any necessary plans for your learners to participate in these events. [INSERT HERE DETAILS OF PLANNED EVENTS].

We are very keen to make stronger links between our museum and your school and I would very much like to make an appointment to speak personally to you and to inform you in more detail about our future plans. I look forward to hearing from you soon.

Yours sincerely,

XXXX

The School Curriculum and the Museum

If teachers are going to see the museum as an educational resource it is important to make it clear how a particular display or event at the museum will fit into the curriculum. Indeed it is important to know which Grade are working on a particular subject so that you can make a display or event suitable for that particular age group and also to know which classes and teachers will be most likely to be interested in a particular subject. Teachers are much more likely to bring their learners to the museum if they can see a direct educational link between what the learners will see and the subjects they are studying in the classroom.

At the end of this handbook you will find (in Appendix One) an extract from a teachers support booklet from the British Museum. The extract is headed 'For teachers. No more worksheets!' It is advertising a number of 'Museum Explorer Packs' which can be used by teachers with their learners so that they obtain the maximum educational benefit from their visit to a particular exhibition. Of course the British Museum has a lot of money to produce such educational materials to support school visits. However, the point that should be noted is that the booklet clearly indicates the subject areas that each pack/exhibition can be linked to. For example, the exhibition on 'Materials of ancient Egypt' is highlighted as linking to both the History and the Science curriculum.

If museums are going to make new educational exhibitions or educational materials to support existing objects on display it would be useful if they were able to make direct links with subjects on the National Curriculum in Namibia. The organisation that is responsible for the syllabi in the different subject areas for each grade is the National Institute for Educational Development. If museums wish to obtain copies of the syllabi than they can write to NIED, P/Bag 2034, Okahandja. NIED can be contacted by telephone on (062) 502446; by fax on (062) 502613 or by email on nrooi@nied.edu.na. NIED is currently also in the process of putting outlines and guides to all the different subject syllabi on their web page which can be accessed on the internet at <http://www.nied.edu.na>

The syllabi outlines provide quite a lot of detail about the topics to be covered. For example, the syllabi for Grade 10 History covers 31 pages. If you look through the syllabi you should be able to identify topics where the collections and knowledge held at your museum could be used to help learners gain a better understanding of a topic. A number of topics from various syllabi have been picked out as examples in the following pages. Think about ways in which you might organise a display, an event or highlight particular artefacts in your museum that might be linked to some of the topics being covered in the Grade 10 syllabus.

Selected Topics from the Grade 10 History Syllabus

Topic	Learning Objectives	Basic Competencies
<i>The development of Namibian Nationalism</i>	Understand that nationalist movements in Namibia started to fight for the liberation of Namibia	<p>Define 'nationalist' activities.</p> <p>Describe the earliest nationalist activities.</p> <p>Describe the role played by Andimba Toivo ya Toivo in the formation of the earliest nationalist movements.</p>
<i>The Ovamboland People's Organisation</i>	Understand that the initial aim of OPO was to improve the conditions of life for contract workers	<p>Explain what the contract labour system was.</p> <p>Explain how the contract labour system damaged these people's family life and living standards.</p> <p>Describe the way in which men were recruited by SWANLA.</p> <p>Give reasons for the establishment of OPO.</p> <p>List the founding members of OPO.</p> <p>Explain the role Sam Nujoma played in the forming of OPO and how this organisation helped to organise strikes.</p>
<i>Apartheid in Namibia</i>	Know that the South African racial policies were introduced in Namibia.	Explain why the South African government decided to set up ethnically

	<p>Understand how ethnically separate authorities and African homelands were set up.</p> <p>Understand the segregation policy according to the Odendaal Report</p>	<p>separate 'homelands'.</p> <p>Explain what the Odendaal Plan was.</p> <p>List the economic and political recommendations made by the Odendaal report.</p> <p>Outline the implications of the Odendaal Plan on the population distribution of Namibia.</p> <p>Describe the criticism against the Odendaal Plan</p>
<i>The Election of 1989</i>	<p>Understand that the 1989 election brought about Namibia's independence in which all political parties took part</p>	<p>Name the parties which took part in the election.</p> <p>Name the parties and the number of seats they won in the Constituent Assembly.</p>
<i>Position of Women</i>	<p>Understand the position of women according to the Namibian Constitution</p>	<p>Describe the position of women in their cultures taking the following as a basis:</p> <p>Their position in the family.</p> <p>Their position in society.</p>

Selected Topics from the Grades 8-10 English as a Second Language Syllabus

Skills	Learning Objectives	Basic Competencies
<i>Reading</i>	Identify the author's intention and bias in selected texts.	Distinguish between fact and opinion. Identify the purpose of a text.
	Read to extract information and ideas	Use information to: - make notes and summaries - write continuous prose - make an oral report
	Read and respond to poems, plays, novels and stories	Respond actively to key aspects of texts, such as: - broad content - plot - sequence of events - main theme/story line - characters and relationships - actions and consequences.
	Interpret graphic material correctly such as: line graphs, tables, maps, charts, bar charts etc.	Learners should be able to: - find relevant information from graphic material - transfer information to and from graphic material - draw conclusions from graphic material.
<i>Speaking</i>	Demonstrate some of the basic principles of presentation to small audiences	Speak from notes Use eye contact Project voices Pronounce clearly Use slang or jargon appropriately

<i>Writing Skills</i>	Co-operate with others on pair/group writing tasks	Brainstorm ideas together. Sequence ideas Draft, edit and redraft work.
	Respond to questions effectively in writing	Write clear answers to comprehension questions on reading/listening texts Demonstrate correct topic interpretation. Write in a style appropriate to the purpose and audience.

Selected Topics from the Grade 10 Life Science Syllabus

Themes and Topics	Learning Objectives	Basic Competencies
<i>Littering and water pollution in Namibia</i>	<p>Study Namibian examples of littering and water pollution.</p> <p>Study Namibian examples of pollution by toxic substances.</p>	<p>Describe and discuss the causes and negative effects of littering and water pollution on the people and the environment.</p> <p>Suggest preventative measures for littering and water pollution.</p> <p>Identify the effects that toxic substances, such as pesticides (DDT and dieldrin) and radioactive substances, may have on living organisms.</p>
<i>Depletion of the ozone layer</i>	<p>Discuss the role and importance of the ozone layer to living organisms.</p> <p>Recognise the CFCs deplete the ozone and identify human activities which release CFCs.</p> <p>Discuss how the use and release of CFCs can be reduced.</p>	<p>Describe the ozone layer and explain its importance in protecting organisms.</p> <p>Explain how CFCs deplete the ozone layer.</p> <p>List the most important human activities that release CFCs.</p> <p>Give examples of methods to reduce the use and release of CFCs.</p>
<i>Nutrition</i>	<p>Recognise the characteristics of the main categories of nutrients and discuss their functions in the body.</p> <p>Investigate the nutritional value of the most common food items to determine food items rich in carbohydrates, proteins and fats.</p> <p>Understand how to divide food in three different food groups and plan a balanced</p>	<p>Describe and explain the main functions of different nutrients (carbohydrates, proteins, fats, vitamins and mineral salts) as well as the role of water and fibres.</p> <p>List foods which are rich in specific nutrients.</p> <p>Analyse food composition tables and food labels.</p> <p>Identify and explain which</p>

	<p>diet for people of different age and sex performing same or different activities.</p> <p>Become aware of the relationship between nutrition and health.</p>	<p>foods are the main sources of the different nutrients.</p> <p>Identify and work out a diet required by people of different age and sex performing the same or different activities.</p> <p>Explain why people of different age and sex have different energy requirements.</p> <p>Identify and discuss problems related to not eating the right amount of food including underweight and overweight.</p>
<i>STDs including AIDS</i>	<p>Describe the transmission, symptoms, effects and treatment of common sexually transmitted diseases (STDs) in Namibia</p> <p>Describe the ways of transmission of the HIV virus and the development of AIDS.</p> <p>Discuss ways of preventing the transmission of STDs and HIV.</p> <p>Realise that different attitudes towards HIV positive persons and AIDS patients exist.</p> <p>Consider problems of HIV positive persons and AIDS patients.</p>	<p>Explain the transmission, symptoms, effects and treatments of common sexually transmitted diseases.</p> <p>State and discuss different ways of HIV transmission.</p> <p>Explain the development of HIV infection into AIDS.</p> <p>Suggest ways to prevent the transmission of STDs and HIV infection.</p> <p>Identify and discuss different attitudes towards HIV positive persons and AIDS patients.</p> <p>Discuss the social problems and sexual responsibilities of HIV infected persons.</p>

Selected Topics from the Grade 10 Geography Syllabus

Topic	Learning Objectives	Basic Competencies
<i>Revision and further development of mapwork skills</i>	Revise the mapwork done in Grades 8 and 9.	<p>Learners should be able to:</p> <ul style="list-style-type: none"> - Interpret maps reflecting human and physical aspects. - Calculate distance on maps with a variety of scales. - Interpret contour maps representing a variety of landforms - Determine location in degrees, minutes and seconds. - Obtain geographical information from horizontal and oblique photographs.
<i>Weathering (External Forces)</i>	Recognise the Difference between weathering and erosion.	<p>Distinguish between weathering and erosion.</p> <p>Name agents of:</p> <p>a) weathering</p> <p>b) erosion</p> <p>Identify agents of weathering and erosion from stimulus material eg. Photographs etc.</p>
<i>Namibia</i>	Obtain an overview of Namibia concerning the physical features and economic features.	<p>Locate its position on the world map.</p> <p>Identify on a map its neighbouring states.</p> <p>Give its size and draw its shape.</p> <p>Identify various features on</p>

		<p>a map, such as the Etosha Basin and the Swakop River.</p> <p>Discuss at least one crop-farming activity:</p> <ul style="list-style-type: none"> - mahango - maize <p>Discuss at least one stock-farming activity:</p> <ul style="list-style-type: none"> - beef cattle - karakul sheep <p>In terms of fishing (Atlantic):</p> <ol style="list-style-type: none"> a) name the types of fish that are caught. b) describe the economic importance of fishing. <p>Discuss at least one of the following minerals:</p> <ul style="list-style-type: none"> - diamonds - uranium. <p>In terms of tourism:</p> <ol style="list-style-type: none"> a) list popular tourist attractions. b) identify them on a map.
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Planning Museum Displays linked to the National Curriculum.

In order to think about ways in which the resources available in regional museums and the local sites in each region might be used as springboards to support particular objectives on the national curriculum the workshop participants were divided into three groups (covering the southern, central and northern regions of Namibia) and each given some extracts from the syllabi for different subjects. Each group was then tasked to read through the themes and carry out a brief exercise in which they would be asked to propose ways in which they might link the themes that they had been presented with to material available to them in museums in their regions and/or through links with other institutions and sites in their regions.

The aim of the exercise was to demonstrate the way in which a small 'Education Working Group' (that brings together the knowledge and skills of interested teachers and local museum workers) can quickly develop an idea for a display or activity that can directly support the subjects being taught in local schools.

The Southern Namibian Group: Grade 10 Geography.

The group decided that they would propose the construction of an exhibition that linked local industries to the theme of an overview of Namibia's economic resources.

It was proposed that such an exhibition might start with an inflatable globe that could be used to show learners where Namibia was located in relation to other countries in the world. After this learners could be presented with a map of Namibia which could be used to point out all the places that are featured in the exhibition. It was suggested that places in the south might then be used to illustrate the main economic sectors in Namibia.

