

# The Fitzwilliam Museum

Education & Public Programmes Report 2007 - 2009





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# Introduction

one of the outstanding art collections in the country

Mark Fisher, Britain's best Museums & Galleries



"I felt so pleased to spend time creating and learning together - thank you, thank you!"

Mother of Tim, aged 3



Total number of children visiting with their schools 2007 - 09 includes schools from overseas

43,505

Total number of adults participating in museum activities and events 2007 - 09

24,043

Total number of visitors to the museum 2007/08

284,217

Total number of visitors to the museum 2008/09

305,003

Total number of people participating in a museum activity or event 2007/08

36,040

Total number of people participating in a museum activity or event 2008/09

40,012

Total number of staff in the education department

11

The Fitzwilliam Museum, the principal museum of the University of Cambridge, is a treasure house with access to over half a million paintings and artefacts. The collection ranges from objects from Ancient Egypt to work by contemporary artists. And everything on display has a story to tell.

Our aim has always been to make the museum intellectually accessible, inspiring and meaningful for everyone. We have been able to expand the education department and develop new projects with funding from the Museums, Libraries and Archives Council Renaissance in the Regions programme and are now able to offer more approaches to enjoying and understanding work in The Fitzwilliam Museum than ever before, attracting increasing numbers of visitors. Admission to the museum is free. School visits are also free as are many of informal learning events for adults and children. A small charge for an event or workshop is sometimes necessary but we always try to keep costs to visitors as low as possible.

The breadth of the programme - which includes our highly regarded teaching service for schools and practical support for GCSE art students, a strong presence in the University of Cambridge's Festival of Ideas with contributions from the History of Art Department, pre-school and family activities,

work with teenage mothers, and regular visits to the Oncology ward at Addenbrooke's Hospital - always takes the collections and temporary exhibitions as its point of departure. We have welcomed almost 600,000 visitors during the past two years. They have been able to attend courses and symposia, drop in to practical events in the studio and galleries, watch theatre performances, explore art through sensory workshops, use our free family Fitz Kits and trails, listen to music and explore the museum by torchlight.

28,200 of these visitors have been school children we have either worked with directly or whose teachers have used our online resources. Working outside the classroom is recognised by teachers as having a major impact on children's learning. Whilst linking their visit to curricular and cross curricular themes young people at primary and secondary school level also leave the museum with a skill which will last them all their lives - the ability to take pleasure in art and artefacts and see differently. These young people are the future guardians of museums and our cultural heritage. We want them to feel that The Fitzwilliam Museum belongs to them.

And we know the programme is valued. We regularly evaluate our work and conduct exit surveys, both under our own auspices and for the Museums, Libraries and Archives Council. In addition to these the East of England Museum Hub published an independent report from the University of Leicester Research Centre for Museums and Galleries (2007), "Engage Learn Achieve", which found a positive impact on the learning of pupils involved in our schools programme. In 2009 the University of Cambridge carried out research which showed that schools and museums working together can improve literacy standards for primary school children.

This report covers the period April 2007 - March 2009 to correspond with funding from the Museums, Libraries and Archives Council through the Renaissance in the Regions programme which supports the majority of the staff in the Education Department. Without their support our work would be much diminished. It is organised according to our audiences, from the youngest to the oldest. We have outlined in brief here the teaching and other events that have engaged 96,000 children and 24,000 adults we have worked with over the past two years alongside a selection of case studies to give a flavour of how we work. The appendices list activities by categories together with a table of performance indicators on audiences and participation and appear at the end of the report.

Three strands of work outlined here have been made possible by the generosity of additional funding bodies. We would like to offer particular thanks to The Paul Hamlyn Trust for the support they have given for our Art and Wellbeing work. The Prince's Foundation for Children and the Arts have also been generous in their long term support for Art in Action, a three year project that has enabled us to work with primary schools in areas of deprivation. The Eridge Trust has supported the development of a number of innovative and successful projects with adolescent audiences outside formal learning, a particularly difficult audience to reach.

During this period we have also received funding from The Ernest Cook Trust, John Lewis Partnership, John Coates Trust, Coutts Charitable Fund, Westminster Foundation, Austin and Hope Charitable Trust, Bonhams, Barclays Bank plc, Cambridge University Press, Stagecoach Johnson Matthey and The Teacher Development Agency. All of our funders are generous in their support and I

would like to thank them for making possible the work detailed in this report.

The work of the Education Department would also not be possible without the collaboration and support of curators and staff throughout the museum and we are very grateful to all of them. I would also like to thank Margaret Greeves, Director of Renaissance Projects who works tirelessly on our behalf and Frances Sword and Philip Stephenson for championing and developing the programme of work for trainee teachers and those who train them. I also want to thank colleagues in all the other museums in Cambridge whose enthusiasm allows us to work collaboratively. Finally huge thanks goes to the Education team: Rachel Sinfield and Sarah Burles, Education Officers, Kate Noble, Assistant Education Officer, Gill Hart, Outreach and Access Officer, Sarah Blake, Nicola Wallis and Jacqui Strawbridge, Schools Educators, Sarah Villis and Jude Faulkner, Education and Bookings Administrators, Alison and Ayers and Rob Law, Education Assistants. Although we are a large team most people work part time and the department is extremely busy. The commitment, creativity and sheer hard work put in by everyone has helped foster a team which it is hugely rewarding to be a part of.

The Fitzwilliam has something to inspire, delight, surprise and excite everyone and we endeavour to help people to connect with its treasures. I hope you enjoy reading about the many ways we go about it in this report.

**Julia Tozer**  
Head of Education

# Children and families

## What we offered:

- monthly gallery and studio based sessions for pre-school aged children
- practical workshops, gallery sessions and performances
- free family activities during museum opening times
- free drop in events open to everyone



## “It’s Magic”

“It’s Magic” is a monthly session introducing very young children, their families and carers to the world of museums and creativity. These sessions help adults and children to feel relaxed and secure in a museum environment; they also foster lasting curiosity and confidence. We alternate a monthly session for the general public with one for an invited local community group, focusing particularly on those who have had no previous contact with the Fitzwilliam Museum. In this way new partnerships can form beyond ‘It’s Magic’ allowing us to build lasting relationships with these groups. Animals, fans, swords and knights in armour as well as paintings, sculpture and Greek and Egyptian artefacts can all become a focus for this session. Starting in the galleries the group moves down to the studio for a related story chosen to inspire a practical session.

The children are encouraged to explore a range of different materials and to express their own ideas and opinions through their making.

Many families come repeatedly to the “It’s Magic” workshops. Parents and carers gain confidence in creative play and in reading with their children and the sessions provide a safe and supportive environment in which to experiment. For organisations such as Romsey Mill this programme has been very successful and has given us the opportunity to develop long lasting links with teenage mothers and their toddlers.

## Workshops and Story Telling

Workshops and drop in events for primary school aged children allow us to introduce them to the collection, our increasingly ambitious programme of exhibitions, and enables them to

## Case Study: Romsey Mill Young Mothers Group

In February 2008, six teenage mothers and eight children from the Romsey Mill Young Mothers Group attended an “It’s Magic” workshop. Based on The Owl and the Pussycat it started in the galleries with the children being given small props to handle and being encouraged to explore and to look for animals and creatures amongst the exhibits.

In the studio the group worked with clay, talking about how it felt, using a rolling pin and making marks in lots of different ways. The young mums enjoyed this part of the session as much as the youngsters and their feedback to the Romsey Mill staff was very enthusiastic. All of them said they wanted to come back to the museum and all but one felt that they would be happy to bring their children themselves.

**“thank you so much for the fantastic opportunity you gave to the young women and their toddlers. It was such a brilliant session – really well thought out and fast moving to keep everyone’s attention. I was overwhelmed by the positivity from the mums and by how well the children got involved.”**

Romsey Mill Group Leader

experiment creatively. The range offers something for everyone – from ‘Ancient Bling’ using gold leaf, to ‘Code Crackers’ - looking for secret symbols in the Greek Galleries at the Fitz and at The Museum of Classical Archaeology and ‘Dreaming in Colour’ exploring the Howard Hodgkin exhibition. We organized 57 events during 2007 – 9. Many of these allow collaboration with other museums in Cambridge.

## Performance

In May 2007 as part of Museums and Galleries Month we programmed six free performances of ‘Bull’s Eye’, a theatre piece by the Time Out Award winning theatre company Indefinite Articles, for which we secured sponsorship from Barclays. 200 adults and children attended

over the course of the week and the feedback was immensely positive. “Bull’s Eye” was aimed at 7-11 year olds and charted the journey of Theseus into the labyrinth to fight the Minotaur. It combined powerful storytelling, humour and magical projections with evocative music especially composed for the event. At the end of each performance the families were given copies of the Theseus Trail produced to complement the show taking visitors on a journey through the Museum from ancient Greece right up to the Twentieth Century. 20% of the 325 attendees at ‘Bull’s Eye’ had never been to the museum before and 80% of the children had never taken part in a museum activity. We publicised the event in community centres and libraries and this helped us to reach out to these non-visitors. The two



workshops that we ran alongside the show were over subscribed. Following the success of 'Bull's Eye' we commissioned Indefinite Articles to produce a play focusing on the Museum's Chinese collection for Museums and Galleries Month in May 2008. 'Dragon's Pearl' was a dramatic retelling of an ancient Chinese folktale using paper, oil, shadows and a vat of blue ink. Indefinite Articles collaborated closely with the curatorial staff and projected images from the collection were an integral part of the performance. Following the performances, audience members were invited to visit the Chinese galleries with staff from the education team.

Once again we distributed fliers to community centres and libraries well in advance of the Museum's usual publicity. The theme provided an opportunity to promote the Fitzwilliam to the local Chinese community. 250 people came to the performances, a 25% increase on 2007, including a significant number of children and adults from the Chinese community.

### Story Starters

Since January 2009 a selection of picture books in 'Story Starter' bags has been available from the front desks for pre-schoolers and their families to use independently in the galleries. Each story is linked to a particular part of the collection which the children and their carers are then encouraged to explore together, looking for characters, creatures and shapes.

