

MIDDLESBROUGH MUSEUMS AND GALLERIES

EDUCATION POLICY

APRIL 2007

1. MISSION STATEMENT

To create learning environments in our museums and galleries that inspire confidence, enjoyment, understanding and a desire to return, by providing a range of opportunities for a wide cross section of people regardless of age, background or ability.

2. INTRODUCTION

Middlesbrough Museums and Galleries are made up of three venues, the Dorman Museum, Captain Cook Birthplace Museum and mima Middlesbrough Institute of Modern Art. As each venue has its own identity in terms of location, subject matter and size, the education programmes will reflect the needs of the individual institution and its target audiences. However the broad aims of developing lively, creative and accessible venues will remain a core function for the education team.

Through accessible programming and audience-building initiatives, the education team will put people, as well as education, at the heart of its activity.

2.i. History

2.ii. Venues

Due to local reorganisation in 1996 Middlesbrough Museums and Galleries expanded to incorporate elements of Cleveland County Council's collections, and the Cleveland Crafts Centre. The Dorman Museum closed temporarily in 2000 for a major refurbishment programme. It reopened to the public in Spring 2003 with new facilities and a range of new galleries including Earth in Space, 20th Century Woman and the H2O Discovery Centre.

The Captain Cook Birthplace Museum, based in the grounds of Stewart Park, underwent a major redevelopment scheme in 1998 to include a more hands-on approach.

Middlesbrough Art Gallery and Cleveland Crafts Centre closed to the public in February 2003; the Crafts Centre was used as an administrative base for mima curatorial and education staff in the interim period. mima Middlesbrough Institute of Modern Art opened to the public at the end of January 2007 in the town centre, focusing on modern and contemporary art and craft.

2.iii. Staffing

The Education Manager oversees educational operations and strategic planning. There are Education Officers based throughout the Service in all three venues.

3. EDUCATIONAL AIMS

The education team aim to develop long lasting links with a wide range of new audiences, whilst maintaining links with current users by providing a variety of educational opportunities and exploiting new technologies where appropriate.

These audiences include, but are not limited to, the following broad groups.

3.i. Children in formal education (ages 4-16)

- (i) Develop links with teachers and support staff from primary, secondary and special schools.
- (ii) Provide relevant information for teachers related to the National Curriculum.
- (iii) Devise a regular programme of activities and resources for schoolchildren across the age ranges.
- (iv) Develop elements from each venue for use in schools to enhance classroom needs and expand on gallery and exhibition themes.
- (v) Create partnerships with external agencies to strengthen school links.
- (vi) Encourage and highlight the unique and distinct qualities a museum or gallery can offer that cannot be experienced in the school environment.

3.ii. Young people in formal education (16-25)

- (i) Develop a range of resources for A' level, college and university students.
- (ii) Maintain and develop links with lecturers.
- (iii) Provide a programme of classes/seminars based around permanent and temporary displays.
- (iv) Provide regular information to colleges and investigate the use of the Internet for the provision of information and teaching materials.
- (v) Assist individual students with projects and offer work placement opportunities where appropriate.

3.iii. Children and Young People: informal learning

- (i) Develop interests in art, archaeology, natural sciences, social history, ethnography and local history from a very young age.
- (ii) Develop good relationships with parents and carers to encourage enthusiasm and confidence within the whole family.
- (iii) Provide a lively programme of events aimed at a family audience during each school holiday.
- (iv) Create a high level of expectation re: holiday events.
- (v) Create child-friendly spaces and services.
- (vi) Develop links with playgroups, toddler groups and community groups.
- (vii) Develop links with youth groups and youth leaders.
- (viii) Provide resources and events relevant to the needs of the youth sector.
- (x) Develop a range of mobile resources to accompany informal visits.