A local farm could be chosen to illustrate livestock farming (possibly karakul). Luderitz could be used to illustrate the fishing industry and the regional speciality of crayfish and it was suggested that a local fishing company such as Dias and Pescanova might be asked for assistance with this section of the exhibition. The diamond companies could be asked for assistance to provide information about the way in which diamonds are mined and to support the production of worksheets and other materials that could be used by teachers. One or two local sites (such as the Fish River Canyon or Kolmanskoppe) could be used as case studies for the discussion of tourism.

The Central Namibian Group: Grade 10 Life Sciences.

The group decided that they would propose working as a consortium of four museums in different regions that would aim to develop materials that could be shared by all four museums to increase awareness and provide educational support for teaching about HIV/AIDS. The group's proposal had a number of different components:

- * School groups would be encouraged to work with Government statistics to draw maps and make graphs showing the rates of HIV infection in their regions.
- * Materials would be gathered from Government Ministries and NGOs and made available in museum 'reading corners' so that people could obtain information privately and confidentially.
- * The museums would try to obtain educational posters which could be displayed and distributed further.
- * Museums would try to provide a computer with internet access for visitors and information about reputable internet sites where people can find more information and the answers to questions that they might have about HIV/AIDS. The relevant Government Ministries would be asked for its recommendations on this.
- * A museum display would be developed that encouraged debate about the role of women in society and their rights to control over their own bodies.
- * Support would be sought for an essay competition in each region in which Grade 11 and 12 learners would be asked to write about the impact of HIV/AIDS on their communities.
- * A display would be developed about nutrition and giving practical advice about a healthy diet for HIV positive people.

The Northern Namibian Group: Grade 10 History

The group decided to focus on the theme of the factors that led to the rise of Namibian nationalism and the formation of the Ovamboland People's Organisation. The group decided that it would like to adopt a cross-curricular approach and felt that the theme should be directly linked to the impact of the migrant labour system on northern Namibia.

The group felt that learners visiting an educational exhibition on this theme might be invited to try and write their own definitions of 'nationalism' or that this might be done as an activity by teachers before they brought their learners to the exhibition. It was suggested that learners might be asked to carry out an oral history project about the experiences of elders in their own families in the migrant labour system and to ask them about the problems that the system caused.

The museums might then display some of the stories written by the learners based on these interviews. It was suggested that a photograph of early migrant workers carrying a pole with the mahangu and water that they needed for their journey could be placed next to a replica of the pole which learners could try to lift in order to get some impression of the hardships early migrant workers had to go through to reach the recruitment centres. Photographs of some of the early political leaders in the region might be displayed and, if possible, documents and materials from the early nationalist organisations (such as membership cards, publicity material or newspaper/archival coverage of early activities).

Cross-Curricular Activities

One of the most useful things about museum education is that it can be a good way to encourage cross-curricular co-operation within a school. If a Museum Education Working Group contains teachers from a variety of disciplines then they will often be able to come up with imaginative ideas to use one display to explore a number of different subjects. For example, teachers of different subjects might be interested in different issues relating to a display about the former migrant labour system. For example:

History.	When did the contract labour system start and what memories do people still have of it?
Geography.	What regions did contract workers come from and where did they work ?
Mathematics.	If a bicycle cost a certain sum of money and a worker could save so much a month, how many months would it have taken to save enough money to buy a bicycle ? Etc.
Social Sciences.	What was the social impact of the absence of many men from their communities for long period of time ?
Languages.	Listen to people describing their memories of the contract labour system and then write a story about a family and their experiences (it could be a true story or fiction).

For museum curators an awareness of the questions that would interest different subject teachers can assist them when planning the contents of a display to ensure that it has cross-curricular appeal.

Learning from Objects

The main things to think about	Some further questions to ask	Things found out through looking	Things to be researched
Physical Features What does it look and feel like ?	What colour is it ? What does it smell like? What does it sound like? What is it made of? Is it natural or a manufactured substance? Is the object complete? Has it been altered, adapted, mended? Is it worn?		
Construction How was it made?	Is it handmade or machine-made? Was it made in a mould or in pieces? How has it been fixed together?		
Function What was it made for?	How has the object been used? Has the use changed?		
Design Is it well designed?	Does it do the job it was intended to do well? Were the best materials used? How is it decorated? Do you like the way it looks? Would other people like it?		
Value What is it worth?	To the people who made it? To the people who used it? To the people who keep it? To you? To a bank? To a museum?		

* Worksheet adapted from Gail Durban, Susan Morris and Sue Wilkinson, A Teacher's Guide to Learning from Objects (1990).

Example of Obtaining Information from Observation.

The following is an example of the amount of information that can be obtained from simply looking at an object. It shows the extent to which observation can be used to try to work out what an object is made from, what it was used for and what value it might have. The exercise encourages learners to make careful observations and measurements, to use their powers of logic and reasoning and to make use of their imaginations.

Object Observation Poems

The participants at the workshop were divided into four teams and used an object observation worksheet as a practical exercise. Afterwards they were encouraged to write a poem about the object that they had been looking at. If you design a worksheet or an activity for learners it is often a good idea to try it out yourself or on some friends before asking the learners to do the task. Here are the poems that the teams at the workshop came up with. In a classroom situation you might ask learners to work out for themselves which descriptive poem goes with which object.

Omakiba

(Anneke Blizzard and her team)

Hide red as berries
Buttons smooth as yoghurt
Made with nature's goodness
And beauty.

Wealth of a family
Worn with pride
By smiling women
Knowing its history

Tradition and culture
Being preserved
For generations
Still to exist.



Calabash, Calabash. Who Are You?

(Rezell Louw and her team)

If it doesn't rain
You don't grow well
But when comes plenty
We got hold of you
Pick you from Mother Nature
Who doesn't complain at all
Because she knows
You will be put to good use.

Calabash, Calabash. Who are You ?

KKKKKKaSSSSaaa
Not an instrument . . . ?
PRRRRRRRRRR
Not a milk container . . . ?
Not a spoon . . . ?
Decorated.
A Perfume Container.
Oh! So that's what you are.

But suddenly on the shelf.
Performing silently
As a tourist's souvenir.
She picks you up
Takes you to another world
Where you don't belong
And will never be understood!



The Sign and the Seal

(Antoinette Mostert and her team)

At the Holy Fire
I was put around you
I am the sign
And you are the seal
I am the wind
And you are the melody

I am the earth
And you are the water
Divided we cannot be
Together we are one.

Behold my dear
The ancestors called
For you to pass from
Age to age.



!Guitsi

(Martha Strauss and her team)

Ping, peng, pong, pong
Wieble, wobble, wong
What is the song?
Baby wriggles her feet
Mum is in the front of the fleet
San Dads are hunting for food
And boys will go out on foot.
While everyone is listening to the !guitsi.



How Learner Friendly Is Our Museum ? A Check List

Name of Museum:

	Yes, No, N/a	Remedy (s,m/l term)
Is there a discount fee or free entrance for learners ?		
Does the museum have an annual Open Day?		
Does the museum distribute a leaflet to schools advertising the museum, opening times and events ?		
Are displays low enough for small children to see ?		
Is there room to move with a pram or buggie around the museum ?		
Are there any objects on display that are dangerous to young children ?		
Are there any worksheets available for children to complete ?		
Are labels and captions written in words that are understandable to learners?		

Is there enough information in displays for teachers/parents to explain the exhibits to children ?		
Are there things for children to do ?		
Does the museum have an Education Committee ?		
Does the museum have an Educational Policy ?		
Does the museum organise a programme of public lectures and film shows ?		
Does the museum have a separate ('hands on') educational collection and/or 'Discovery Space'?		
Does the museum have 'museum boxes' which can be taken into schools?		
Does the museum ever organise displays in public spaces outside the museum ?		
Does the museum support local school clubs ?		

Museum Visit Student Activity Sheet

To be completed by each learner prior, during and directly after a visit to a museum.

Before the Visit

Name of museum: _____

Name of learner: _____

Date of visit: _____

Write down your expectations for the visit (what do you think you will see and learn about at the museum ?)

During the Visit

Make a drawing of an object, photograph or image that you found particularly interesting at the museum (use a separate sheet of paper for this)

Write down three of the themes that are covered by the museum.

1.

2.

3.

Write down the three most interesting pieces of information that you discovered during your visit to the museum.

1.

2.

3.

After the Visit

What section of the museum did you like the most and which section of the museum did you like the least ? Can you explain why ?

Most: _____

Least: _____

If you were the curator of the museum what changes would you make to the museum ?
Would you like to add any new displays ? If so, what would they be about ?

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Critical Evaluations of Museums: Two Case Studies

Museums are encouraged to conduct a critical evaluation of their displays and activities in order to assist them to come up with a list of recommendations about ways in which these could be improved to be more 'learner friendly'. As the training workshop took place in Tsumeb the participants went on site visits (on separate days) to the Tsumeb Museum and Tsumeb Cultural Village and were encouraged to suggest ways in which both sites could be made more 'learner friendly'. The focus on these two sites does not mean in any way that they are particularly deserving of criticism, but to provide an example of the type of points that might emerge during a critical evaluation.

Case Study 1: Tsumeb Museum.

The participants noted several positive points about the Tsumeb Museum. It was particularly noted that the museum had a clear policy on entrance fees to encourage learners to visit the museum. Whilst adults paid a N\$10 entrance fee, learners were admitted for 40c (or occasionally for free). It was also noted that the museum had an extremely interesting collection with objects and photographs that could help bring local history and culture to life for learners. A number of suggestions for possible improvements were made by the participants:

1. **Ethnology.** It was suggested that the ethnographic displays might include more evidence that culture is dynamic and that cultural practices, clothing and rituals have changed over time and that local communities and learners might be involved in discussions about the different traditions on display. In the ethnographic displays there were not always explanations about the purpose of the different artifacts on display. This might be slowly addressed by having an 'object of the week/month' section where more information was provided about one item.
2. **Tsumeb and Mining.** It was suggested that the display focuses on the technical aspects of the history of mining. The display could be developed to link directly to the Grade 10 History syllabus which includes migrant labour as a theme (it was commented that the old SWA Annual had once had an article about the workers' compound at Tsumeb). It was suggested that the model showing pre-colonial mining could be moved from the ethnology section to be included in the display on the history of mining in the town.
3. **Museum Guide.** When participants visited the museum there was only one staff member available, so it was not possible for them to leave the reception/shop area. It was suggested that school groups visiting the museum would greatly benefit from a guide who could show them around the museum and answer questions.

4. **Labels.** Participants felt that in some places the labels in the museum did not provide enough information (and could have provided more educational information linked to the artifacts on display). Some participants felt that in some displays the font size was small made the information labels difficult to read. A lot of the information labels were written in three languages (German, English and Afrikaans), but some of the caption labels were only in one language.
5. **Education Collection.** It was felt that the museum would benefit from building up an 'education collection' of objects that could be 'touched' by learners. The difficulty might be that there does not seem to be enough space available at present for a dedicated 'educational space' that could be used by learners visiting the museum.
6. **Worksheets.** One solution to the lack of a museum-based 'education space' would be for the museum to establish a working group with some local teachers to produce one or more worksheets that could be used by learners visiting the museum. The follow-up on the information gathered on these worksheets could then take place back at the school.