### Fitz Kits

Our Fitz Kits have been well established as a resource for families for a number of years. Each kit is in a box small enough to be carried by a child and contains a selection of interactive games and puzzles that take children on an adventure tour through the galleries.

In October 2008 we produced the 'Doodle Box' for the Big Draw, a national initiative. It was full of activities and ideas to inspire younger visitors to draw their way around the Museum. The 'Treasure Box' kit explores the theme of boxes throughout the Museum from Earl Fitzwilliam's tea caddy to a treasure chest of medieval coins.

We continue to develop new Fitz Kits to tie in with exhibitions or themes and to keep the idea fresh for the many young visitors and their parents who frequently return. Fitz Kits are in daily use and in 2008/09 they were taken out more than 830 times.

### Family drop-in sessions

In October 2008 we started to run regular free drop in events at weekends and during the school holidays. We set up drawing stations in the galleries, hand out drawing materials and give ideas and advice to participants. We link these events to exhibitions or national initiatives, such as the Big Draw; the activities vary - from drop in studio sessions to working with an artist in the galleries and informal talks, and visitors have responded well to the variety on offer.

In July 2008 staff spent the day on Parker's Piece as part of the City's 'Big Day Out' helping over 30 children, many of whom had not visited the museum before, make paper dragons inspired by the collection and talking about family events at the museum. The department will have a regular presence at more University and community celebrations in the future as well as through drop in events at community centres. Following on from the success of the 2007 Big Draw event our two Big Draw events in October 2008 attracted over 300 children and adults. A new partnership with Anglia Ruskin University meant that they were on hand to offer advice and support to budding artists young and old alike as visitors (many coming for the first time) took inspiration from the wonderful collection of wild beasts and animals lurking in the ceramics galleries and hidden in paintings.

### Family Trails

Family Trails continue to be popular and we regularly create new ones for visitors to pick up from reception. The trails enable people to explore parts of the collection they might not otherwise have found or not known how to engage with. They also enable visitors to follow a theme throughout the collection travelling through time as they do so.



"It took us to places we had not been before in the Museum...Thank you! ...made the Museum much more fun and helped us realise that this place is for children...never mind the kids - great for grown ups! 5th time now and we still love it!"



"I couldn't believe how a show for children had me in stitches – I'm 17!"



# Working with Schools in the Fitzwilliam

## What we offered:

- tailor made sessions for primary and secondary aged children
- 'Transition' sessions for children moving from primary to secondary
- encouragement to new schools to visit
- collaborative teaching sessions with other museums
- pre-visit, INSET and evening sessions
- sessions with trainee teachers and teacher trainers



Planning and delivering schools sessions forms a large part of our work and the programme is immensely popular. Flexibility and adaptability lie at the heart of our continued success when working with schools. The demand for museum visits led by our education team continues to increase year on year. In 2007/08 we facilitated visits for over 13,000 school children and in 2008/09 for over 15,000, an increase of 14%. There was a 13% increase in the number of secondary school children that took part in sessions led by the education team. This highlights the value secondary school teachers put on a visit to the Fitzwilliam Museum as timetable pressures make out of school trips difficult to organise.

The overall number of children visiting the museum with their schools (including overseas students and school visits led by teachers) increased from more than 19,000 in 2007/08 to over 24,000 in 2008/09.

Our aim is give as many children and teachers as possible the opportunity to engage directly with the Museum's collections and to demonstrate to them how integral and inspiring this can be to learning right across the curriculum. Looking at a real sarcophagus is a very different experience from seeing an image of one on a screen. To see the way a painting has been worked on at close hand encourages a flow of questions and discussion less likely to emerge when the painting is reproduced in a book. Using paintings and artefacts in teaching offers an enhanced experience for students. Our success in this area is demonstrated by the number of teachers and schools who work with us regularly, with some schools now building Museum sessions into their curriculum planning.

A morning in the galleries adds a new dimension to teaching back in school. Our sessions encourage questioning, enquiry and problem

solving. Children often find the new environment and the more open ended approach very stimulating and teachers are often surprised at the high levels of engagement displayed by particular children they had not expected to connect with the experience.

We offer primary and secondary schools a wide range of free taught sessions in the galleries, working directly from the collection. These can be supported by hands-on practical sessions in our studio space. We also like to work with teachers to develop and deliver tailor made teaching linked to topics or areas of the collection. With the support of curatorial staff and subject advisors we are able to devise sessions that cover an enormous range of topics both within and beyond the curriculum. Sessions delivered during 2007-09 included:-



Within all of these themes we are able to adapt sessions to meet the needs of visiting groups. We offer to meet with teachers before their visit to discuss the needs of their group, to show them around the galleries we intend to use and to familiarise them with the museum facilities. Feedback from teachers continues to be positive and we use it to ensure that our sessions remain relevant and engaging, providing inspiration and excitement in equal measure.

We also work with teachers to develop ideas to build on back in the classroom. Vine Inter-Church School's Egyptian Museum is a particularly good example of this. Other examples include Impington Village College who bring four Year 10 classes every year for a workshop on the History of Medicine and St Bede's School where a day at the museum forms a key part of the Leisure and Tourism course work.

## CaseStudy: Vine Inter-Church School's Egyptian Museum & Trowse Gallery

In October 2007 two classes, aged 7-9, from Vine Inter-Church School in Cambourne visited the Egyptian galleries as inspiration for a history project that was going to take them through the autumn term. Back at school the children worked across various areas of the curriculum to create the "Vine School Egyptian Museum" in an empty classroom. In November, Nicola Wallis from the Education Department was invited to officially open the museum and was shown round by a number



of extremely proud "guides" and "gallery attendants". The children had created a wonderful range of Egyptian style artefacts for display and the quality of the work on show was very impressive.

In Autumn 2008 a class of 7-9 year olds from Trowse Primary School undertook a similar project. When Nicola visited the school some time after their trip to the Fitzwilliam the children had created papier mache death masks, contour maps of Egypt, mummified Barbies; beautifully decorated coffins, clay canopic jars and paper pyramids. They were delighted with their efforts and Nicola was very impressed with the impact that the museum visit had on their imaginations and with the sustained excitement to which it had given rise.

The "Vine School Egyptian Museum" and the "Trowse Gallery" are excellent examples of the breadth of curriculum linked classroom activities that can be inspired by a trip to the Fitzwilliam Museum.

## Encouraging new schools to visit

The majority of our teaching takes place as the result of direct contact from the schools involved. However alongside this we run proactive projects which enable us to forge links with new schools and to address particular issues.



## Art in Action 2

Art in Action is the result of a three year Start grant from The Prince's Foundation for Children and the Arts with additional funding from Renaissance East of England, Barclays Bank plc and Trusthouse Charitable Trust. Start aims to introduce disadvantaged young people to the arts through developing in-depth relationships between schools and arts venues around the country. The Fitzwilliam Museum was selected as one of just

## Case Study: Moving On – Easing The Transition From Primary To Secondary School

In January 2008 the art department of Netherhall Secondary School approached the education team asking for help in developing closer links with their feeder primary schools: MOVING ON was the result.

MOVING ON focuses on issues that young people face at this period of significant change in their lives. In the summer term of 2008 over 250 Year 6 pupils from the six primary schools that feed into Netherhall visited the Fitzwilliam for gallery sessions and a studio workshop. Each session was also attended by members of the Netherhall Art Department and small groups of Year 10 ambassadors all of whom worked alongside the Year 6 pupils. This aspect of the project worked particularly well in building connections between the schools.

**“I felt...happy and surprised because we got to work with Netherhall... welcomed by the staff and Netherhall students...”**

Responses from pupils

In October 2008 Netherhall School held an exhibition of the work that the children had produced during the project. In the Spring Term of 2009, 175 Year 7 students from Netherhall

came back to the museum to follow up on the visit they made when in primary school. The education team worked with an outline of the term's curriculum and delivered a session that was rich with possibilities for cross curricular links, covering the ground from Italian Renaissance through Impressionism to Andy Goldsworthy. Jackie Williams, Head of Art at Netherhall, was delighted with the level of discussion the visits produced amongst the children.

**“Having the children meet the sixth form students, so talented in Art and seeing the Art they created – I think it really gave them something to aspire to.”**

Teacher

With the aim of inspiring cross-curricula work the education team also offered an additional INSET session for staff from other departments of Netherhall which was very well received by the teachers.

**“Thank you for offering us the time and space to restore our ‘creative’ batteries. We are stimuli like this.”**

We shall be repeating MOVING ON with Netherhall in 2009 and we would like to pursue the theme of transition with other primary and secondary schools and encourage other museums to offer a similar model.

fifteen venues in 2006, the project's pilot year, and we are now in our third year of this exciting project.

Over the three year period we chose to work with six primary schools, none of whom had previously visited the museum. They are all in areas of high socio-economic deprivation and/or geographical isolation and are spread around Cambridgeshire. All the schools wish to continue this partnership in the future.

A fuller report on this project is available on request

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Total number of Art in Action museum visits and workshops from 2007-09

70

Total number of children taking part in Art in Action 2007-09

900

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## The Great Art Quest

In 2008 the Fitzwilliam Museum was chosen as one of just four galleries in the UK to take part in the Great Art Quest, a project funded by the Prince's Foundation for Children and the Arts. The Great Art Quest introduces children to the visual arts by enabling them to visit their local art gallery where pictures are brought to life for them by professional artists and storytellers.

Eight classes of local children, chosen from schools that are infrequent visitors to the Fitzwilliam Museum, enjoyed sessions both in the museum and back at school with artist John Wiltshire and renowned story teller Ben Haggarty. In February 2009 the project culminated in an exhibition of the work that the children had created during the project at The Prince's Drawing School in London.

They were delighted to see their work exhibited and to meet Neil Buchanan of Art Attack! fame and artist Gavin Turk, as well as children from each of the schools involved in the project.