3.iv. Older People

- (i) Provide a regular programme of lectures in each venue.
- (ii) Develop a range of further activities such as demonstrations, tours, and concerts for an adult audience.
- (iii) Make links with key groups such as U3A, WI, Rotary, and Special Interest groups
- (iv) Encourage involvement from local groups for research, exhibition content and tours.
- (v) Develop a range of courses and classes on practical and theoretical subjects linked to exhibitions and collections.
- (vi) Provide specialist seminars for visiting groups
- (vii) Develop a range of touring objects for interpretation by external groups and individuals unable to visit the venues.

3.v. Special Needs

- (i) Ensure that interpretative material for exhibitions is developed in consultation and agreement with the education team in terms of accessibility.
- (ii) Ensure that the education team is involved in all stages of exhibition planning in order to meet the needs of a wide range of user groups.
- (iii) Encourage the use of alternative forms of interpretation for a wide variety of users who may not be able to use standard forms of interpretation.
- (iv) Develop a range of workshops and activities for groups with specific requirements.
- (v) Develop staff skills for interfacing with special needs visitors.
- (vi) Work with other museum and gallery colleagues to ensure that museums and galleries meet with Disability Discrimination Act requirements and regulations.

3.iv. Cultural Diversity

- (i) Develop links with regional and national events to highlight the venues and how they can work with new audiences.
- (ii) Encourage displays that engage with issues of diversity, ensuring that the education team is involved in all stages of exhibition and event planning.
- (iii) Develop a dialogue with established community groups for future collaborations.
- (iv) Encourage the development of collecting policies to reflect cultural diversity.
- (v) Work with other museum and gallery colleagues to ensure that the needs of local people are met by introducing information and/or events in a variety of languages.

4. MARKETING

- 4.i. It is important for marketing and education staff to work together to develop new audiences, expand existing ones and develop a joint approach to the marketing of education.

- 4.ii. 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.
- 4.iii. 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. ACCESS AND CUSTOMER CARE

- 5.i. The education team has developed an access policy. However this can only work effectively as part of a whole museum policy with staff involvement from all departments.
- 5.ii. Access on all levels must be addressed by the education team in conjunction with other departments, including physical, intellectual, sensory, financial and emotional access.
- 5.iii. Effective customer care depends on good communications within organisations. Education staff should ensure that all relevant colleagues have accurate information regarding activities and events.

6. COLLECTIONS

- 6.i. There is a wide range of collections available within Middlesbrough Museums and Galleries, which should attract and appeal to a diverse range of groups.
- 6.ii. A number of handling collections are being developed in association with curatorial staff.
- 6.iii. Hands-on experience of real objects is crucial to the development of educational projects.
- 6.iv. The service's collections are beginning to reflect the cultural diversity of local communities, which is addressed through a revised 'Collecting Policy 2003 – 2008'.

7. LONG-TERM DISPLAYS

- 7.i. Some displays within the service are currently being updated or redeveloped, which means innovative interpretative elements can be introduced to reflect visitor needs.
- 7.ii. Project teams consisting of curatorial, education, marketing and other staff should contribute to the development of displays from the initial planning stages onwards to encourage a positive exchange of ideas and experiences.
- 7.iii. It is now a legal requirement of the DDA that new displays and building improvements are accessible to all. Therefore facilities and exhibitions should be accessible to people with disabilities, and access consultants should be involved in all planning stages of any major redisplay or building improvement.

8. TEMPORARY EXHIBITIONS

- 8.i. It is essential that curatorial staff liaise with the education team in the programming of temporary exhibitions in order to timetable relevant dates throughout the year and to target specific audiences.
- 8.ii. There should be some opportunities available for education staff to initiate educational or community-led exhibitions to focus on a specific theme or target group in parallel with the main programme.
- 8.iii. Temporary displays that involve the collection can also be developed by groups selecting objects / artworks of their choice to give a unique slant on the collections.

9. MANAGEMENT AND FINANCE

- 9.i. There are currently a number of education staff based in three separate venues, making good internal communication a priority. The education team meets bi-monthly to discuss ideas and regional / national initiatives.
- 9.ii. The education team will develop funding opportunities to maximise the potential of the service.
- 9.iii. It is essential to maintain a solid financial base to develop audiences and resources.
- 9.iv. Advance budget planning needs to be a priority and should be built into exhibition programming.