Case Study 2: Tsumeb Cultural Village

Workshop participants noted that the TCV also had tariffs that encouraged learners to visit. The fact that visitors were normally given a guided tour (for no extra charge) was also seen as a feature that made the TCV 'learner friendly' and was a feature that would make visits there attractive to teachers. Teachers also remarked that the TCV project fitted well within the Grade 7 and Grade 8 Social Sciences syllabi. The site manager showed a copy of a letter that had been sent to all the school principals in the area and this initiative was commended. It was also noted that the TCV's annual cultural festival provided a good opportunity to attract school groups from further afield. The participants made a number of suggestions about ways in which the TCV might be made more 'learner friendly':

1. **Educational Space.** It was suggested that the TCV could provide a dedicated space where activities for learners and school groups could be organised. It was agreed that local teachers should be invited to assist draw up some 'Activity Sheets' that could be used by school groups visiting the TCV. The TCV could purchase some of the crafts objects which are provided for the crafts shop to be used as an 'educational collection' for activities such as 'object observation'.
2. **Exhibition Displays.** In a sense the TCV is an 'open air exhibition' that attempts to be representative of the cultural diversity of the whole Namibian nation. The challenge of being inclusive of all cultural groups in Namibia is a difficult one and participants noted that the Afrikaner house was not completed and that the Basters were not represented. Concern was expressed that the Nama homestead was not typical.

3. **Photograph Display.** It was suggested that one of the difficulties with the issue of 'authenticity' at the TCV was that housing styles in Namibia have changed dramatically over the last 100 years and that some of the builders may have incorporated more 'modern' features than others. One way of historicizing the village would be to mount a permanent photographic exhibition showing historical and recent photographs of housing in the different regions of the country to show the ways in which housing has changed over time.
4. **Signage.** Participants were informed that visitors were often walking around the TCV unaccompanied by a guide. Concern was expressed that, if this was the case, there was inadequate signage to indicate what the visitors were seeing. It was noted that new signs were being put up and that a system of numbering would be used for the different sections of each homestead. The new signs will be in English and it was suggested that visitors might be invited to buy a 'souvenir' booklet about TCV that would contain more detailed information (including the indigenous names for the various parts of each homestead). One participant commented that the roadside signage could also be made larger and more visible.
5. **Tour Comfort.** It was noted that the tour was quite long and could be tiring for younger children (particularly in hot weather) and it was suggested that water points or some way of providing refreshment during the tour might be considered. It was noted that plans were underway to introduce donkey carts that could carry visitors around, but it is presumed that these would not be available for school groups (which are normally larger than tourist groups).
6. **Health and Safety.** It was noted that the TCV should draw up a short list of rules and regulations to inform visitors about possible hazards and the behavior expected from visitors eg. the danger of throwing smoldering cigarette stubs away.

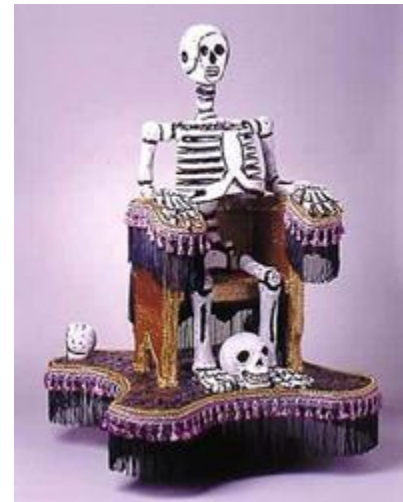
Making Your Museum 'Teacher-friendly'

The following is an extract from the education section of web page of the Horniman Museum in London. The brief guide gives a clear overview of the contents of a particular exhibition and the ways in which the contents can be linked directly to the national curriculum. Teachers can also obtain worksheets from the site which they can be used by the learners if they visit the exhibition.

Teachers' Guide to the *African Worlds* exhibition

Introduction to the exhibition

African Worlds displays the richness and complexity of Black cultures in Africa and the wider world. Objects on display include a mummy and coffins from Ancient Egypt (Kemet) and bronze plaques from Benin. There are also shrines from Africa, the Caribbean and South America, an Ijele (the largest mask in Africa standing over 3 metres tall), along with many other contemporary and historical sculptures, stools, headrests and masks. The majority of the objects are in glass cases or are on open display but cannot be touched.



Information about the objects comes in a variety of forms. The cases have text panels introduced by quotes about the objects from people interviewed in this country and in Africa, along with more detailed information. There are videos about the Benin bronzes, Bedu, Ijele and Dogon masks. Some cases have slots containing booklets with further information and photographs relating to the objects in the cases. The booklets explore some of the following themes, which may be used to develop creative literacy work.

- Different Natures
- Creation and Recreation
- Patronage
- Royalty and Power
- Men and Women
- Parody and Humour
- Morality and Ancestor
- Image, Text and History
- Cycles of Life

The upper floor contains temporary displays, produced by artists in residence, in response to *African Worlds*. Please contact Education for information on the programme of temporary exhibitions.

We strongly advise that you visit the exhibition in advance to plan your trip.

Access

There is full ramp and lift access to all areas of *African Worlds*. There is seating available at the lower level.

African Worlds content

The introduction to *African Worlds* includes brass figures and a contemporary stone sculpture. The exhibition contains six large display cases. At the opposite end to the introduction is a case of Ancient Egyptian material. The other five cases are in the centre of African Worlds and different contents can be viewed from each side as follows:

1	Gelede and Epa masks from Nigeria, Midnight Robbers headdress from Trinidad	Koranic boards and Yoruba divination board from Nigeria, Ethiopian icons
2	Power figures from Central Africa, various headrests and stools	Kenyan shields, Greeting cups from Dem Republic of Congo, Sudanese dung bowls
3	Masks and figures from West Africa	Maternity figures from Nigeria, dolls from Botswana
4	Masks from Congo and Zambia	Egyptian metal figures, reliquary figure from Gabon, Ethiopian crowns
5	Masks and figures from West Africa	Kenyan masks, assorted headdresses

Cases 1-5 have booklets with further information on the main contents.

Also in the centre of the exhibition are four displays of large masks including those made by the Dogon, Bedu and Bwa peoples and the Ijele from Nigeria.

Around the outside of the exhibition are:

- A set of eight bronze plaques from Benin, Nigeria

- Shrines from Haiti, the Republic of Benin and Brazil
- Four contemporary paintings
- Cement models of a man, woman and a lion from Nigeria

Using the exhibition

National Curriculum Aim 2. and PSHE & Citizenship 4b (KS2)

One of the stated aims of the National Curriculum is to develop an understanding and appreciation of different beliefs and cultures. Moreover it specifically requires children to "Think about the lives of people living in other places and times, and people with different values and customs." The multicultural nature of the Horniman Museum collections provides a rich source from which teachers can develop work to fulfil such ideals.

The layout of the exhibition means that there are many possible routes that can be taken. It is best to split classes into small groups of 5-8 pupils who can move around the exhibition independently. The following themes can be explored with content adjusted to suit the ability and interest of the pupils:

- **General themes relating to the exhibition**

How did the objects get to the museum? Who displayed the objects and wrote the labels? Could the displays be improved? What shapes and patterns have been used to decorate the objects? What evidence is there of different religious beliefs?

Hi 3 Historical interpretation. (KS1 - 3)

Ge 3 Knowledge & understanding of places (KS1 - 3)

Hi 13 World History Study (KS2). Art/Design 4 c. Art in different times & cultures (KS3/4)

- **Ancient Egypt (Kemet)**

The Egyptian cases can provide a compact introduction to your wider school study. Teachers can incorporate the following questions into the work they devise.

What is the evidence, from the objects themselves and from the hieroglyphs, of how people used to live in Egypt? What are the similarities and differences from how we live today? Can pupils draw the face, head-dress and the hieroglyphs on an outline of a coffin lid? Looking closely at the mummy, can they draw the mask, bandaging, and false slippers? What does a canopic jar look like and what was it used for? Can pupils find and record a painted scene on a coffin lid showing the dead person's heart being weighed? What do shabti figures look like and who do they represent? What do the bronze figures represent?

Most of the material is in the Kemet (Ancient Egypt) case. The metal figures are in case 4.

- **Benin**

The Benin plaques can provide a compact introduction to your wider school study. Teachers can incorporate the following questions into the

work they devise.

How are the plaques made? What are the plaques made from and why? Who were the plaques made for in the past and who are they for now? Who makes the plaques? Draw your favourite plaque. Who is shown, are they rich or poor? What do they do? How can you tell? What symbols of power can you see? What clothes are they wearing? Are there any animals or plants shown?

The Benin bronzes are displayed along the wall near the Ijele.

- **Masks**

What materials have been used to make and decorate masks? Can you find a mask that frightens you? Why is this? Can you find a mask that makes the wearer look taller? How does this work? Can you find masks worn in different ways - on top of the head or in front of your face. Draw a mask representing an animal. From the videos and photos can you find how masks are worn? Are there any other clothes or objects which are used with the mask? Which is your favourite mask? Can you find masks from different parts of Africa and the Caribbean? How are the masks used for ceremony, festival and disguise?

There are many masks spread around the exhibition.

Links to other parts of the Horniman

African musical instruments, such as drums and balafons, are on display in the new *Music Gallery*. The *Hands on Base* contains a wide variety of African artefacts, as does the *Centenary Gallery*. The *Natural History Gallery* includes animals from Africa such as apes, monkeys, elephants and ostriches. The *Aquarium* features the Great Lakes of Africa.

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Interactive Labels

The labels and text which accompany the objects on display in a museum are the primary form of communication between the curator and the visitor. In many museums the captions have provided a very dry description of the object on display. However, museum curators are increasingly seeking to present information to accompany the objects in their displays that encourage the reader to think and to interact with the artifacts and their meanings. In *Exhibition Labels* (1996), Beverley Serrell, writes about 'Interpretive Labels' and defines these as follows:

Interpretive labels tell stories; they are narratives, not lists of facts. Any label that serves to explain, guide, question, inform, or provoke – in a way that invites participation by the reader – is interpretative . . .

Interpretative labels are part of interpretive exhibitions, which are displays that tell stories, contrast points of view, present challenging issues, or strive to change people's attitudes.

Serrell (1996: 27) suggests the following guidelines for writing museum captions:

- * Start with visual, concrete information – what visitors can see. Work from the specific to the general, not the other way around.
- * Make the vocabulary appropriate for a broad range of ages.
- * Do not cram several ideas into one paragraph. Divide up the sentences into logical chunks.
- * Use bullets to make lists easier to read.
- * Do not try to make generalizations in captions based on a single object or example. Keep information specific to what visitors are experiencing firsthand.
- * Vary the length (number of words), depending on the intrinsic value of the object being captioned. Objects likely to be of more interest (eg. the biggest or most famous) to the majority of visitors or that support the big idea best deserve long captions. Do not make labels all the same length.
- * Make captions short enough so that most visitors, if they choose to read, will be able to read the whole label. Five words per second is an average museum reading speed. Write most of the labels so that they can be read quickly – 10seconds or less, or about 50 words or less.
- * Make caption type large enough for readers' range of visual acuity. Your audience includes senior citizens and children, regardless of the type of institution. A minimum of 20-point type is strongly recommended.