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**“Hand on heart I can say that every single child has raised their game, has benefited from this. There's not one child in all of the classes that I've brought to the Fitzwilliam who hasn't benefited. That's a fantastic thing to say about an education project”.**

Teacher, St Mary's C of E Primary School

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## Working with other Museums

In August 2008 Philip Stephenson, Senior Lecturer Faculty of Education, University of Cambridge and Dean of Homerton College, produced a Renaissance funded report “Working with Schools, Current Practice and Possibilities” (1) on the schools education work in the embedded museums in the University of Cambridge, to assess how the work could develop given the available resources. A desire for more collaboration was one

of the key findings and as a result of the research Julia Tozer worked with Sarah Jane Harknett from the Museum of Archaeology and Anthropology in early 2009 to plan a new teaching session. The session, for secondary school pupils, is based around a new exhibition at the Museum of Archaeology and Anthropology called 'Assembling Bodies' and makes use of the collections in both museums. Julia and Sarah-Jane delivered two INSET sessions for teachers in early 2009 and teachers are now able to opt for a new dual venue session.

We have also organised 3 days where museum staff from other museums have a chance to work with us, focussing particularly on using the collection to develop literacy skills.

## Building Relationships with Teachers

We want to demonstrate to teachers the potential that lies within museums for enhancing learning right across the curriculum. We run INSET sessions throughout the year, both on request from individual schools and to inform larger groups and offer evening events for teachers. During the two years covered by this report over 1,000 teachers came to the museum without their pupils to learn about what we do and how we can work with them.

## Initial Teacher Education

The Fitzwilliam Museum Education Department has worked closely with the Faculty of Education of the University of Cambridge for many years to embed museum teaching in their training. Each year 180 students on the primary PGCE course at the Faculty of Education take part in a museum education day which explores the potential of museums for teaching and learning. We have worked in partnership with the Cambridge & County Folk Museum and Kettle's

Yard to develop and deliver a day of intensive gallery sessions. For many students this has been inspirational:

**“I think more of the course (Primary PGCE) should be structured around ‘learning environments’ and learning outside the classroom because it completely changes how you approach the curriculum and gives great confidence to apply cross-curricular themes in the classroom. The approach to objects, the use of questions for enquiry, letting the children lead the discovery and the way that small things can turn into longer-term projects is really valuable. I will seek to change my classroom environment and take advantage of any opportunities to go to museums”.**

This complements our work with secondary trainees from the Faculty of Education, running sessions on using museums to teach religious studies and history, as well as with student teachers on a Graduate Trainee Programme based in Peterborough.

### Real Teaching Project

In 2007 the Fitzwilliam Museum initiated the Real Teaching Project, funded by MLA Renaissance in the Regions. We wanted to increase the quality and quantity of museum education experiences in the East of England for those who train teachers and the teacher trainees themselves. Six other museums and services across the region were involved in the project - MLA East of England, Norfolk Museums and Archaeology Service, Colchester and Ipswich Museums Service, Museums Luton, Imperial War Museum, Duxford and The Cecil Higgins Museum & Art Gallery, Bedford.

**“ An opportunity to look beyond the blinkers of the curriculum frameworks and begin to think about how teaching and learning can come alive. It was exceptionally valuable for this reason.”**

**“it was helpful to consider learning in an environment other than the classroom... I would be interested to see how children respond to some of the things we learnt and discussed.”**

**“It is so stimulating for them. They go back to school with such ideas and enthusiasm”**

**“My time in the Museum gave me a treasure chest of creative teaching ideas that I can dip into whenever I like”**

Comments from trainee teachers

Additional funding from the TDA (Training and Development Agency) in 2008-9 enabled us to take part in a regional placement project for trainee teachers. In partnership with the Faculty of Education and Milton Road Primary School, we were able to offer two trainee teachers fourteen days with the education department at the Museum as part of their professional placement. Trainees were able to observe a wide range of teaching in the Museum, discuss methodology with Museum educators and consider how experiences and practice seen in the Museum could be transferred to the classroom. Evaluation interviews revealed how profoundly the experience affected both teachers and students.

We were also able to offer shorter placements to two students from Anglia Ruskin University and to involve two other trainee teachers from the Faculty of Education in the development of a new gallery session for KS1 children.

This investment in the teachers of the future will ensure they open the doors of the Museum to children from all backgrounds and of all abilities, ensuring they have access to the excitement and stimulation of a collection that is meant for everyone.



**“It really made me see how first-hand experience for the children is vitally important and it has confirmed further the importance of questioning in order to really challenge pupils to look deeper.”**



**“Planning and delivering schools sessions forms a large part of our work and the programme is immensely popular. Flexibility and adaptability lie at the heart of our continued success when working with schools.”**



**“I will actively look out for museums near my school during my first teaching post.”**

Comments from trainee teachers

# Working with young people

## What we offered:

- art GCSE and informal drop-ins
- targeted evening events
- university teaching and collaboration with students
- vocational teaching
- resources for students from abroad studying English



Young independent visitors are historically a hard group to attract to museums. Outside school their entertainment options include many that require little effort and provide instant gratification; to walk into a museum is to step into the unknown. In order to bridge this gap we recognise that it is essential to work with young people directly, to shape events that are both relevant and stimulating.

Artworks is a strand of activity, funded by the Eridge Trust and Renaissance in the Regions, that enables us to do this. In consultation with a group of young people, we have developed a programme that encourages independent visits outside school hours.

The Fitzwilliam Museum is a rich resource for students preparing for GCSE and AS/A level Art and Design exams. SOURCE takes place in the run up to



exams and offers these students the opportunity to get one-to-one advice from members of the Museum education team and freelance artists. Based in the informal atmosphere of the education studio students come in under their own steam on a drop-in basis. They are offered tours of the collection linked to their exam theme, encouraged to sketch in the galleries and offered practical art support in the studio. We also offer advice on how to make the most of our on-line resources.

SOURCE is offered for seven days, during the Spring Half Term week and for the two following Saturdays.



These increasing numbers are testament to the success of SOURCE and feedback from both teachers and students underline its value to them, in particular the one-to-one support on offer. The students come from a diverse range of schools. In 2008 they included one student from a pupil referral unit who came independently, some 47 students from Impington Village College including two students with significant special needs whose only GCSE subject was art, and a couple of students from Eton. The fact that they all found the sessions helpful demonstrates the accessibility of the project.

“...I learnt a lot about the use of colour and body language, for example in ‘At the Café’ by Degas and in ‘On the Brink’ by Elmore. This was useful to me because I wanted to explore how I can show what people are thinking/feeling in 2D, without the written word.”

Participant

“Those who attended had a real kick start on the artist research which they otherwise often avoid.”

Teacher

“My son attended the half term workshop on the recommendation of his art teacher. Originally he thought he would give it a try on the Tuesday. He was completely motivated and then continued every day until Saturday. Each day he had to wake at 6am to travel in with me, hang about for 2 hours until the day there started. I think this is an indication of how highly he valued the opportunity you have given him.”

Parent of a SOURCE participant

In early 2009 we had a meeting with the Art Education Officer from the Oxford University Museums who is interested in running a similar programme in Oxford in 2010.



## Head Space

During summer 2007 and 2008 we offered monthly drop ins for 14 – 18 year olds. As with SOURCE, staff were on hand to help them explore the collection and exhibitions and they were able to make their own work in the studio in these free sessions.

Although people who came along were very appreciative numbers were small – we obviously hadn't cracked it. We decided that rather than put on something 'for' that age group it would be far better to develop it with them.

## VERVE

“Our aim for the event itself is that it will get young people into the Museum who perhaps wouldn't otherwise come through our doors. VERVE can change their perspective

of what the Museum can offer them, as well as making young people aware of the other programmes we offer.

Rachel Sinfield, Education Officer

VERVE was a late opening at the museum planned in consultation with six young adults. The evening offered visitors a varied programme including:-

- music and performance poetry in the Courtyard
- a discussion on 21st-century illustration - from manga to graphic novels given by staff from Cambridge School of Art
- drop in printmaking in the Studio
- a talk by Cambridgeshire-born fashion designer Gareth Roberts speaking about his work for major fashion houses including Vivienne Westwood.

• A tour of Dreams and Lies, the Museum's Picasso exhibition led by Fitzwilliam's Head of Education Julia Tozer

The committee was aged 16-17, from different sixth-form colleges across the region and planned the event in conjunction with Rachel Sinfield. The volunteers working on the night to co-ordinate events also included teenagers.

Planning Committee member  
The evening attracted 175 young adults, and feedback from the exit survey was very positive.

**Case Study:  
Cambridge Regional  
College**

In April 2008 we ran our first session with the Cambridge Regional College e2e (entry to employment) programme for painters and decorators as part of Art Works, our strand of projects designed



to encourage young people between 14 - 21 years old into the Museum.

Six young people attended and the session focused on the use of colour in works in the early Renaissance, Ancient Egyptian and Impressionist galleries. In the studio the students were offered three activities; printing with gold leaf, making colour mixing strips and creating pigment using burnt wood. All the students tried at least one activity and most of them attempted two. Feedback from the two tutors who attended was very positive and we plan to repeat the sessions two or three times a year as new students enrol.

**Language School Visits**

Over 13,000 language school students visit the Fitzwilliam Museum every year. This is a significant portion of our young audience and we want to provide them with something that will enhance their enjoyment of the Museum at the same time as helping them to achieve their language learning aims. In 2007 we commissioned a

comprehensive set of worksheets for students studying English. The collection is used in an imaginative way and at the five recognised competency levels from Elementary to Advanced. Each worksheet is accompanied with a set of teaching notes.

The worksheets were trialled by a visiting school from France in 2008 and are now on the website, available for all language students visiting the Museum.

**Working with Cambridge University Students**

In addition to teaching input on the History of Art course and planning for a two day induction event for undergraduates later in 2009 we are developing a new partnership with the Fitzwilliam Society. Cambridge University students will go out to schools to inspire pupils and staff about the museum's collection and exhibitions. We hope

this will encourage the schools that do not visit to do so and that young people who might not have considered continuing their studies will also be inspired by meeting students and hearing about life at University.