10. MONITORING

- 10.i. Within each venue a timetable of activities and events will be developed on an annual basis in order to target specific audiences and assess effectiveness.
- 10.ii. It is therefore essential to assess and evaluate programmes in order to maintain a high quality of delivery. Whilst the Marketing Manager will monitor and assess detailed analysis of user and non-user groups, the education team will maintain the following records:
- 10.iii. Number of educational visits
Location of educational groups
Reasons for visits
Other resources used by groups
Outreach programmes
Number of non-school visits
Range of activities offered

11. ANNUAL PLAN 2007 - 2008

(i) Target national initiatives in order to form an annual plan of audience building with maximum publicity opportunities.

Mima: Adult Learners Week: talk & tour, and introduction to volunteering opportunities
National Architecture Week, 'build@mima': Saturday open day with student Architect and family groups
July 07 National Children's Art Day
Big Draw October 07

Dorman: Black History Month – Workshops relating to Slavery

CCBM: Family Learning Week linked events
March 2008 National Science Week school activities
Black History Month: links with Slavery theme

(ii) Focus on relevant themed packages for schools in order to provide a co-ordinated and concise programme:

Mima: New Learning Links placements to develop packages relevant to schools from mima's collection.

CPD (Continued Professional Development) days for primary and early years teachers looking at general art themes, and art through music.

Quarterly themed school packages in line with quarterly exhibition hangs: mima collection; Edmund de Waal/jewellery/sculpture; Bauhaus.

Dorman: Key Stage 3 secondary school workshops for 'Into Africa'
Outreach sessions to reception classes

CCBM: Schools sessions linked to Alan Hinkes exhibition on personal survival theme
Schools sessions linked to Marton May Dig
Pacific Design workshops
Greek workshops: 'Odyssey of Captain Cook' exhibition

(iii) Develop further links with the under 5s audience.

Mima: Continue and develop mini mima – open art sessions for the under 5s
Develop music and dance sessions in response to artworks
Maintain links with enewsletter Early Arts North East

Maintain links with Early Years Ofsted Inspectors

Dorman: Sessions with Childminder Groups (external funding)
Sessions with Sure Start groups
Pre-school group workshops
Chinese New Year workshops

CCBM: Holiday activities for family groups and under 5s

(iv) Implement a series of school and college placements to encourage young people to develop skills and knowledge of museums and galleries:

Mima: A series of placements throughout the year for secondary school children from Tees Valley schools

Dorman:

CCBM: Placements for BEd students from University Colleges

(v) Develop projects with community groups and initiate community-led exhibitions

Mima: BME Young People's Faith Group to link in with youth@mima developments
Use of Project Space 2 to highlight educational work developed with a range of external groups
Develop contacts through Middlesbrough Learning Shop with youth groups and parent focus groups

Dorman: Outreach sessions to Day Centres
Reminiscence boxes for older people
Range of events for Asian women's group, BME textile women's group and Dads & Lads workshops (Sure Start)
Open Gallery available for community exhibitions

CCBM: Work through New Writing North and artists on *the Museum of my Life* project with a school group and adult writing group from Grangetown to produce a small exhibition.

(vi) Develop the use of new technologies

Mima: Installation of interactive whiteboard and videoconferencing facilities (whole service use)
Create a whiteboard package commission looking at mima's collection, for the schools market

Pilot a podcasting project with Middlesbrough Extended Schools Programme and MLA

All venues: Develop information and activities for each venue's website that is relevant to user groups

- (vii) **Ensure that policies are updated and held in each venue for staff and the general public** (Education Policy, Access Policy, Child Protection Policy, and Diversity Action Plan).
- (x) **Maintain evaluation as a key part of each project, and act upon outcomes accordingly.**
- (viii) **Ensure that Risk Assessments are up to date and that Hazard Identification sheets are completed as appropriate.** Liase with building staff and other professionals to comply with regulations.