- * Position captions so they are visible and legible to people in wheelchairs.
- * Position captions so they are well lighted and shadows don't fall on them.
- * If an object has been removed (eg. for loan or conservation purposes) and the caption is still there, it is a thoughtful gesture to put up a photograph of the piece that is missing.

One of the greatest challenges for curators is the question of how much text to use in a display. Some prefer the minimal approach where the objects are left to 'speak for themselves', whilst others write long explanatory essays (that the majority of visitors will not read!). On the basis of experience, Serrel has suggested some guidelines on the range of text that is appropriate for different type of labels:

Main types of Interpretive Labels	Purpose	Number of words
Exhibition Titles	To attract attention To inform about the theme To identify	1-7
Introductory labels	To introduce 'the big idea' To orientate visitors to the space	20-300
Group labels	To interpret a specific group of objects To introduce a sub-theme	20-150
Caption labels	To interpret individual objects, models, phenomena	20-150

Worksheets and Quizzes

One of the simplest, but most effective way of involving visitors more with the displays in a museum is to provide them with worksheets or quizzes about the artefacts on display. At the end of this handbook you will find examples of ten worksheets which you can use in your museum or adapt for your museum (see Appendix Two). The worksheets were produced by the South West Museums Council (SWMC), the Horniman Museum and Exeter Museum.

The first worksheet is an example of how an object can be used to encourage creative writing. The example shows a photograph of a piece of art on display in a museum. The art piece is made up of a carefully arranged circle of pieces of slate (a type of rock) and the artist has named his work - 'Slate Snake'. The worksheet encourages visitors to make a acrostic poem (where each letter in a given word is used to start a word in a poem).

The next four pages from SWMC are worksheets linked to skills of 'Observation'. The first encourages learners to cut out a 'template' (a shaped frame) and to use this to focus on different angles of an object. The template could be a hollow shape cut out from newspaper. The second task encourages descriptive vocabulary as one participant must describe the FEELING and SHAPE of an object that is hidden in a bag whilst the other participant draws it. The first participant is not allowed to look at the object or to tell the other participant what it is, but must only describe the dimensions, texture etc. The third task encourages creative thinking and writing. It suggests that participants are presented with a cluster of objects and asked to create a story that might give meaning to the objects.

The Horniman Museum's activity sheets are a sample of a series that they produced to support a particular exhibition entitled 'African Worlds'. The first asks participants to locate and name artefacts in the exhibition made from various materials. The activity will encourage participants to read the captions on objects to check that their guess that the object is made (for example) from 'Bone' is correct. The second activity sheet is similar to the idea of the acrostic poem, but this time it is encouraging vocabulary building by asking learners to find words in the exhibition that start with each of the letters in the phrase 'African Worlds'. The third activity sheet is a version of the 'Learning from Objects' exercise and asks participants to think about the ways in which objects were manufactured and used. The fourth activity sheet can be used to create a drawing of the object that is being examined.

The final example provided is the first page of a four page leaflet that can be used by children visiting one of the exhibitions at Exeter Museum. The museum has different exhibition themes in each of its display rooms and worksheets are available for each topic. In this example the questions are much more directly addressed at the particular objects in display in the exhibition (in this case the 'World Cultures' exhibition). For example it asks participants to count how many masks are on display in the exhibition and to examine particular objects in order to describe the images that can be found

Educational Spaces

Constraints of size and space make it difficult for many museums in Namibia to have a dedicated 'educational space'. One of the few examples of such a space in the country is the 'Touch Room' at the Owela Museum in Windhoek and if anyone visits the capital it is well worth making a visit to the museum to look at this. The room contains a number of educational displays that use objects to explain different scientific ideas, but, as the name of the room suggests, visitors are also able to touch various items, such as the skin of an armadillo. In one corner visitors can put their hands in a number of covered boxes and try to guess what object is hidden inside.



A section of a wall in the Owela Museum's Touch Room where visitors can touch a variety of different textiles and surfaces – including a crocodile skin.

The idea of an educational space is that it can be a space in which learners can do activities and, therefore, ideally, it requires a place where learners can sit and write or draw. Museums might also gradually like to build up a small library of reference books or provide access to the internet so that visitors can look up more information about an object if they find it interesting or are working on a project. Of course, the creation of an educational space will put more demand on the human resources of the museum as the space will need to be supervised. However, this challenge can be resolved by having a space that is only open for visits by school groups that are supervised by a teacher.

Museums and Education

Whilst many people working in museums may not have had any professional training in the area of Museum Education, most people will already have opinions about the role that museums should play in relation to education. The following exercise adapted from the Museum Learning Initiative of the South West Museums Council encourages participants to discuss their views. If you establish a museum education working group for your museum you might find it useful to do this exercise during one of your first meetings to try and obtain consensus about the role that the group members feel the museum could be playing in the educational sector. At the end of the exercise you will have achieved a shared, agreed view on museums and education and identified any areas of disagreement within your group. It is useful to do this before you start making detailed plans.

The Statement Mission

Write the list of statements on the cards provided.

Your mission is to discuss the statements and decide how strongly you agree/disagree with them.

Place the statements under the headings **Agree** or **Disagree** to indicate how strongly you agree or disagree with each statement. Try to reach consensus (ie. everybody agreeing) on each statement within your group. If you are unable to all agree on your response to a statement move on to the next.

Museum education is mainly about schools

Learning should always be enjoyable

Museums have a responsibility to teach true facts

Museums should encourage people to develop their own opinions and make their own meanings

Education should always start from a museum's collections

Museum education should meet identified community needs

Lifelong learning is mainly about educating the workforce – it is not really appropriate for museums

Outreach should aim to get new audiences into the museum

Museum education contributes to economic growth

A museum's education programme should target specific audiences

Working only with specific audiences is socially exclusive

Museums are special – they should avoid being part of a political agenda

Exhibitions should be for everyone – it is the role of education to make them accessible to specific audiences

Teachers often don't have the right skills for teaching in a museum – it is better for museum staff to teach school groups

Museums offer a unique experience – they should do what they do best and leave the curriculum to schools

Museums must follow the National Curriculum if they want to work with schools

Education is the golden key – it should shape everything a museum does

Museums cannot work alone, they have to form partnerships with other agencies if they are to be effective

Museums may need to change their collecting policies to develop exhibitions which reflect the experiences of their audiences

Evaluation is the key to quality

Educators need to know as much about their audiences as they do about their subject

You can't do education properly without professional advice

Writing a Museum Education Policy: A Summary.

The task of writing a museum education policy might seem daunting. However, the policy can be as brief, or as extensive, as you want. The next section of the handbook contains more detailed information and some examples of different models, but here we just want to provide a simple summary. One model suggests that a museum education policy can have six simple sections:

1. Education Mission Statement

A single paragraph should be enough to sum up the ideas that you have of the role of education at your museum. The statement should be agreed by all those involved. One example of the form this can take is the mission statement for Tyne and Wear Museums which states that: “Our educational mission is to use the evidence of the human and natural worlds to excite the imagination and encourage understanding and enjoyment by people of all ages, backgrounds and abilities.”

2. Policy Statements.

The statements can be short – just one or two sentences, but they outline the museums position on a few key areas that relate to museum education. One way to approach this is to think through your responses to a number of questions about key issues:

- i) **Audiences.** Which groups will museum education be aimed at ?
- ii) **Market Research.** How do you find out who does (and does not) use the museum ?
- iii) **Learning Needs.** What do your audiences need to learn ?
- iv) **Provision.** What kind of services will each group require ?
- v) **Exhibition Development.** How will you ensure your exhibition meet the educational needs of your audiences ?
- vi) **Evaluation.** How will you know if your education programme is satisfying people needs ?
- vii) **Marketing.** How will you tell your audience groups about the events that will be of interest to them ?
- viii) **Resources.** What/Who is available for educational activities and how might you make partnerships/find sponsors to increase the resources available ?
- ix) **Training.** What training do museum staff need ?
- x) **Networking.** What networks could be joined that could assist with the museum’s educational work?

3. Aims.

These are broad long-term aims. It should be a short list of the things that you hope that the museum can achieve in the field of museum education. eg. 'To encourage schools in the region to make regular visits to the museum'.

4. Objectives

These should be S.M.A.R.T. ie. Specific, Measurable, Agreed, Realistic and Time-bound. 'Specific' means that they should be clear. 'Measurable' means that you should have a fixed target – so you can see whether you have achieved it or not. 'Agreed' means that everyone involved should agree on the objective. 'Realistic' means that the objective should be achievable given the resources available. 'Time-bound' means that each objective should contain a deadline by which time the goal(s) should have been reached. One objective to help achieve the aim given in the example above might be 'To organize visits to the museum by ten school groups before 30th November 2006'.

5. Action Plan

The action plan indicates the different activities that need to take place to achieve each set objective. The activities are listed in the order that they should take place and the museum who is responsible for seeing each activity is completed on time. A deadline is also set for the achievement of each activity. For example, the first step to achieve the objective set out above might be laid out in table form as follows:

Activity	Responsibility	Deadline
Obtain names and addresses of principals of all schools in the region.	Museum Curator	30 th July, 2005

The table can then be continued with a new line being used for each activity. The last line might be used to write into the action plan a review. For example, the museum curator might be tasked to short report for the museum advisory board or museum education committee that indicates whether the museum achieved this objective on schedule, identify any problems experienced and making recommendations for the future development of the school visits programme.

6. Performance Indicators.

The action plan may indicate ways of 'measuring' the success or failure of the museum to achieve set objectives. However, the museum may also want to set itself more general ways of measuring the success of its museum education policy. For example, it might send out questionnaires to schools at the end of each year or it might look at its visitor figures to see whether the total number of learners visiting the museum has risen during the year.

The Key Components of a Museum Education Policy

The following section contains an extract from the web site of a consortium of museums in one region of the UK called the 'South West Museums Council'.

Definitions

Mission statement, strategy, aims, objectives, action plan, performance indicators –the field of policy development and planning is full of confusing and off-putting terms that can mean different things to different people. This unit provides simple definitions to cut through the jargon.

Mission statement

An education mission statement is one or two memorable sentences that sum up the museum's approach to and vision for education and learning. It should be linked to the museum's overall mission statement but should be specific to its role in encouraging and supporting learning.

The most effective mission statements concentrate on what users want and expect from the museum, not on what the museum will do. An education mission statement is vital because it reminds everyone involved with the museum about its educational role, and can be used as a check that planning and other decision making is consistent with your vision.

Policy

An education policy should contain a section which states the museum's overall policy on education. It should summarise the museum's philosophy on and approach to education, and what 'education' means in the museum and how it relates to its other key functions.

It should set out the direction for education in the museum and cover areas such as audiences, market research, learning needs, types and quality of provision, exhibition development, evaluation, marketing, the availability of and implications for resources, training of staff and volunteers, and networking.

- *Audiences* – do you know who your audiences are? What kind of people are visiting the museum? What kind of people choose not to visit the museum? Which existing and potential audiences should you be targeting? Try prioritising target audiences into first, second and third priority.
- *Market research* – how will you find out about the museum's visitors and nonvisitors?

You should be able to find out some information from existing data (eg from your own attendance and booking records, or from the local authority), but you will probably wish to carry out your own original research. This could be

quantitative (eg collecting facts and figures from questionnaires) or qualitative (eg collecting views and ideas from interviews and discussion groups).