In addition we have recently commissioned students at the Judge Business School to design and conduct a survey of visitors' attitudes to the newly installed Sculpture Promenade. Both these projects strengthen our connections with the young people in our community and inform our development of programmes for them and their peers. Staff have also attended several events to offer advice to students about careers in the arts.



“Our aim for the event itself is that it will get young people into the Museum who perhaps wouldn't otherwise come through our doors. VERVE can change their perspective of what the Museum can offer them, as well as making young people aware of the other programmes we offer.”

Rachel Sinfield, Education Officer



“I'm always intrigued by this kind of event, and being given the role of performance manager has meant I've been able to act out a job which I've considered as a future career choice. This will only help add to the stuff I can put on my CV!”

Planning Committee member



“The abstract work was amazing and I loved the insect sculptures.”

# Adult Informal Learning



The Museum's commitment to lifelong learning is underpinned by our extensive offer of gallery talks, lectures, courses and events throughout the year that are open to all. During 2007 – 2009 we hosted 183 of these attended by over 18,000 8'000 museum visitors.

## Talks and lectures

Our lunch time programme offers two 'ways in' for members of the public. 'Art in Context' is a weekly opportunity during University term time to explore a work in the collection in more depth through talks given by museum curators, conservators, Education Department staff and visiting lecturers. This strand of free talks is hugely popular and attracts a regular following, averaging seventy people. This series of 52 lively and informative talks has included titles such as 'Medea and the law of homicide, ancient and modern, 'Sex

and Violence in Titian' and 'Birth of the Cool: Larry Rivers and Pop Art'.

'Art Speak' is a monthly, informal gathering. Led by members of the education team the subject for each session is not advertised in advance. This broadens the appeal of the talks as participants take 'pot luck' and commit themselves to taking part in a discussion around an item or on a subject prompted by the collection with which they may not be familiar. Visitors are sometimes genuinely surprised by their reactions to the day's subject.

**Between April 2007 and March 2008 Museum staff delivered 26 Art Speak sessions with 536 members of the public.**

## Case Study: The Festival Of Ideas

We have taken part in a wide range of regional and national initiatives ranging from the Renaissance supported Museums and Galleries Month, to the University of Cambridge Science Festival, Adult Learners Week and Cambridgeshire Celebrates Age.

In October 2008 the Museum made a substantial contribution to the University of Cambridge's first-ever 'Festival of Ideas'. The Festival, which celebrates art, history, literature, languages, drama and more throughout the University, took place for two weeks from 22nd October to 2nd November 2008. During this time we hosted 14 events including talks by experts, workshops for all ages and special evening events and an exhibition. Almost all were oversubscribed and feedback from attendees was excellent.

**"I am so pleased with what I have created and the journey behind it and having an open and free environment to PLAY. The best workshop I have been to."**

Participant in "What's the Big Idea - Creativity" workshop for adults

The eight free lunchtime talks by members of the University's History of Art Department, which all took place in the Museum, ranged over subjects as diverse as the architecture of The

Fitzwilliam Museum, the artistic interchange between Renaissance Italy and Islam, and the Museum's collection of Titians, as well as curators' introductions to the Picasso and Whistler exhibitions that were on show.

Acclaimed author Penelope Lively spoke about her 40 years as a writer as part of the Writing Lives talk series. A special evening lecture discussed the relationship between mental health and the arts, in conjunction with the New Art from Old exhibition on display in the Museum Courtyard throughout the Festival, the product of a partnership with Arts and Minds.

Adults as well as children explored the Museum's Egyptian galleries by torchlight after-hours as part

of the free 'Egypt at Twilight' event. They were also able to drop into drawing workshops to get tips and ideas from Museum staff. Free creative workshops for adults were also available during the Festival, with all materials provided. Spike Bucklow demonstrated how to paint imaginatively using things found in the back yard for 'The Materials of Inspiration' and Cambridge Curiosity and Imagination hosted a practical workshop - "What's the Big Idea: Creativity". The Museum's Festival programme closed with the chance for visitors to see a free exclusive preview of the exhibition [www.fitzmuseum.cam.ac.uk/whatson/exhibitions/cockerell/](http://www.fitzmuseum.cam.ac.uk/whatson/exhibitions/cockerell/) "I turned it into a palace": Sir Sydney Cockerell and The Fitzwilliam Museum before its official opening.



## Workshops & Courses

Our workshops and courses for adults run throughout the year. The Education team works closely with the curatorial staff to develop a programme that encourages people to connect more closely with what they see at the Museum. The depth and variety of the Fitzwilliam's collection enables us to offer a broad range of subjects. In the last two years these have ranged from informal Saturday morning tours and a film and the visual arts course in conjunction with the Arts Picture House through to botanical watercolours, Chinese calligraphy, the chance to experience a Japanese Tea Ceremony and 'Ways of Seeing' with in conjunction with Kettle's Yard, a day course on Twentieth Century Art.

We ask participants to book on to these events and when studio sessions are included we also ask for a nominal fee to cover the costs of materials. Concessions are always available. (See appendixes for a full list of workshops and courses.)

We collaborate with many other partner institutions such as the Workers Educational Association, the University of Cambridge, Anglia Ruskin University and the Board of Continuing Education of Cambridge University, all of whom run courses in the galleries.



## Case Study: Working With The Exhibition Programme

When planning a programme of public engagement around an exhibition we endeavour to draw out the exhibition's theme in a variety of ways in order to reach the widest possible audience. We also make links to the permanent collection to encourage visitors to see the collection in new ways. Colleagues throughout the museum also offer events to complement exhibitions they are involved with.

We have programmed activities for people of all ages for fourteen exhibitions. Although most of our increasingly high profile shows are programmed far in advance occasionally plans change. When the opportunity arose to host 'From the Land of the Golden Fleece' Tomb Treasures of Ancient Georgia' the team had to work quickly to develop a programme to complement its imminent arrival.

During the run of the exhibition we offered events and activities for adults, children and families. These included;

- seven talks and symposium
- a multi sensory workshop accessible for blind and partially sighted participants
- raised print drawings and large print labels
- workshops on wine and worship in the Ancient World for adults and "Ancient Bling" for children, a workshop using gold leaf and "gods and angels", investigating the myths of the Ancient World
- a storytelling session in the exhibition about Jason and the Argonauts

We also included a children's corner in the exhibition with story and picture books for younger visitors, designed a family trail and produced a new Fitz Kit on the theme of metal artefacts, both in the exhibition and in the permanent collection.



## Case Study: The Hodgkin Writers' Group

A series of popular creative writing workshops held at the Fitzwilliam Museum in summer 2007 has resulted in a lasting partnership between those who took part and the Museum.

Howard Hodgkin's oil paintings, which were on display at the Museum from 24th May to 23rd September 2007, aim to recapture past experiences and emotions through the use of colour and proved ideal stimulation for creative writers on these workshops. Jackie Kay's two 'True Colours' courses, organised in association with Cambridgeshire Libraries Literature Development, used Hodgkin's images to explore issues of culture and identity, while Tamar Yoseff's workshop 'Framing Memory' encouraged participants to focus on the themes of fragmented narrative, interiors and intimacy in Hodgkin's work. The two writing groups were subsequently invited back to meet each other and share their work.

Nearly half of those who attended the workshops found them so enjoyable that they have formed their own independent writing group. The group returns regularly to the Fitzwilliam Museum and, with the support of the education staff, uses the Museum's collection as inspiration for their work.

## Case Study: In The Frame – Exploring Film & The Visual Arts

This project in Summer 2007 was a collaboration between the Fitzwilliam Museum, the Arts Picture House and Kettle's Yard. The 6 week course included several screenings, a talk by artist Jayne Parker and a visit to the Howard Hodgkin exhibition. The exhibition provided a strong thematic link throughout the course during which discussions centred around narrative, colour and composition in film and art.

The adaptability of workshops and the range of the collection at the Fitzwilliam mean that we are able to develop sessions that link up with events and festivals outside the museum such as Cambridge Wordfest, the University's Science Festival and Festival of Ideas and Museums and Galleries Month in which the museum played a key role.

### Guided Tours

Guided tours of the Museum are offered by the Blue Badge Guides through the City Tourist Information Centre. The Guides take part in training sessions led by Museum experts to develop their knowledge of the Fitzwilliam's collection. Over the past two years they have worked closely with the education department to devise a tour focusing on modern art in the collection and they have also learnt more about the museum's extensive collection of clocks.

The group meets regularly with the Head of Education to talk about objects that they would like to show visitors on their weekly tours.

## Professional Development

Working with The Judge Institute of Management we offered a session for 30 council managers in 2008. They explored the collection and chose a work which represented leadership to them. Participants then presented their work and their reasons for choosing it. From an Italian street scene to an abstract contemporary work the range was enormous; these sessions will be offered in the future as part of a new partnership.

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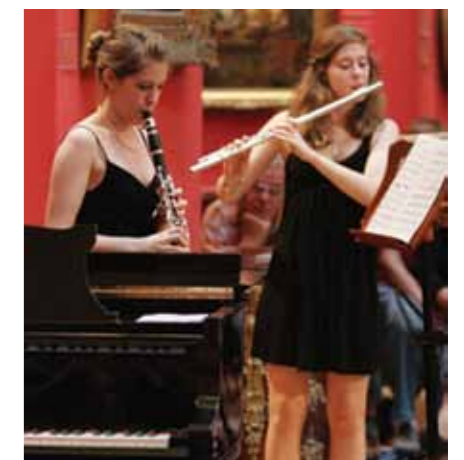
60 Promenade concerts  
5960 audience

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## Music in the Fitzwilliam

Over sixty concerts took place between April 2007 and March 2009 including the two annual Christmas concerts.