- *Learning needs* – have you thought about how your target audiences prefer to learn? Think about learning in the broadest sense (eg including the development of skills and the changing of attitudes and feelings in addition to the acquisition of knowledge and understanding). What motivates your visitors to use the museum? What abilities, experiences, attitudes and expectations might they bring with them? What are their interests and existing levels of knowledge and understanding?
- *Provision* – what kind of services will you provide for each of your target audiences? This will depend on their learning needs, the nature of your collections, and the expertise and resources available to you.
- *Exhibition development* – how will you ensure that displays and exhibitions appeal to and meet the learning needs of their target audiences? Will someone with a responsibility for education be part of project teams from the start?
- *Evaluation* – how does the museum plan to assess the success of its education provision? Evaluation could be front-end (before development), formative (during development) and summative (after completion). Approaches might include observation, questionnaires, focus groups, trialing exhibits, using advisory panels etc.
- *Marketing* – how will you promote the museum's education services? How will this relate to the museum's overall marketing plan? What approaches are appropriate for each target audience? For example, marketing to schools will require a different approach to marketing to adult education providers or families. Are there opportunities of joint marketing initiatives with other museums or visitor attractions?
- *Resources* – what resources (staff, volunteers, collections, space, time, money, equipment and facilities) do you have available to you? How might you supplement these by fundraising, collecting, sharing facilities etc?
- *Training* – do staff and volunteers possess the knowledge and skills required to deliver the action plan? What kind of training or additional experience might they need?
- *Networking* – which organisations should you be liaising with? These might include the Area Museum Council, local education authority, community groups, Group for Education in Museums, engage and so on.

Strategy

A museum's education strategy is made up of its aims and objectives. It is like a journey plan – it sets out where the museum wants to go (its aims) and how it intends to get there (its objectives).

Aims

Your aims are the broad, long-term goals the museum would like to achieve in key areas. You should not have more than half a dozen or so aims. Examples might include:

- To become more appealing and accessible to families
- To attract more secondary school groups
- To generate more income from educational events

Aims state what the museum wants to achieve, not what it intends to do.

Objectives

Your objectives are what you intend to do to achieve your aims. Each aim will probably have several objectives. Objectives should be SMART:

Specific,
Measurable,
Agreed,
Realistic and
Timed.

For example, to achieve the aim 'To become more appealing and accessible to families', a museum might have the following objectives:

- By consulting families about how the museum could be improved, by September 2001
- By establishing a family advisory panel, by December 2001
- By increasing the number of weekend and holiday workshops, by June 2002
- By providing a buggy park, by June 2002
- By introducing more hands-on exhibits to the displays, by September 2002
- By developing a play area for under sixes, by January 2003

Objectives specify what the museum will do, not how it will do them.

Action plan

An action plan shows in detail how you will meet your objectives. It identifies the individual tasks that need to be completed under each objective and specifies who will do them, by when, and what the costs will be.

For example, in order to provide a play area for under sixes, a number of tasks will need to be carried out. These might include establishing a project team, reviewing provision at other venues, consulting parents, raising funds, writing a design brief, appointing designers, trialing exhibits and activities, planning the launch, training staff and volunteers, and carrying out summative evaluation.

An action plan is essential to any education policy – it is only by producing a detailed action plan that you can be sure that your objectives are achievable. Without an action plan there is a danger that your education policy will sit on the shelf and never be used.

Performance indicators

Performance indicators are measures of how well you are doing in achieving your aims. They can be either quantitative or qualitative.

Quantitative indicators are concerned with numbers, eg number of visitors in family groups, the number of events held, number of teachers' packs produced, amount of money generated etc.

Qualitative indicators are concerned with quality, eg levels of visitor satisfaction, whether the museum is meeting customer care standards etc. Meeting deadlines and keeping within budget are also valuable performance indicators to include in your action plan.

Content

There is no set format for an education policy – every policy will be different because every museum is different, but there are a number of key things that every policy should ideally contain.

What should a policy include?

1 Education mission statement

A concise, memorable statement that sums up the museum's philosophy on and vision for education.

2 **Policy statements**

These summarise the role of education in the museum and its overall approach, and should cover areas such as target audiences, learning needs, market research, types and quality of provision, exhibition development, evaluation, marketing, training, networking and resources.

3 **Aims**

The broad, long-term goals the museum would like to achieve in key areas.

4 **Objectives**

What the museum intends to do to achieve its aims. Each aim will probably have several objectives.

5 **Action plan**

Shows in detail how you will meet your objectives. It identifies the individual tasks that need to be completed under each objective and specifies who will do them, by when, and what the costs will be.

6 **Performance indicators**

Measures of how well you are doing in achieving your aims and objectives.

Further reading and websites

Publications

Eilean Hooper-Greenhill, *Writing a museum education policy*, University of Leicester, 1991

Hazel Moffat and Vicky Woolard (eds), *Museum and gallery education: A manual of good practice*, The Stationery Office, 1999

Museums & Galleries Commission, *Managing museum and gallery education*, MGC Guidelines for Good Practice, 1996

Museums & Galleries Commission, *Producing a forward plan*, MGC Guidelines for Good Practice, 1996

Sue Wilkinson, *Developing a policy for an education service*, Resource, 2000
(factsheet available from the Resource website)

Websites

www.resource.gov.uk

www.gem.org.uk

www.engage.org

A Model Museum Education Policy

The following model for a Museum Education Policy is taken from Timothy Ambrose and Crispin Paine's *Museum Basics* (1993) and adapted from Eileen Hooper-Greenhill.

Aims

1. To enhance the education of children and adults through the imaginative use of the museum and its collections.
 - * Excitement and motivation are the foundations of successful learning; museum visits should be challenging, memorable experiences resulting in personal enrichment for all.
 - * The study of evidence in museums should promote enquiry and interest and be concerned mainly with the process of learning and the acquisition of skills. Knowledge, although important, should be part of a broader learning process that has interest and understanding as its principal objective.
2. To assist the museum to maximize the educational potential of its collection, buildings and other resources.
 - * The experience and expertise of the museum education service should be used to assist the museum to realize its commitment to education in accordance with the Collections Management Policy, and to promote the status of education within the museum generally.
 - * The educational effectiveness of the museum is affected by the public's perception of the museum as a whole, and is not restricted to the displays. All aspects of the museum's interface with the public should therefore be 'user friendly' and create a positive and harmonious atmosphere conducive to effective learning.

Audience

To provide a service for the following groups, in order of priority:

- Teachers and pupils from schools and colleges funded by the Local Schools Service.
- Educational institutions/organisations funded by the Local Schools Service or any other county council source, such as pre-school playgroups, social and welfare groups.
- Adult education groups.
- Museum staff.

Type of provision

1. To provide direct teaching to schools, colleges, educational institutions and organisations and to adult education groups.
 - Teaching will generally take place in the museum's schoolroom and the relevant galleries, although extra-mural teaching may be undertaken at the discretion of the education specialist.
 - Teaching styles will take cognizance of the principles of good practice.
 - Wherever possible teaching styles will be used which focus students' attention on the artifacts. These might involve handling real artifacts, using replicas and creating situations that promote students' interest and inquisitiveness in the artifacts. This could be achieved through the use of project or topic work, active learning and drama, across the curriculum.
 - Visits by schools and adult education groups should promote understanding of museums and their role in contemporary society.
2. To provide learning resources which support the educational use of the museum.
 - Resources to include ideas for worksheets, teachers' notes, and information on related sites/visits in the county.
3. To assist with enquiries of an educational nature.
 - The museum is an invaluable database for local studies. As far as it is practicable and in keeping with museum guidelines regarding conservation and security, access to the reference collections by interested parties should be facilitated.

Staffing

- Although it is anticipated that the education specialist will do most of the work outlined above, specialist advice and assistance from curatorial staff will be necessary on occasions, as well as additional assistance from volunteers and freelance workers.
- The production of teachers' packs may involve a working party comprising local teachers.

Resources/budget

- To increase and diversify the range of items available for handling and study purposes.
- To increase the involvement of curatorial staff and volunteers in the implementation of the education programme.
- To explore alternative methods for funding freelance workers such as writers and artists in residence.

- To upgrade existing administrative provision with particular reference to the use of information technology.
- To allocate approximately 75 per cent of education staff time and funds to the provision of schools-based activities and resources.

Roles and functions within the museum

- To ensure that educational considerations are included in managerial decisions and the formulation of museum policies.
- To establish and maintain an entitlement to key resources such as funding and the allocation of space, in line with the museum's other core activities.
- To take an active role in the planning and evaluation of temporary exhibitions and permanent displays.
- To monitor goods on sale in the museum shop in terms of educational value, and advise on possible new lines.
- To encourage a balanced programme of publications of general as well as specialist interest.
- To improve the provision of facilities for visitors, particularly for disabled and handicapped people.
- To ensure that the layout of the museum is readily comprehensible through clear and accurate signposting.

Networks outside the museum

1. In order to keep abreast of developments in museums and education and to provide an effective and worthwhile service capable of responding to the needs of its clientele, close links should be maintained with the Local Schools Service and museum professionals.
2. Contact should also be maintained with the following:
 - Specialist teacher groups ie. local history teachers.
 - Professional education centres.
 - Field study and outdoor education centres.
 - Professional groups.
 - Local archaeological teams.
 - Societies with local involvement.

Training

1. The museum education specialist should:
 - Have professional educational and museum qualifications, or be prepared to undergo the necessary training.
 - Be an effective classroom practitioner.
 - Comply with the relative Code of conduct for museum professionals.

- Develop managerial skills through participation in management training courses in order to become more effective in senior management.
2. To provide in-service training for teachers and museum staff:
- In order to promote the educational role of the museum, teachers and museum staff should have some understanding of the principles of good practice underlying both professions. In-service training should therefore facilitate opportunities for discussion and the interchange of ideas between both parties, and provide opportunities for working together.
 - In-service training should assist teachers to use the museum's resources to respond to local and national initiatives, where appropriate. Museum staff and volunteers should be kept informed of recent educational developments, and of the implications for the museum.

Marketing

In order to keep people informed about the nature of the services provided, and to attract new audiences within the county, the education specialist will continue to use the following channels:

- Participation in Local Schools Service courses and meetings with advisory teachers and probationary teachers.
- Meeting of local teachers.
- Entry in Local Schools Service handbook listing local educational resources.
- Publicity for special events in Schools Circular and fly posting to schools.

Evaluation

- Wherever feasible evaluation should be carried out in order to ensure the continuing effectiveness and credibility of the museum's education service.

TYNE & WEAR MUSEUMS EDUCATION POLICY 2000-2005

The museums in the Tyne and Wear region of the UK have developed a 'Museum Education Policy' which covers many of the areas previously outlined. The museums of Tyne and Wear are larger than most of those in Namibia and, therefore, local museums would not need such a long policy. However, the way in which the policy is organised might provide some useful guidelines for other museums wishing to write up a policy. The policy covers all areas of the museums' work and details the way in which educational issues are addressed in these areas. The aim of including this model is not that Namibian museums should copy the policy, but that they should look at the policy critically and ask questions such as: What headings used in this policy might be useful in our policy ? How could the policy be written in a way that would be brief and easily understandable ?

1. INTRODUCTION

Education is at the heart of museums. Museums provide opportunities for lifelong learning for all their visitors, and the role of the Education Department is to ensure the quality of the experience throughout these visits.

This education strategy can only work within a whole museum policy and with the advice and support of attendants, curatorial staff, marketing and management. The ideal is to have all staff working together to create an environment which is welcoming and friendly, accessible and enjoyable and encourages exploration and discovery.

The following policy lays down guidelines to support this aim and suggests the steps to be taken towards achieving it.

2. MISSION STATEMENT

Our educational mission is to use the evidence of the human and natural worlds to excite the imagination and encourage understanding and enjoyment by people of all ages, backgrounds and abilities.

3. AIMS

- 3.1 To ensure that quality museum provision is accessible to all sections of the community, regardless of age, sex, ability, or social, ethnic or religious background.
- 3.2 To promote the value of museums as centres of lifelong learning and provide a range of opportunities to encourage regular return visits.

- 3.3 To maintain good communications between TWM staff, ensuring that they are all aware of the core role of education in the development and delivery of the museum service.
- 3.4 To ensure that education underpins all aspects of the work of Tyne and Wear Museums.
- 3.5 To provide a high quality service in terms of programming, resource provision and customer care.
- 3.6 To maintain a continuous dialogue between TWM and our various communities, and respond effectively to their needs and aspirations.
- 3.7 To encourage local communities to become active partners in the development and use of our museums and galleries.
- 3.8 To develop new audiences through appropriate programmes, promotion and partnerships.
- 3.9 To promote our education service and its activities to the relevant target audiences, in tandem with the marketing section.
- 3.10 To participate in and contribute to appropriate training to ensure that our Education Department remains at the forefront of museum education provision.
- 3.11 To publicise and promote TWM's education initiatives throughout the museum profession.

4. SITUATION ANALYSIS

- 4.1 Much of the strength of TWM's educational provision is based upon having a strong Education Department, which works closely with other departments.
- 4.2 The Education Department was created as a result of the review of the service which was implemented at the beginning of 1991.
- 4.3 Since then there have been several changes to the department which has both gained and lost staff, as the budgetary situation has fluctuated.
- 4.4 Two new permanent posts were created in 1999-2000 as a result of lottery funding, at Segedunum and Sunderland Museum and several temporary posts have been added via external grants.

- 4.5 In 2000 the department has 4 temporary and 13 permanent posts, a total of 17.
- 4.6 In 1995 the Education Department was given responsibility for improving and extending Access throughout the whole of TWM, working alongside other staff.
- 4.7 The Department's approach has been to provide education services to the whole museum audience and it is actively involved in developing new audiences. This goes well beyond the traditional approach of delivering educational services to schools alone, though these too are provided with a high quality service.
- 4.8 The Education Department has a good record for its creative and innovative programmes in the areas of access, education and audience development and is often referred to nationally as an example of good practice.
- 4.9 All museum staff have an education role to play, and this is explicitly referred to in the job descriptions of all curatorial staff. In practice education staff work closely with other museum colleagues and this collaboration has contributed to many successful developments within TWM.

4.10 SWOT Analysis of TWM's Education Provision

Strengths

High corporate priority
 Excellent staff
 Excellent inter-departmental co-operation
 Wide range of experience
 Strong support from councillors
 Good media coverage
 Good national and regional profile of quality
 National award winners for educational and access initiatives
 Cost effective
 Innovative ideas
 Generally free service
 Good internal and external networks
 Strong support from formal education establishments
 Education staff based in museums throughout the service.
 Wide range of services offered
 Good use of volunteers and placements
 Training and development programmes

Weaknesses

Generally poor education facilities
 Budget restrictions
 Difficult to plan work programmes
 Low level of I.T. provision
 Heavy workload leads to loss
 Conflicting priorities

Services provided to wide range of audiences
 Flexible and responsive approaches
 Input into all areas of museum work
 Access and audience development programmes
 Varied collections and exhibitions
 'Hands on' and interactive exhibitions
 Designated children's galleries and other education galleries
 Loan collections
 Education staff Influential within profession
 Clear policy objectives

Opportunities

Lifelong learning
 Diversity of educational programming
 Lottery developments
 Government's Education Policies
 Outreach projects
 Increased leisure time
 Developing new audiences
 New funding partners
 Study Support projects
 National Report on Museum Education
 Better input into strategic plans
 Expanding contacts with other organisations
 Partnership arrangements
 Improved training initiatives
 Improved visitor facilities e.g. baby changing areas
 Disability Discrimination Act
 More effective targeting of audiences
 Better marketing
 Improved multi-cultural links

Threats

Budget restrictions
 Curriculum changes
 Competition from other attractions
 Competing I.T. developments

5. STRATEGIC REVIEW

5.1 Audiences

- 5.1.1 The Education Department's priority is to provide a quality experience for each individual visitor.
- 5.1.2 To do this it is first necessary to identify the range of museum visitors and their particular needs.
- 5.1.3 Each museum attracts a different audience, which depends on factors such as the type of collections on display, the locality in which it is based, ease of access to the building and so on.

- 5.1.4 This review of the museum audience looks at key target groups and lists the main education services which are being provided for them.
- 5.1.5 These services are not mutually exclusive and many of them deliberately overlap, since visitors often come in mixed, multi-generational groups, and want to participate in appropriate activities together.
- 5.1.6 An audience review has been developed for each museum in TWM and while all the target groups will be represented, the balance between adults and children, schools and families and so on, will vary from museum to museum and will thus affect the types of service provided. Consequently, not all services listed below are provided at all museums.

Audiences Education Services

- 5.1.7 All visitors Interactive and hands-on exhibitions; quiz sheets, information leaflets, sound guides and video.
- 5.1.8 Adults Friends groups, lectures, courses, summer schools, enquiry services, guided walks, exhibition guided tours, community exhibitions, special events, self-help groups, volunteer opportunities.
- 5.1.9 Families and children Holiday and weekend activities, organised groups, guided walks, quiz sheets, interactive and hands-on exhibitions, special events, behind-the-scenes tours, children's galleries.
- 5.1.10 Schools, colleges and Handling sessions, workshops and other educational demonstrations, exhibitions, quiz sheets, groups loan services, INSET courses, teachers' previews and placements, teachers' packs, work experience and placements, living history programmes.
- 5.1.11 People with disabilities Hands-on and special exhibitions, workshops and activities, handling sessions, large-print, Braille, floor guides, sound guides, adapted facilities for wheelchair users, induction loops, staff trained in sign language, sign language tours, large-print access guides.
- 5.1.12 Non-visitors Outreach projects, loan services, off-site special events, media coverage.
- 5.1.13 These educational services are constantly under review and will change, develop and improve as we build new audiences, respond to new developments and gain new skills and experience.

5.2 Collections

- 5.2.1 The wide range of collections available within TWM is an attraction for museum visitors.
- 5.2.2 Hands-on experience of real objects is an invaluable part of the museum experience and is used extensively by all education staff, both with educational groups and the general public.
- 5.2.3 In collaboration with curatorial colleagues certain areas of the collections have been made available for handling, or for study by specialist groups.
- 5.2.4 A number of museums within TWM hold education collections used for loans or handling.
- 5.2.5 Education collections are acquired through purchase, gift or transfer of collections from curatorial departments. They are used to support visits and projects and to provide access to objects for people who are unable to visit museums.
- 5.2.6 The TWM collections do not fully reflect the cultural and social diversity of the local community and the education staff, alongside museum colleagues, are attempting to remedy this.
- 5.2.7 Objects given to the Education Department by members of the public are first offered to the relevant curatorial department to access their importance.
- 5.2.8 Management and conservation of the education collections is time consuming and has no specific budget. A more detailed assessment of its use and management is planned.

5.3 Permanent Displays

- 5.3.1 Many permanent displays within TWM have recently been replaced or added to, and this has given the opportunity to make hands-on experiences, interactives and other innovative interpretative ideas accessible to all visitors rather than just children or schools.
- 5.3.2 The setting up of exhibition teams consisting of education, curatorial, design, marketing and other staff has contributed greatly to this development and encourages a positive exchange of ideas and experience. These crossdepartment links are very important.

- 5.3.3 The National Curriculum defines precisely what schoolchildren will be taught up to the age of 14. If new permanent displays are targeting schoolchildren it is crucial that the demands of the National Curriculum are taken into account and it is the Education department's responsibility to provide this information and to suggest ways of interpreting it within the display, as well as considering other visitors.
- 5.3.4 All new displays should be accessible to people with disabilities, and disabled people themselves should be involved in the design and planning of the displays. It is now a legal requirement of the Disability Discrimination Act that all new displays or building improvements are accessible to everyone.
- 5.3.5 The Education Department has also taken a lead role in establishing galleries targeted at specific audiences, such as Science Factory at Discovery and Children's Galleries at the Laing Art Gallery and Monkwearmouth Museum, and this should continue where appropriate.

5.4 **Temporary exhibitions**

- 5.4.1 Temporary exhibitions provide a flexible way of targeting specific audiences. The Education department has sometimes created its own exhibitions aimed at particular groups e.g. disabled people or schools; and has recommended touring exhibitions because of their educational relevance.
- 5.4.2 It is important that education staff continue to have an input into the planning and timetabling of temporary exhibition programming, while maintaining a balance of popular and specialist interests.
- 5.4.3 Under-represented groups should be encouraged to produce exhibitions about their own community or issues of concern to them, as already happens in the People's Gallery at Discovery Museum.
- 5.4.4 The Education Department also takes the lead role in encouraging groups or individuals to have better access to and understanding of museum collections through selecting and displaying works from TWM's collections. Exhibition series such as **The People's Choice** at Sunderland, and **From the Vaults** at the Laing Art Gallery are good examples of this approach.
- 5.4.5 Education staff should also have the opportunity to visit touring exhibitions alongside curatorial staff, to assess their suitability and to plan educational programmes supporting them.

5.5 Marketing

- 5.5.1 The Education Department has always marketed itself effectively to schools. The publication of **Out and About**, which is circulated to all schools, in conjunction with the Marketing department, helps to maintain this link.
- 5.5.2 There are many links between the Education Department and the Marketing Department. Educational events and activities help maintain the publicity for exhibitions; and a strong educational programme supporting an exhibition can often be the hook that draws in the sponsorship. Education activities can target specific audiences within an exhibition in a way the exhibition itself cannot.
- 5.5.3 It is important that Education and Marketing co-operate in exploiting these opportunities, and work together to develop new audiences and expand existing ones.
- 5.5.4 The Education Department has improved its marketing to a wider range of audiences. Regular **Family Fun** leaflets advertising holiday activities are actively promoted on a countywide basis and help raise the profile of the service as a whole.
- 5.5.5 Education Department publicity observes the clear print guidelines mandatory across TWM and uses the agreed access symbols for each building.
- 5.5.6 A range of communication media should be used, including print, Braille, audio and videotape, in appropriate languages, at various intellectual levels, in order to meet the requirements of the Disability Discrimination Act.
- 5.5.7 Evaluation and record keeping are important in monitoring the educational market. This needs to be done on a museum by museum basis to assess the different audiences for each building and meet their needs.
- 5.5.8 Continuing to develop effective networks both within the region and beyond is an important means of communicating ideas and information into and out of the service. It is also a very useful way of promoting the Education Department and establishing our reputation as leaders in our field.
- 5.5.9 Education's prime concern is the quality of experience of the individual visitor. This may sometimes appear to conflict with the aim of maximising

visitor. numbers, but while the distinction is important, the two activities should be complementary rather than conflicting

5.6 Access and Customer Care

- 5.6.1 Access and equal opportunities for all visitors have been a prime responsibility of the Education Department for some time, but in practice an access policy can only work effectively as part of a whole museum policy. A separate and detailed access policy for the whole of TWM is now part of the Corporate Plan (Appendix H).
- 5.6.2 The Education Department has a specific brief to ensure that standards throughout TWM are maintained and improved in respect of access. Staff take a lead role in developing and monitoring the Access Policy in consultation with the Access Working Party and other colleagues.
- 5.6.3 Education staff act as advocates for all museum visitors, in consideration of their needs, whether physical, for example, seating, signing, lavatories etc., or intellectual, such as language levels, exhibition content, variety of experiences and so on.
- 5.6.4 Education staff have more direct contact with members of the public than any other staff, apart from the attendants, and it is important that they have the appropriate skills and training.
- 5.6.5 Effective customer care depends on good communications within organisations. Education staff have a responsibility to ensure that all relevant colleagues have accurate and up-to-date information about activities, events and exhibitions in their own museum as well as other museums within TWM.