The Museum's 'Music in the Fitzwilliam' continued to offer visitors the opportunity to enjoy free weekly promenade concerts by scholarship students from the University of Cambridge on Sunday afternoons in Gallery 3. Alongside this programme Dr Gerald Gifford, Honorary Keeper of Music gave ten harpsichord recitals on his Shudi & Broadwood harpsichord (c1775) which is on loan to the Museum. The recitals included pieces from the Museum's remarkable collection of 18th century keyboard music, some heard for the first time.



# Virtual Egypt in Prisons

In September 2007 Sally-Ann Ashton began a two-year sabbatical from her post as Senior Assistant Keeper in the Department of Antiquities. Sally-Ann, an Egyptologist, has been working with prison education departments for the past five years. Her sabbatical has enabled her to concentrate on teaching and evaluating the impact of accessing museum collections within a prison environment.

People of African-Caribbean origin are over represented in the English prison system. Previous research has indicated that people from these groups are keen to learn and to improve their educational skills once in the prison system. For this reason, much of Sally-Ann's work has been with students from these backgrounds. A major focus of the project has been to explore ways of looking at Ancient Egypt as part of

African history. In the past year this has been expanded to include more general courses on Black History, and the relevance of African and Caribbean cultural heritage on identity and modern society.

In order to obtain a better understanding of how such classes could impact on participants Sally-Ann undertook a study of the impact of cultural heritage programmes on prisoners of African-Caribbean descent. She has also worked on a second research project, which has involved interviewing prisoners from many different backgrounds about their expectations of and views on Black History Month.

Building upon this research, she has taught over 100 classes in a ten different establishments. Some of this work has used the Museum's

collections to enhance curriculum-based classes such as literacy and numeracy, working closely with the regular tutors in prison education departments.

She has also run five art projects in three different establishments and the work created by the prisoners has been displayed at the Fitzwilliam Museum and in the University of Cambridge, Department of Criminology library. Where possible, the work has been placed on the Museum's website. Exhibitions relating to the project and including the work of participants have also been displayed in prison education departments.

Sally-Ann has also worked closely in partnership with Prison Education Departments, Race Equality Officers and individual learners to

develop resources for teaching, learning and exploring the past. These resources include a virtual version of the Fitzwilliam Museum's Egyptian galleries. Funded by the HLF Your Heritage Grant, the gallery explores Egypt from an African perspective and has been developed in conjunction with learners currently serving sentences and through consultation with members of the African-Caribbean communities. Copies of the gallery are available for prison use and the public can access the resource online.

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**Dr Sally-Ann Ashton worked in  
12 prisons leading  
177 sessions with  
927 prisoners  
in 2007 – 09**

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# Art and wellbeing

## What we offered:

- We work regularly with partner organisations including hospitals, day centres, sheltered housing, prisons and with community organisations



We work with groups across the community and the range of organisations with whom we have built partnerships has steadily increased since the appointment of our dedicated Outreach and Access Officer, Gill Hart, in October 2006. We offer people the opportunity to engage independently, as part of small groups, on short courses, at the museum or in their own, more familiar environments. This flexibility has been essential in order for us to work closely with group leaders and participants who may have been unable or reluctant to visit the museum otherwise. By gradually building confidence, respect and self esteem we aim to work towards creating a wider, more diverse audience of independent visitors.

During 2007/09 the outreach team worked directly with over 3,000 people in more than 20 different organisations.

Gill Hart has also collaborated with colleagues from the Collections Divisions to create Access Resources to accompany several exhibitions. In 2008 a tactile book with large print and Braille information was created for *Anglo Saxon Art in the Round* and raised line drawings with large print labels were produced for *From the Land of the Golden Fleece: Tomb Treasures from Ancient Georgia*.

## Visits to the Museum

Museum visits vary depending on the needs of the group. First time visits are always accompanied by a brief orientation. Much of our work is discussion based, group members are encouraged to share their ideas. For some groups such sessions form the basis of building visual literacy skills while for others, a half hour discussion on an object or painting provides a shared and 'safe focus'. Such visits usually culminate in the

café and a chance to socialise and continue the discussion in a public space.

We also offer practical sessions for some groups. These begin in the galleries and then move to the studio where participants are encouraged to respond to what they have seen using a variety of media.

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100 museum visits

1162 visitors

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82 Outreach visits

970 participants

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Although it is not possible to quantify we know that many people who first visit the Fitzwilliam Museum through the Art and Wellbeing session go on to become independent regular visitors.

## Outreach Sessions

Our outreach sessions are an essential link to people who, for a variety of reasons, are unable to visit the museum. The participants are given intellectual access to the collection through reproductions and are offered a connection to the Fitzwilliam that for many of them would otherwise be impossible. For some of the participants, particularly those in hospital, the sessions are a very welcome distraction from the difficulties that they face in their everyday lives. We explore the collection through slides, good quality prints, slide shows, music, food and other multisensory resources. Sometimes practical work forms part of an outreach session, giving participants a direct outlet for their creativity, a rare experience for many of them.

## Case Study: Beyond Words: Working With The Alzheimer's Society

For over five years the Alzheimer's Society's Art group has visited the Museum up to eight times a year for a gallery talk, and a practical art session in the Education Studio.

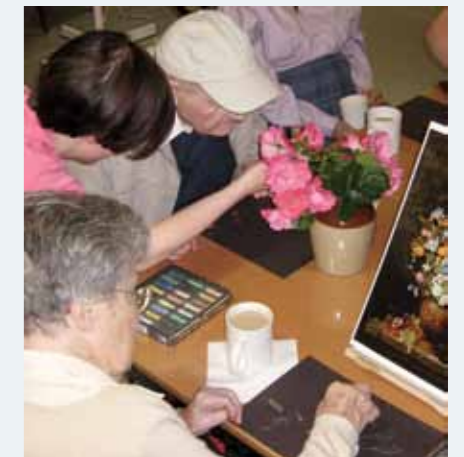
People with Alzheimer's and their carers - accompanied by staff and volunteers from the Alzheimer's society - take part in the sessions. Using paintings and objects from the museum's collection as inspiration generates discussion on a chosen theme. While short-term memory is affected by the onset of dementia long term memory can often remain intact and this part of the visit aims to maximise the wellbeing benefits of sharing memories through looking at art.

Gallery work is always complemented with a practical session, with each workshop allowing people to explore different media, so that whilst making art the group is also using a wide range of co-ordination and dexterity skills.

## Case Study: Making Sense Of Art

Making Sense aims to enhance the experience of the collection for people who are blind or partially sighted, through verbal description and touch tours. The sessions are designed to suit the needs of the individual and can be arranged on request.

Making Sense of Art offers multi sensory sessions and has been designed for groups. These sessions allow for interpretation of the collection and exhibitions through music, food, scent, literature and discussion. Students from the University of Cambridge have been involved recording passages from literature relating to work in the collection. The sessions are accessible for people who are blind or partially sighted and enjoyable for those who are not. They can be arranged on request by community groups, day centres, hospitals or groups of friends. They are also offered to the general public on a quarterly basis.



## Community Engagement: working in partnership with Cambridge City Council

This successful collaboration has given us access to an audience of non-visitors which we find difficult to target through our existing channels. The community development worker for the north of the city and the museum's Outreach and Access Officer promote wellbeing by arranging city walks followed by informal talks in the Museum.

Led by the Council's Sport Development team this initiative is now marketed by Community Development to people who have expressed an interest in sports/health related events.

## Cambridge Mental Health Resource (CMHRC) – Ways of Seeing & Hidden Treasures

This partnership has developed into a very successful strand of our outreach work. CHMRC, based near the centre of town, provides a wide variety of support for people with, or recovering from, mental health problems with a particular focus on helping them to access opportunities within the community.

This partnership is now in its third year. The project starts with two drop in sessions in January and February, followed by a 5 week course held in April and May - "Ways of Seeing". This is based



## Case Study: Cambridge City Council Walks

Our first collaboration with Cambridge City Council's Sport Development Team was in Summer 2007 with the Time Travel Trek, a forty five minute historical walk through town culminating at the Museum for refreshments and a discussion of paintings from the 18th Century to the present day. There have been five more walks, all of which have been fully booked and have included the following themes:

- The Colours of Summer - Hodgkin exhibition
- People and Place - portraits and landscape
- Valentine Walk - looking at love and romance in the Museum
- Christmas Walk - looking at festive art
- Sculpture Promenade

The walkers have all been residents of North Cambridge and they have mostly been first time visitors to the museum or people who may have visited as children. This project has proved to be an inexpensive and easily sustainable way of making connections with a whole new group of potential, and importantly local, visitors.

at the Centre where each session focuses on a work in the collection. The final session takes place in the museum. By this time participants feel confident enough to visit and are curious to see the works they've been discussing 'in the flesh'.

After this there is the option to sign up to a Summer School. We hold five places on this course for CMHRC service users with the rest of the places open to the general public. Participants are introduced to a different area of the museum's collection for each of the six weeks of the course. They go behind the scenes in the Coins & Medals and Manuscripts & Printed Books departments as well as meeting a variety of staff responsible for looking after the collections and mounting exhibitions.

This project has been very successful with excellent feedback



received from both participants and their support teams at the Centre. The CMHRC team has used the Museum's evaluation of the project as evidence of good practice for the mental health trust's Good Practice awards and the project has been used as a model by other museum professionals when planning community programmes.

## New Art From Old

This exhibition was the result of a partnership project, devised by Arts and Minds and the Education Department which took place between March and May 2008. Arts And Minds was set up to promote and support access to all forms of the arts for mental health service users, learning disabled people and offenders (many of whom have mental health issues and some of whom have learning disabilities).

The aim of New Art From Old was to bring together a group of people from Arts and Minds to participate in discussion based workshops held at the Museum. These individuals then developed their own artistic practice in a way that connects with the Museum's collection.