5.7 Training and Development

- 5.7.1 Education staff, like all staff, have five main requirements for training and development:
 - 5.7.1.1 Induction training on how TWM operates, for all new staff.
 - 5.7.1.2 Corporate training e.g. Health and Safety training, Equal Opportunities, Disability Awareness etc, obligatory for all staff.
 - 5.7.1.3 Job specific and professional training. This includes specialist knowledge training e.g. National Curriculum changes, new developments in museum education etc., as well as subject specialist skills such as approaches to living history, creating interactives or cross-arts projects.

- 5.7.1.4 Personal training and development to meet individual requirements e.g. assertiveness training, coping with stress, negotiating skills.
- 5.7.1.5 Informal training and development. Participation in relevant professional organisations is actively encouraged e.g. Museums North, MA, GEM etc., as well as visits to other museums to see best practice. This is often where the most effective learning takes place.
- 5.7.2 Individual training programmes are developed jointly with staff as Personal Development Plans and reassessed every year.
- 5.7.3 Many of the education staff are currently involved in providing training both for existing museum staff and students on the MA in Museum Studies course at Newcastle University, as well as for other courses such as in-service training for teachers and B.Ed. and PGCE courses. These links are important, not just in passing on and acquiring skills, but also in helping to establish TWM as a centre of excellence.

5.8 Management and Finance

- 5.8.1 Management of a department based in six different buildings can be difficult and good internal communications are made a priority.
- 5.8.2 Monthly team meetings prevent staff becoming isolated and provide a good exchange of ideas.
- 5.8.3 All museum staff have an important role to play in education, and effective liaison between the education department and other sections is essential.
- 5.8.4 The Education Department makes effective use of limited resources, but finding other sources of funding is a priority, particularly for marketing.
- 5.8.5 Recent changes to Lottery funding, both in the Arts and Heritage funds, will provide support for education and outreach projects, and this money should be actively targeted, with support from marketing and development staff.
- 5.8.6 Maintenance of an adequate financial base is essential if the development of new audiences is to continue.

6. OBJECTIVES

6.1 Short-term (2000-2001)

- 6.1.1 To revise and update the TWM large-print Access Guides for all major museums to encourage greater use of museums by a wider range of people.
- 6.1.2 To organise and evaluate at least one specific project in each museum aimed at family audiences during the current financial year.
- 6.1.3 To ensure that all educational materials and publicity meet the TWM clear print guidelines, and include access logos and other accessible information.
- 6.1.4 To take the opportunity offered by the Year of the Volunteer in 2001 to improve and extend provision for volunteers and raise awareness of the opportunities available.
- 6.1.5 To implement and maintain a standard computerised system to ensure accurate record-keeping and assessment of all education programmes.
- 6.1.6 To evaluate current DfEE funded projects and share the skills and experience gained with other TWM staff.
- 6.1.7 To begin planning programmes for the Year of Science, starting September 2001.

6.2 Medium term (2000-2003)

- 6.2.1 To continue to strengthen links with local communities through project work and the extension of community exhibition programmes throughout TWM.
- 6.2.2 To extend provision for the under fives age group and continue the development of children's galleries, where appropriate, throughout TWM, in co-operation with other service providers.
- 6.2.3 To continue the development of new audiences by monitoring and updating mailing lists and targeting special groups.
- 6.2.4 To extend the service-wide Access Policy by developing action plans in conjunction with other museum staff and disabled people themselves.

- 6.2.5 To liaise effectively with museum staff in other departments, particularly in the development of new displays, temporary exhibitions and capital projects.
- 6.2.6 To continue to contribute to education, training and access initiatives throughout the museum profession and participate in relevant professional organisations.
- 6.2.7 To assess new funding opportunities, such as the DfEE funding programmes, as they become available and respond where appropriate in individual museums.

6.3 Long-term (2000-2005)

- 6.3.1 To expand community use of the museums through activities, events and other educational programmes.
- 6.3.2 To strengthen links with local communities through outreach work throughout Tyne and Wear.
- 6.3.3 To implement the agreed Access Policy with the support of museum colleagues and representatives of user groups.
- 6.3.4 To continue to develop school and other formal educational use of the museums through provision of a high quality service.
- 6.3.5 To monitor and respond to changes within the formal educational sector, and the general leisure market.
- 6.3.6 To build on the successful fundraising programmes which have created new education facilities at Segedunum Roman Fort at Wallsend, at Sunderland Museum and Live Wires at Discovery Museum; and seek similar funding to extend our education provision and increase staffing levels to meet growing demand.
- 6.3.7 To maintain good internal communications and exchange of ideas with museum staff in other departments.
- 6.3.8 To continue the long-running programme of evaluation and assessment of all aspects of the education service.
- 6.3.9 To continue to publicise and promote TWM's educational initiatives throughout the profession and maintain a national reputation.

6.3.10 To use long-term funding, such as the HLF Revenue Grants Programme, to create additional posts within the Education Department to support existing staff and to extend the programmes available across the service.

Marketing Museums to Schools

Education special: marketing museums to schools

David Martin

(Museum Practice Issue 11, p65-66, July 1999)

Marketing is essential to know how good your resources are, says David Martin

Marketing is an essential element in the success of a museum's education for schools. Museums may develop innovative teaching programmes and excellent resources, but the effort will be wasted if schools do not know about them. Marketing is essentially about knowing your audiences and making sure they know about your products.

Your audience

First, you must be very clear about who it is you want to come to the museum and then devote time, energy and resources to finding out as much as you can about them. Get copies of educational directories and identify your local schools. Which ones can get to you by local transport and which ones would require a coach? You will need to approach these schools in different ways.

Those who would require a coach will be comparing your museum with others within one hour's drive. Teachers sometimes assume that parents will not be prepared to pay for a coach to a local museum, and that if they are asking for money for a coach then they need to be able to justify the visit as something out of the ordinary that the children would not normally do. Schools which can get to the museum on foot or by public transport may consider adding it to their existing list of visits if they have not been before.

Having identified your local schools, you need to start developing a named mailing list. If you can send your flyer or information to a named member of staff, it has more chance of being read. Find out the names of the subject co-ordinators in primary schools and the heads of department in secondary schools and address your correspondence to them as appropriate.

You need to know as much as possible about the way your local schools work. The following information will help you decide how and where to market your services:

- What time are breaks and lunchtime? This will tell you the best time to call teachers
- What are the teachers' subjects and when do they teach them? If they teach the Victorians in the autumn term, there is no point in sending out publicity material for Victorian events after Christmas

- When do they plan their visits and how do they decide where to go? If they plan their visits in the summer term, get in touch with them then. If they plan visits on a two-year cycle, you need to know
- Who is responsible for organising visits? If a particular person is responsible, make contact with them and begin to establish a working relationship
- What sort of in-service training sessions do they have and how are their professional development days organised? Could museum staff attend or could you display publicity materials?
- Where is publicity material kept in the school and how is it displayed? If it is on a crowded noticeboard you need to find ways of making your material stand out.

The best way of getting this information is by going in to schools and talking to teachers. This can be time consuming, but there is no substitute for personal contact and for seeing for yourself how a school works.

Most schools will, with sufficient notice, allow you to make a short presentation to the staff either at a staff meeting or a training day. This is an invaluable opportunity for marketing your museum. You need to make sure that the presentation is entertaining, hands-on and keeps to time. You have to make clear why teachers should visit your museum and what they can get out of it. To do this you need to know your product and how it relates to the needs of your audiences.

The product

Before you can start marketing the museum to schools you must be clear both about what you have to offer and why teachers should want it. In particular, you need to be able to demonstrate to teachers how your collections, displays and activities relate to the National Curriculum and how they can use them to support their teaching.

Study the curriculum documents and look for potential links. It helps to have examples of ways in which schools have used the museum in the past. Photographs of children working with objects and looking as if they are having fun will help to influence teachers, as will positive quotes from other teachers. Be clear about the range of services, facilities and resources you can offer to schools - schools will want to be satisfied that you can cater for their needs.

It is also useful to know about the competition. If another local museum is already offering an attractive schools programme, think about developing something different or complementary to attract schools to your museum.

Marketing methods

Once you know what your audience wants and what you can offer, you will be able to think about strategies for marketing the museum. The best way of marketing the museum to schools is to visit them to talk to the teachers. However, there are other strategies which you can employ to make or supplement your personal contacts:

- Ask the teachers you know if they would be prepared to pilot and evaluate teaching materials for you. Explain that it will only involve them in two meetings in the museum, that you will give them tea, that their contribution will be credited on the resource and that they will be given a free copy. If you can get teachers involved in piloting materials, the chances are that they will bring their pupils to use them and will tell colleagues about them
- Ask if you can take an assembly at the school. Head teachers are always looking for people to do this. Do a presentation which involves children and which says to teachers that the museum is a place where the staff are interesting and where children will have a good time
- Invite teachers to a launch and offer them a free copy of whatever it is you are launching
- Make contact with advisory staff if there are any. They will help promote the museum if they think it will support teachers in their work
- Produce a newsletter and send it out free to named teachers. Give examples of the work other schools have done and include photos of children
- Have a noticeboard in the museum for press cuttings
- Put up displays of children's work. This will encourage repeat visits and family visits. It will also make teachers feel valued
- Produce a leaflet that looks interesting and exciting and tells teachers what they want to know, such as how the collections relate to the curriculum, the cost of a visit, and the services, facilities and resources you have on offer.

Outreach: Museum Education Programming

A lot of the museums in Namibia face a major problem in terms of space and many will find it difficult to create an educational space within the museum. However there are many ways in which the museum can facilitate educational events. Often these might be created through partnerships with other local or national institutions and the events can take place in spaces 'beyond the museum's walls'!

The museum can be a proactive institution that stimulates discussion and events that promote life-long learning within the local community. In order to do this the museum as part of its planning might draw up a programme of activities and events. The programme could be integrated into the 'Museum Education Policy' of the museum and could cover a period of three to five years. It is advisable to start off relatively modestly during the first twelve months and then to build up to more ambitious events as the museum's network of contacts (and mailing list) and community interest in events increases. In other words in year one of your plan you might try to organise two events, then three events in year two and four events in year three. Once you have established the museum education programme you might maintain a programme of four to six 'events' each year.