**"I really enjoyed the session on modern art. We looked at Picasso during this session and something that really struck me about his work was the way he distorts and twists the human form. I wanted to create work that was figurative and expressive and looking at Picasso helped with this.**

**"From what I've found out about Picasso, his work is autobiographical, to a certain extent. My work is too and I felt that I related to his work because of this."**



The content of the discussion workshops was planned collaboratively. Participants talked to Museum staff about which parts of the collection were of interest to them. Museum staff then devised a series of workshops responding to these varied interests. Each week a different theme was explored including the Ancient World, Old Masters, Modernity, and Colour, Form and Technique. Artists were encouraged to react to the themes in whatever way they wished. Some connected with formal aspects of the works that inspired them whereas others created incredibly personal responses to their chosen artwork.

The results of these workshops were exhibited in the Courtyard during Cambridge's Festival of Ideas in October 2008. In addition to the exhibition over 100 people attended an evening event during the Festival at which Professor Stephen Clift gave a talk titled "Participating in the Arts – a prescription for health improvement."

## Antiquities outreach

The team involved in the refurbishment of the Greek and Roman gallery led by Dr Lucilla Burn has been working to develop an educational programme and to consider how to disseminate the results of new research into the collections.

Building on her previous work on the Egyptian galleries, Helen Strudwick (Senior Assistant Keeper) has continued visits to local day centres to talk to groups of older people and people with memory problems and depression and has become a panel member of Kneesworth House Hospital managers. She has given talks to other groups including, 'Ancient Egypt at the Fitzwilliam Museum' for the Friends of the Egypt Centre in Swansea. Within the museum, the Antiquities department organised a workshop- Unlocking the Secrets of the Ancient World – that gave people a chance to learn about different scripts and languages in the ancient world.

The success of the programme of activities and talks arranged in association with the exhibition "The Book of the Dead of Ramose" (June to September 2007) encouraged the department to take a key role in developing an educational and outreach programme to support the exhibition 'From the Land of the Golden Fleece'. This included a one-day academic symposium as well as a very successful programme of talks. Most were given within the exhibition itself and helped the public to become acquainted with little-known artefacts from an unfamiliar part of the world.

# Supporters

The work outlined in this report has been made possible by the invaluable support of the following Trusts and organisations:

Arts & Humanities Research Council Knowledge Transfer Fellowship  
Barclays Community Fund  
Bonhams  
Cambridge City Council  
John Coates Charitable Trust  
Coutts Charitable Trust  
Eridge Trust  
The Getty Trust  
Paul Hamlyn Foundation  
Headley Trust  
HLF Your Heritage Grant  
John Lewis Partnership  
Llankelly Chase Trust  
Museums, Libraries and Archives Council  
The Prince's Foundation for Children and the Arts  
RK Charitable Trust  
Renaissance East of England  
Trusthouse Forte Charitable Foundation  
Westminster Foundation

# Appendices

## Key

HH lunchtime talks and events connected to the exhibition *Howard Hodgkin. Paintings 1992 - 2007*  
CF **Cambridge Wordfest** events  
SC Lunchtime talks and events connected to the exhibition *The Book of the Dead of Ramose*  
MGM **Museums and Galleries Month** events 2007 and 2008  
COIN Lunchtime talks and events connected to the exhibition *Anglo-Saxon Art in the Round*  
GF Lunchtime talks and events connected to the exhibition *From the Land of the Golden Fleece*  
! Lunchtime talks and events for the University of Cambridge's *Festival of Ideas*  
PAL Lunchtime talks and events connected to the exhibition *'I turned it into a palace'*  
SQ **StoryQuest 2007**, stories for families in the galleries told by the Education Department

## Appendix I

### April – September 2007

- *Dealing with death in Greece and Rome*, Lucilla Burn, 50 members of the public, 25 April
- *One hump or two? Camels in the Ancient Near East*, Anders Bell, 45 members of the public, 2 May
- MGM, *Henry III Gold coin*, Martin Allen, 15 members of the public, 5 May
- MGM, *De Heem Flower painting*, Julia Poole, 15 members of the public, 5 May
- MGM, *Seurat Rue St Vincent*, Rosemarie Baines, 15 members of the public, 5 May
- MGM, *Liberale da Verona*, Sue Rhodes, 15 members of the public, 5 May
- MGM, *Martinware Owl*, Chris South, 15 members of the public, 5 May
- MGM, *Plato*, Sam Cane, 15 members of the public, 5 May
- MGM, *Alexander's Coins*, Dr Adrian Popescu, 15 members of the public, 6 May
- MGM, *Henry III gold coin*, Martin Allen, 20 members of the public, 6 May
- MGM, *The Founder & his collection*, Duncan Robinson, 100 members of the public, 7 May
- MGM, *Mlle Zacharie*, Jane Munro, 50 members of the public, 7 May
- MGM, *Rustici, Mercury*, Gill Hart, 30 members of the public, 7 May
- MGM, *Salvator Rosa, L'Umana Fragilita*, Rachel Sinfield, 30 members of the public, 7 May
- MGM, *William de Brailes Psalter leaves*, Paul Binski, 30, 7 May
- *African Queens: Royal women of the twenty-fifth dynasty*, Sally-Ann Ashton, 52 members of the public, 9 May
- *Han Imperial tombs in China*, James Lin, 43 members of the public, 16 May
- *"Three days work gone smash"* Ford Maddox Brown *The Last of England*, Jane Munro and Sally Woodcock, 72 members of the public, 23 May
- *"Falling Women": Alfred Elmore's On the Brink*, Claire Pettitt, 45 members of the public, 6 June
- *Beetles & Stones: Materials, meanings and motifs of Ancient Egyptian Scarabs*, Katherina Zinn, 32 members of the public, 13 June
- *"A Very Immersive Process"* A talk from Edmund du Waal about his work to coincide with his exhibition at Kettles Yard, *Edmund du Waal*, 49 members of the public, 7 June
- *Writing in Ancient Egypt*, Helen Strudwick, 42 members of the public, 26 June
- *Howard Hodgkin and 'the elusiveness of reality'*, Michael Harrison, 100 members of the public, 12 July
- *Collecting Blue and White Porcelain in Cambridge: the Sutherland Collection*, John Sandon, 53 members of the public, 19 September

## October – December 2007

- *Medea and the law of homicide, Ancient and Modern*, Edith Hall, 75 members of the public, 10 October
- *Medea in Ancient Art*, Lucilla Burn, 43 members of the public, 12 October
- *The Gold Treasure of King Henry III*, Martin Allen, 32 members of the public, 17 October
- *Lady Mary Hervey's Capodimonte Porcelain Scent Flask – a new acquisition*, Julia Poole, 36 members of the public, 24 October
- *A Lighthouse on fire, by Joseph Wright of Derby*, Duncan Robinson, 77 members of the public, 31 October
- *Ethiopian Encounters: Explorers and Collectors*, Professor Simon Keynes, 91 members of the public, 7 November
- *Scratching the Surface: A Brief Introduction to Cuneiform Script*, Anders Bell, 59 members of the public, 14 November
- *'Am I not a man and a brother?' Josiah Wedgwood's Campaign Button*, Duncan Robinson, 54 members of the public, 21 November
- *Hughie O'Donoghue and the Poetry of Coincidence*, Gill Hart, 64 members of the public, 28 November

## January – March 2008

- *"Birth of the Cool": Larry Rivers and Pop Art*, Julia Tozer, 56 members of the public, 16 January
- *The Greatest Conqueror of All Time: Alexander and his Coinage*, Dr Adrian Popescu, 70 members of the public, 23 January
- *The Passing of Time: Claude-Joseph Vernet*, Gill Hart, 55 members of the public, 30 January
- *Made for Export: Chinese Nineteenth Century Flower Drawings*, David Scrase, 63 members of the public, 6 February
- *Inventions, Secrets and Blackmail: the Introduction of the Mezzotint to England*, Elenor Ling, 60 members of the public, 13 February
- *Marco Benefial 'The Vision of St Philip Neri'*, David Scrase, 64 members of the public, 20 February
- *Say it with Hares and Rabbits*, Julia Poole, 60 members of the public, 27 February
- *Ramesses III from Top to Bottom*, Helen Strudwick, 62 members of the public, 5 March
- *Two portraits by Bartel Beham: Onophrius Scheit and his wife Anna*, David Scrase, 78 members of the public, 12 March
- *A Science Festival Talk – A Beautiful Line*, Allan McRobie, 48 members of the public, 16 March

## April - September 2008

- *An Overlooked Fitzwilliam treasure; An Italian fourteenth century gilded glass plaque*, Irene Cooper, 43 members of the public, 30 April
- *Guercino's 'The Betrayal of Christ'*, Dr David Oldfield, 68 members of the public, 7 May
- *MGM, Voyage to the Afterlife; Travelling in style in ancient Egypt*, Helen Strudwick, 49 members of the public, 14 May
- *MGM, Hidden Histories – Qing dynasty Imperial Jades in the collection of the Fitzwilliam Museum*, James Lin, 42 members of the public, 21 May
- *SC, Writing in Ancient Egypt*, Helen Strudwick, 31 members of the public, 26 June
- *SC, The archaeology of Death in Egypt*, Nigel Strudwick, 36 members of the public, 10 July
- *SC, Funerary Beliefs and Practices in Ancient Egypt*, John Taylor, 66 members of the public, 24 July
- *SC, Back from the Dead*, Renee Waltham, 46 members of the public, 7 August
- *SC, Papyri I have known*, Bridget Leach, 33 members of the public, 21 August
- *SC, Death in 'Technicolour'*, Spike Bucklow, 54 members of the public, 4 September
- *COIN, Money in Anglo-Saxon England*, Mark Blackburn, 72 members of the public, 4 June
- *Christopher Le Brun, Fifty Etchings*, 47 members of the public, 11 June
- *Hidden Histories – Buried Treasure in Medieval Cambridge*, Martin Allen, 72 members of the public, 18 June
- *Impressionism – 'Palette scrapings on a grubby canvas?'*, Julia Tozer, 62 members of the public, 25 June
- *'On the Shoulders of Giants'*, Howard Guest, 53, members of the public, 3 July
- *COIN, The Art of Anglo-Saxon Coinage*, Dr Anna Gannon, 48 members of the public, 17 July
- *COIN, Life in the Anglo-Saxon Period*, Dr Tim Pestell, 52 members of the public, 24 July
- *COIN, Anglo-Saxon Dress and Jewellery*, Dr Sonja Marzinik, 47 members of the public, 31 July

## October - December 2008

- *Two heads by Rubens; who added them, why and when?*, David Scrase, 58 members of the public, 1 October
- *The 'act and power of a face': Two late portraits by van Dyck*, Gill Hart, 56 members of the public, 8 October
- *GF, Georgia on our minds: Bringing the "Golden Fleece" to the Fitzwilliam*, Helen Strudwick and Anders Bell, 107 members of the public, 9 October
- *The Human Comedy: Stories from English satirical prints*, Temi-Tope Odumosu, 28 members of the public, 15 October
- *GF, Greek Gold: Jewellery from the Mediterranean to the Black Sea*, Dr Dyfri Williams, 136 members of the public, 23 October
- *👤, Medieval Treasures in the Fitzwilliam*, Paul Binski, 100 members of the public, 22 October
- *👤, Refreshingly different: Mints and coins*, Dr Anna Gannon, 48 members of the public, 23 October
- *Writing Lives*, Penelope Lively, 85 members of the public, 23 October
- *Sculpted Portraits in the 17th and 18th century*, Dr David Oldfield, 47 members of the public, 24 October
- *👤, Meet the Experts*, Dr Adrian Popescu & Mark Blackburn, 65 members of the public, 25 October
- *👤, Find out about the Friends of the Fitzwilliam*, Penelope Cleobury & Lady Rosalind Dearlove, 10 members of the public, 25 October
- *👤, The Fitzwilliam Museum: a study in the classical language of architecture*, Professor David Watkin, 72 members of the public, 28 October
- *👤, Sex and violence in Titian*, Professor Paul Joannides, 157 members of the public, 29 October
- *👤, Italy and Islam*, Professor Deborah Howard, 70 members of the public, 30 October
- *👤, Participating in the arts- a prescription for health improvement*, Stephen Clift, 111 members of the public, 30 October
- *GF, Ancient Coins from the Black Sea*, Dr Adrian Popescu, 44 members of the public, 31 October
- *👤, Dreams and Lies: Poetry and politics in Picasso's prints of the 1930s*, Craig Hartley, 62 members of the public, 31 October
- *PAL, A Passion for Pottery: Dr J.W.L. Glaisher (1848-1928) and the collecting of ceramics as history of art*, Dr Julia Poole, 72 members of the public, 5 November
- *GF, Gold and the Ancient World*, Dr Spike Bucklow, 72 members of the public, 6 November
- *PAL, 'I turned it into a palace', Sydney Cockerell's new Museum*, Dr Stella Patayotova, 100 members of the public, 12 November
- *William Byrd and My Ladye Nevells Booke*, Dr Sandra Tuppen, 34 members of the public, 13 November
- *Eagles, towers and swords; The coinage of the Transylvanian princes (16th – 18th centuries)*, Dr Adrian Popescu, 38 members of the public, 19 November
- *Georgia in the Roman World and the Anglo Saxon excavations at Nokalakevi*, Ian Colvin, 115 members of the public, 20 November
- *PAL, Thomas Hardy's original manuscript of 'Jude the Obscure' Conservation and Research*, Svetlana Taylor, 43 members of the public, 26 November
- *PAL, The Art of Illumination*, Penny Price, 54 members of the public, 28 November
- *PAL, Gold and Pigments in the Macclesfield Psalter*, Dr Spike Bucklow, 70 members of the public, 3 December
- *GF, Gods, Monsters and Silver; Ancient Coinage in Colchis*, Dr Adrian Popescu, 59 members of the public, 4 December
- *GF, Medea and the Greek View of Colchis*, Dr Lucilla Burn, 70 members of the public, 18 December

## January – March 2009

- *Whistler's Doorway*, Craig Hartley, 70 members of the public, 14 January
- *The Paintings of Charles Brinsley Marlay*, David Scrase, 78 members of the public, 21 January
- *Brueghel: It's all in the Detail*, Gill Hart, 142 members of the public, 4 February
- *Behind the screens at the Museum: What's going on with the Greek and Roman collections*, Lucilla Burn & Julie Dawson, 70 members of the public, 11 February
- *Mastering a new medium: Anthony Van Dyck as an Etcher*, Elenor Ling, 70 members of the public, 18 February
- *Two Cambridge Outsiders: Sydney Cockerell & Thomas Hardy*, Claire Tomalin, 206 members of the public, 25 February
- *Great Red Letter Day: Charles Ricketts and Charles Shannon as Collectors of Drawings*, Jane Munro, 70 members of the public, 4 March
- *Clear Dawn: The Creation of a Japanese Print Collection*, Craig Hartley, 70 members of the public, 11 March

## Appendix 2 Adult Courses

### April – September 2007

- HH, *Finding a voice – Dramatic monologues and short story writing*, Jackie Kay, 15 members of the public, 14 June
- HH, *These Foolish Things’ – Poetry writing from painting*, Jackie Kay, 15 members of the public, 15 June
- HH, *In The Frame: Exploring Film and The Visual Arts*, Julia Tozer, 30 members of the public, 16 June
- *Hidden Treasure Summer School*, Rachel Sinfield & Gill Hart, 12 members of the public, 28 June
- HH, *In the Mind’s Eye*, Denise Casanova, 10 members of the public, 8 July
- *Hidden Treasures Summer School*, Gill Hart and Rachel Sinfield, 10 members of the public, Thursdays 28 June – 30 August
- HH, *Framing Memory*, Tamar Yoseloff, 8 members of the public, 15 September

### October – December 2007

- *Wax and Gold Writing Workshop*, Yalew Kebede, 16 members of the public, 3 November
- *Meet the Goths Calligraphy workshop*, Penny Price, 10 members of the public, 23 November

### January – March 2008

- *Ways of Seeing*, Julia Tozer, Sarah Campbell (Kettles Yard) and Gill Hart, 14 members of the public, 7 February
- *Unlocking the Secrets of the Ancient World*, Lucilla Burn, Helen Strudwick & Anders Bell, 15 members of the public, 29 February
- CF, *Translation workshop*, Vera Schuster- Beesley, 15 members of the public, 28 March
- CF, *Word and Image*, Lavina Greenlaw, 15 members of the public, 28 March

### April – September 2008

- MGM, *Botanic Beauty*, John Wiltshire, 12 members of the public, 4 May
- MGM, *Chinese Calligraphy*, James Lin, 12 members of the public, 17 May
- MGM, *Indulge the Senses*, Gill Hart, 13 members of the public, 21 May
- *Starting from Scratch, An introduction to etching*, Curwen Press, 7 members of the public, 28 June
- *Fitzwilliam Museum and Kettle’s Yard Summer School*, Gill Hart and Rachel Sinfield, 12, 9 July-27 August
- *Painting from Nature*, John Wiltshire, 12 members of the public, 20 July
- COIN, *Art in the Round*, Mark Blackburn, 11 members of the public, July & 1 August
- *The Art of Living-Japanese Tea Ceremony*, Professor Sohei Fujiyoshi, 50 members of the public, 25 September

### October – December 2008

- *The history of Black History Month*, Temi-Tope Odumosu, 6 members of the public, 4 October
- 🗿, *The Materials of Inspiration*, Spike Bucklow, 15 members of the public, 31 October
- 🗿, *What’s the Big Idea: Creativity*, Sally Brown, 15 members of the public, 2 November
- GF, *Symposium; From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia*, 70 members of the public, 15 November
- PAL, *Gold on Parchment*, Patricia Lovett, 12 members of the public, 22 November
- PAL, *Edward Johnston’s Legacy*, Patricia Lovett, 6 members of the public, 29 November
- GF, *Making Sense of Myth*, 8 members of the public, 5 December
- PAL, *Medieval Painting Techniques*, Penny Price, 16 members of the public, 6 December
- GF, *Exhibition Event; Wine and Worship in the Ancient World*, 18 members of the public, 20 December

### January – March 2009

- *Surface Printing for Beginners*, Kip Gresham, 30 members of the public, 10 January
- *Ancient and Modern Techniques for Laying Transfer Gold*, Penny Price, 17 members of the public, 20 January
- *Calligraphy from Scratch*, Patricia Lovett, 16 members of the public, 21 February
- PAL, *Designs from Nature*, Penny Price, 15 members of the public, 7 March
- *800 Years of Colour*, Dr Spike Bucklow, 25 members of the public, 19 March

## Appendix 3 Drop-in Sessions 2007 - 2009

- Screening of *‘Imagine...A Picture of the Painter Howard Hodgkin’*, 28, members of the public, 9 June & 1 September 2007
- *Cambridge Celebrates Age*, Denise Casanova and Gill Hart, 18 members of the public, 5 & 12 October 2007
- *A Shared View*, Julia Tozer, 64 members of the public, 6 October, 10 November & 8 December
- *Drop In and Draw*, Denise Casanova, 70 members of the public, 13 October 2008
- *Twilight at the Fitzwilliam*, 1062 children and adults, 18 February 2009
- *Art Speak 2007 - 2009*, Julia Tozer, Rachel Sinfield, Gill Hart, James Lin, David Evans, 26 sessions, 538 members of the public

## Appendix 4 Young Adults 2007

- SOURCE, Rachel Sinfield, 250 students over 7 days, 14, 17-21 & 28 February,
- *Head Space*, Lara Sellen & Rachel Sinfield, 35 14 – 21 year olds, 25 & 26 July
- *Head Space*, Sarah Blake & Rachel Sinfield, 6 14 – 21 year olds, 22 September