One of the most important secrets of success to create well attended events is to make sure that some thought is given to the intended AUDIENCE. Research and thought into the audience should take two forms. Firstly, it is necessary to know the subjects and topics that are of interest to the local community. To put it simply – what would people like to know more about? Sometimes museum curators might be passionate about their collection of old glass bottles, but discover that they get far more local visitors if they mount a temporary exhibition about the history of a town's local football team!

If you are planning a programme of events that aims to bring people to the museum and to bring the museum to the people. You should think about the resources that you have available in your museum and locally and decide what kind of events would be most suitable for your museum. Here are some ideas that you might consider (adapted from *Museum Basics* by Timothy Ambrose and Crispin Paine):

- 1 **Temporary Exhibitions.** A temporary exhibition is a good way of linking the museum to events such as the anniversary of the town or the life of a local resident whose achievements have been recently recognised (for example, by having a street named after her/him). However the exhibition does not have to be a large-scale project. You might have a space where you display new objects as they come into the museum or you might display an 'Object of the Month' where an object is given a special space and you provide additional information and stories associated with the object (this is also a good way of encouraging curators to gradually do more research on the objects in their care).
2. **Film/Video Programmes.** Copies of a wide range of documentaries can be purchased from the National Archives of Namibia or the Namibia Broadcasting

Corporation. The Museums Association of Namibia is also planning to start a video collection which will be available for loan to members. If the museum does not have a auditorium then the museum can approach another local venue for space. A speaker who is knowledgeable about the subject covered might also be invited to talk or a discussion about the contents of the film organised. For example, a film about the independence of Namibia might be accompanied by a short talk by a local resident about the town's experiences in 1989/1990, memories of UNTAG etc.

3. **Touring Exhibitions.** It is possible that your region may not have many museums and it may be difficult for many people to travel to your museum. So you might try to put together a small exhibition that can travel around the region and seek financial support from the Regional Council or private sponsorship. Alternatively you might help colleagues from another museum who want to send a mobile exhibition to your region.
4. **Crafts Workshops.** The museum could facilitate Skills Workshops that relate to the objects in their collection. For example, many museums display craft objects and might consider organising a workshop in basket weaving or wood carving.
5. **Teacher/Learner Workshops.** The museum might organise a workshop that focuses on history, art or science and makes use of the objects in their collection and presentations by local residents.
6. **Loans.** Whilst museums have a responsibility to protect and conserve the objects in their collections, in some circumstances a museum might consider lending a photograph, painting or artefact for display in a public space. This can be a useful way of showing an object to a wider local audience and raising the profile of the museum. However, the museum must make sure that the display will be provided with sufficient security and protection from the elements.
7. **Museum Stand.** In some cases museums may decide to have a stand at a local agricultural show, market or tourist event. Such stands can be most useful if the museum has a programme of future events that it wants to advertise and/or has a number of craft products for sale.
8. **Lectures and Talks.** The meaning of objects in a museum's collection can often most effectively be brought to life if the object is linked to people's knowledge or recollection about the object. For example, a collection of geological samples may look dull on display, but can be brought to life if someone with knowledge of the properties and uses of each type of rock can explain this to an audience. The history of a town can also be explained by some of its older residents.
9. **Guided Walks.** It is often the case that the museum curator becomes knowledgeable about the history of the buildings and spaces in the area around their museum (or knows someone else with this knowledge). The museum can

organise and advertise a guided walk where visitors are told the history of the different places. This could be done regularly as a commercial exercise, but could also be done occasionally especially for local residents.

10. **Oral History Recording Project/Days.** The museum might like to take an active role in documenting the history of their town or area by organising a project or a special day to collect oral history. Funding for such a project might be sought from the Archives of Anti-Colonial Resistance and the Liberation Struggle or the local or regional Council.
11. **Open Days.** A number of museums in Namibia hold Open Days when special events are laid on for visitors. In some cases the entrance fee to the museum that is normally charged is waived. It is a great opportunity to make local residents aware of the collections at the museum and to provide information about the resources and future events being planned by the museum. A cultural performance can help attract people to the event. At the National Museum of Namibia specialist curators talk about their collections and open their store cupboards to show visitors items that are not normally on display.
12. **Museum Boxes.** A museum can create a special 'teaching' or 'educational' collection. This will consist of objects which can be handled by learners and used by teachers to help illustrate a subject in class. Some museums produce 'Memory Boxes' (or it could be a 'Memory Suitcase') containing copies of photographs and objects which can be used to tell the history of a family, the town or another subject. The box full of hidden items adds drama as the audience anticipate what might be pulled out next ! The person who talks about the objects might be the curator, a teacher or an elder with personal memories of the items in the box.
13. **Drama and Re-enactments.** If there are any local drama clubs the museum might encourage the creation of an historical re-enactment of some local events. Many commemorative events, such as the annual Witbooi Festival, use this technique to encourage audience interest. Of course, it can also be a way of encouraging local writing and acting talent!
14. **History and Environment Clubs.** Where schools have established history or environmental clubs the museum will be an obvious partner and supporter. One practical measure could be to provide each local school/club with a week when they can put on a display at the museum on an agreed topic. The opening of each display could be made into an 'event' with some presentations by members of the club and parents invited to attend. The clubs might also be invited to help as volunteers with some of the tasks being undertaken by the museum. For example, a History Club might help interview local people or collect old photographs for display and an Environmental Club might help to make a survey of local plants and trees or to conduct interviews about the different ways in which plants have been used for medicinal and other uses.

15. **Competitions.** The museum can participate and advertise national competitions. For example, art competitions or competitions to design a new logo or slogan. Alternatively they can try to raise sponsorship for local competitions – for example, to draw one of the artefacts on display at the museum or to motivate for a new street name for the town. The best entries could be put on display at the museum for a fixed period of time. Of course, such competitions are more likely to succeed if you have already built up your 'Museum Education Network' and have a mailing list of enthusiastic teachers and other contacts.

Of course, there are many other ideas that you might have for events! You might like to use the grid below to think about your programme of events.

	Event	Planned Date(s)
Year 1		
Year 1		
Year 2		
Year 2		
Year 2		
Year 3		
Year 3		
Year 3		
Year 3		

Museum Education Action Commitments.

At the end of our workshop each of the participating museums were asked to draw up a set of five draft objectives that they would try to implement. Participants were encouraged to seek the support of their Museum Education Committee, Museum Advisory Board or Municipality Management/Council for these draft commitments after the end of the workshop. However, the exercise was intended to encourage museums to set some practical objectives that could help them introduce or revise their museum education programme and policy. Every museum had different priorities with some arguing that they would have to do some major reorganization of their collections or complete their catalogue before they would be able to create new more educationally-orientated displays. The point is that each museum should set its own priorities and develop its own strategy (or rather policy) if it wants to increase the effectiveness of its museum education programme. The five action commitments drawn up by each of the museums represented at the workshop were as follows:

Warmbad Museum.

- Objective One: Establish a Museum Advisory Committee by 29th May, 2005.
- Objective Two: Arrange for members of MAC to visit all local schools by 5th June, 2005.
- Objective Three: Conduct an oral history project on the forced removals from Warmbad by 30th June, 2005.
- Objective Four: Hold a Museum Open Day for Grades 5-7 by 10th July, 2005.
- Objective Five: Organise a drama to re-enact the establishment of the first church in Warmbad (and baptism of the Bondelswarts leader) by 13th July, 2005.

Keetmanshoop Museum

- Objective One: Establish a Working Committee on Museum Education by 15th July, 2005.
- Objective Two: Draft a Keetmanshoop Museum Education Policy by 30th July, 2005.
- Objective Three: Organise a meeting for local teachers about museum education at the Teachers Resource Centre by 1st September, 2005.

Objective Four: Organise a display by the museum and a local school club for the Keetmanshoop Show by 31st August, 2005.

Objective Five: Arrange a local arts competition for all schools in the Keetmanshoop area by 1st January, 2006.

Outjo Museum

Objective One: Establish Working Group on Museum Education by 15th July, 2005.

Objective Two: Draft a Museum Education Policy by 30th July, 2005.

Objective Three: Develop a cross-curricula display on HIV/AIDS in partnership with Otjiwarongo Museum and other stakeholders by 30th September, 2005.

Objective Four: Develop a 'Memory Boxes' project for learners by 31st October, 2005

Objective Five: Develop brochures and activity sheets for schools by 31st January, 2006.

Otjiwarongo Heritage Explorium

Objective One: Organise meeting of Working Group to discuss museum education and programme of events by 26th May, 2005.

Objective Two: Organise a special educational Open Day/event in partnership with the Meteorological Survey to mark the handing over of the Automated Weather Station by 3rd June, 2005.

Objective Three: Revise museum collections policy to focus on particular themes and educational role by 15th June, 2005.

Objective Four: Draft Museum Education Policy by 30th June, 2005.

Objective Five: Re-organise existing displays in the museum on clear educational and thematic basis by 31st December, 2005.

Omaruru Heritage Council

- Objective One: Introduce traditional donkey cart rides by 30th May, 2005.
- Objective Two: Visit four local schools to invite them to participate in a tour of local historical sites by 15th June, 2005.
- Objective Three: Plan public awareness campaign about the potential role of the museum in the community by 14th July, 2005.
- Objective Four: Organise meeting with Omaruru Management Council to gain support and recognition by 30th July, 2005.
- Objective Five: Organise a programme of educational events to mark 'White Flag' day and the anniversary celebrations of the church by 2nd October, 2005.

Nakambale Museum

- Objective One: Establish Museum Education Committee by 15th June, 2005.
- Objective Two: Conduct research on artifacts on display in order to create more educational labels by 30th August, 2005.
- Objective Three: Obtain copies of key syllabi from Education Inspector by 30th August, 2005.
- Objective Four: Design a worksheet for use by learners visiting the museum by 30th September, 2005.
- Objective Five: Organise an Open Day with a programme of activities for schools by 30th November, 2005.

Tsumeb Cultural Village

- Objective One: Draft a Museum Education Policy by 30th June, 2005.
- Objective Two: Erect information boards around the homesteads by 30th June, 2005.
- Objective Three: Visit ten schools in the Tsumeb area to market the museum and arrange school tours of the Village by 15th July, 2005.

Objective Four: Collect information and objects for educational displays at the homesteads by 31st May, 2006.

Objective Five: Budget and plan for people to perform at the individual homesteads by 31st May, 2008.

Walvis Bay Museum

Objective One: Plan programme of activities for a 'Museum Week' by 30th July, 2005.

Objective Two: Prepare activity sheets for learners for existing displays by 30th August, 2005.

Objective Three: Create a mobile museum box for use with local primary schools by 30th September, 2005.

Objective Four: Establish an 'Education Space' in the museum by 30th December, 2005.

Objective Five: Complete catalogue and research on existing artifacts by 30th June, 2006.

Hai//om Cultural Centre

Objective One: Identify and contact all museums that display San cultural artifacts to inform them of the new book on Hai//om oral history by 15th June, 2005.

Objective Two: Set up Museum Education Advisory Committee by 15th June, 2005.

Objective Three: Visit ten schools in the area to inform them of forthcoming events and to arrange visits by school groups by 30th July, 2005.

Objective Four: Hold a Video Evening for schools by 30th August, 2005.

Objective Five: Organise a Crafts Workshop by 30th September, 2005.