## Appendix 4 Young Adults 2008/9

- SOURCE, John Wiltshire, 21 GCSE, AS & A Level students. 1 March
- SOURCE, Rachel Sinfield & Sarah Blake, 20 GCSE, AS & A Level students, 2 March
- *Head Space*, Rachel Sinfield & Sarah Blake, 7 young adults, 15 March
- *Head Space*, Rachel Sinfield & Sarah Blake, 5 young adults, 17 May
- *Head Space*, Rachel Sinfield and Lara Sellen, 6 young adults, 19 July
- VERVE, Rachel Sinfield, 175 young adults, 24 January

## Appendix 5 Family Events

### April – September 2007

- *Metal, Moons & Stars*, Denise Casanova, 30 children, 19 adults, 14 April
- *The Alchemists Star Book*, Denise Casanova, 15 children, 12 adults, 15 April
- MGM, *Face Off!*, Denise Casanova, 30 children and 30 accompanying adults, 5 May
- MGM, *Characters in Clay*, Denise Casanova, 80 children and adults over the afternoon, 6 May
- MGM, *It’s Magic!*, Denise Casanova, 16 children, 15 May
- MGM, *Bull’s Eye, Indefinite Articles*, 200+ children and adults over the week, 29 May – 2 June
- *It’s Magic!*, Denise Casanova, 32 (pre-school children & adults), 19 June
- SC, *The Egyptian World of the Dead*, Helen Strudwick, 70 members of the public, 24 July
- SC, *Papyrus Making*, Helen Strudwick, 253 children and accompanying adults, 27 July, 1, 10, 16, 21 August
- *It’s Magic!*, Denise Casanova, 34 (pre-school children and their carers), 17 July
- HH, *Worlds of Colour*, Denise Casanova, 12 members of the public, 29 July
- HH, *Dreaming in Colour*, Denise Casanova, 12 members of the public, 12 August
- *It’s Magic!*, Denise Casanova, 15 pre-school children and their carers, 25 September

## October – December 2007

- *Apple Magic*, Denise Casanova, 10 children and their carers, 21 October
- *It's Magic!*, Denise Casanova, 15 children and their carers, 23 October
- *SQ, Camille in the City, Story in the galleries*, 22 children and their carers, 23 October
- *SQ, Camille in the City & Tales of Kings and Empires, Stories in the galleries*, 24 children and their carers, 24 October
- *SQ, Camille in the city - Workshop*, 9 children and their carers, 24 October
- *SQ, Tales of Kings and Empires, stories told in the galleries*, 23 children and their carers, 25 October
- *SQ, Tales of Kings and empires - Workshop*, 13 children and their carers, 25 October
- *SQ, StoryQuest 2007 Camille in the City*, Sarah Burles, 15 children, 10 November
- *SQ, StoryQuest 2007 Tales of Kings and Empires*, Sarah Burles, 15 children, 10 November
- *Snap Shots*, Denise Casanova, 8 children, 17 November
- *FanTastic*, Sarah Blake, 51 children and accompanying adults, 8 December
- *Do It Yourself!*, Sarah Blake & Alison Ayres, 30 children, 15 December

## January – March 2008

- *It's Magic!*, Kate Noble, 12 children, 13 adults, 29th January
- *It's Magic!*, Sarah Burles, 15 children, 15 adults, 26th February
- *Paper Dragons - Workshop*, Kate Noble, 15 children, 10 adults, 26th January
- *Say it with Flowers*, Sarah Blake, 11 children, 11 adults, 9th February
- *Treasure Box Tours x 2*, Rachel Sinfield and Gill Hart, 40 children, 22 adults, 15th February
- *Playing with Perspective*, Lara Jones and Dr Aled Jones, 15 children, 15 March
- *It's Magic!*, Kate Noble, 26 children and accompanying adults, 25 March
- *CF, Folktale Fun at the Fitz*, Pam Smy, 30 children and accompanying adults, 30 March
- *CF, Family Book Making workshop*, Sarah Blake, 30 children and accompanying adults, 30 March

## April - September 2008

- *Treasure Chests*, Lara Jones, 15 children and accompanying adults, 12 April
- *MGM, Paper Dragons - Workshop*, Kate Noble, 15 children, 10 adults, 10 May
- *It's Magic!*, Kate Noble, 15 pre-school children and accompanying adults, 13 May
- *MGM, Fantastic*, Sarah Blake, 24 May
- *MGM, The Dragon's Pearl – theatre performance, Indefinite Articles*, 325 children and accompanying adults over 6 performances, 24 May, 27 – 30 May;
- *MGM, Tales of Kings and Empires*, Sarah Burles, Kate Noble and Jacqui Strawbridge, 45 children, 27 & 30 May
- *Code Crackers*, Jacqui Strawbridge & Sarah Blake, 12 children, 7 June
- *Starting from Scratch - An introduction to etching*, Curwen Press, 7 children, 28 June
- *Dream On*, Kate Noble, 12 children, 28 June
- *It's Magic!*, Kate Noble, 19 children and accompanying adults, 22 July
- *COIN, Picturing the Past*, Sarah Blake, 12 children, 5 July
- *Magic, Myths and Mummies*, Jacqui Strawbridge, 16 children, 25 July
- *COIN, Show me the Money*, Sarah Burles, 12 children, 30 July
- *Summer Sculpture*, Lara Sellen, 30 children, 31 July & 21 August
- *Animals on the Loose*, Kate Noble, 15 children, 6 August
- *COIN, All that Glitters*, Lara Sellen, 12 August, 16 children
- *A Taste of Art*, Rachel Sinfield, 6 children, 19 August
- *It's Magic!*, Kate Noble, 15 children and accompanying adults, 16 September
- *Shades of Blue*, Sarah Blake and Lucy Mazhur, 12 children, 27 September

## October - December 2008

- *The Big Draw: Drawing Together*, Kate Noble, Alison Ayres, Sarah Burles and students from Anglia Ruskin University 175 members of the public, 11 October
- *It's Magic!*, Kate Noble, 17 children, 21 October
- *! Egypt at Twilight*, Helen Strudwick, 25 members of the public, 22 October
- *! What's The Big Idea? Ancient Egypt & What's the Big Idea? Modern Art*, Jacqueline Strawbridge and Kate Noble, 16 children, 26 October
- *The Big Draw: Taking a Line for a Walk*, Kate Noble and Alison Ayres, 150 members of the public, 29 October
- *Mythical Mosaics*, 12 children, 15 November
- *It's Magic!*, Kate Noble 15 children and 9 adults, 18 November; 9 December
- *GF, Ancient Bling*, 16 children, 29 November
- *GF, In Search of the Golden Fleece*, 15 children and 9 adults, 7 December
- *GF, Gods & Angels*, 15 children and 10 adults, 13 December
- *Syllabic Scripts of Ancient Cyprus - Workshop*, 14 December
- *Making a modern 'medieval' manuscript*, Stella Patayotova, 23 December

## January – March 2009

- *Telling Tales with Words & Pictures*, Pam Smy, 30 children and 10 accompanying adults, 17 January
- *It's Magic!*, Kate Noble, 15 pre-school children and 10 accompanying adults, 27 January
- *Turn yours into a palace!*, Sarah Burles, 30 children, 14 March
- *It's Magic!*, Kate Noble, 15 pre-school children, 24 March
- *Shades of Blue*, Sarah Blake, 15 children, 28 March
- *Nature Prints*, Kate Noble, 30 children, 7 April

## Appendix 6 Music at the Fitzwilliam

April – September 2007	785 members of the public	8 concerts
October – December 2007	930 members of the public	8 concerts
January – March 2008	1,115 members of the public	8 concerts
April - September 2008	930 members of the public	8 concerts
October - December 2008	835 members of the public	8 concerts
January – March 2009	990 members of the public	8 concerts

## Dissemination

### Radio & Print

- Radio Cambridgeshire, Museums & Galleries Month 2007, Interview, Julia Tozer
- Radio Cambridgeshire, Bull's Eye , What's On - section, Julia Tozer
- Museum Practices Magazine, Alzheimer's Society project, Article, Gill Hart
- Radio Cambridgeshire, Museums & Galleries Month 2008, Podcast & interview, Julia Tozer
- Radio Cambridgeshire, 'Verve' event for young adults , Interview, Rachel Sinfield
- Event promotion through the museum's 'What's On' leaflet, 280,000 distributed
- Engage learn achieve, the impact of museum visits on the attainment of secondary pupils in the East of England •
- 2006 - 2007, Renaissance East of England funded report, Rachel Sinfield

### Conferences

- In touch with Art - Making Museums accessible to those with visual impairments, Gill Hart
- Mental health Awareness Training, Gill Hart
- Case Study by RNIB
- Learning – What matters to Children, Rich Learning Opportunities Group, Sarah Burles
- Audio Description of the Arts, Gill Hart
- UMAC 2008, Case study presented on hard to Reach audiences, Gill Hart
- Open to all: mental health, social inclusion and the arts, Gill Hart
- Engage Seminar – Healthy Living
- Adult, Community and Family Learning, Museums, Libraries and Archives (MLA), Kate Noble
- Open Minds – Engaging Young People, Museums Association, Rachel Sinfield
- Young Roots Funding Seminar, MLA, Rachel Sinfield

Gill Hart spoke at MLA arts and health event May 2007 about working in partnership with Wallace Cancer Care

Gill Hart spoke at UMAC (university museums and collections) annual conference in Manchester in September 2008 about working with the Cambridge Mental Health Resource Centre on 'Ways of Seeing'

Gill Hart took an active part in the development of "Open to all: Mental Health, Social Inclusion and the Arts", a Training package for museums that was rolled out nationally in Autumn 2008.

Rachel Sinfield spoke about 'Source' at 'A Hard Nut to Crack', Working with Secondary Schools in the East of England, organised by MLA, March 2007, and at the North Eastern Renaissance funded Museums Conference in October 2009. She also contributed to a case study for GEM, February 2009.

Project case studies have been used by  
The Alzheimer's Society  
Cambridge Mental Health Resource Centre  
RNIB  
UMAC 2008 – hard to reach audiences.

The  
Fitzwilliam  
Museum  

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CAMBRIDGE

