

**THE
MUSICAL MUSEUM
BRENTFORD**

**EDUCATION CONSULTANCY REPORT
JULY 2003**

**Kate Pontin BSc MA AMA
Helen O'Riain BA MA**

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SUMMARY

The opening of the new building for The Musical Museum provides exciting opportunities for the development of an enhanced education service for schools, families and others. These opportunities include:

- Developing new services for schools with links to several subject areas in the National Curriculum, including cross-curricula visits and projects
- Providing different approaches for different age ranges and abilities, including harder-to-reach groups and those with sensory and learning difficulties
- Creating family activities such as stories, interactive displays and events and possibly a family character to help them around the museum
- Developing an integrated evaluation programme
- Providing support services for teachers
- Developing resources that teachers and group leaders can use without direct support from museum volunteers, including on-line resources
- Building strong links with local teachers and associated education staff. Some of these are very keen to support the museum and its developing education work and might make a regular consultation or focus group.
- Building new partnerships with educational organisations with shared or complementary interests

There will also be a need to develop

- Dedicated education staff/volunteers
- Dedicated space for education groups to use

The National Curriculum states that music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, it helps pupils understand themselves and relate to others, forging important links between the home, school and the wider world. The teaching of music develops pupils' ability to listen and appreciate a wide variety of music and to make judgements about musical quality. It encourages active involvement in different forms of amateur music making, both individual and communal, developing a sense of group identity and togetherness. It also increases self-discipline and creativity, aesthetic sensitivity and fulfilment. (*hvec website*)

1.0 Introduction

"Brentford has undergone substantial changes over recent years. Major new development has taken place on many sites and pressure for more development continues in the area" (Planning Office article, Hounslow Council, 2003).

As part of this development a new building has been promised for the Musical Museum, which has a history in Brentford dating back to the 1960s. This exciting initiative has led the team of volunteers at the Museum to create a development plan for the new building, including new displays and interpretation as well as fresh approaches to education and public services. To support this development they have put forward an application to the Heritage Lottery fund. The Museum prepared a consultancy brief on education on the new building and this report is the response to that brief.

This education report is intended to fulfil the requirements of the Heritage Lottery Fund for a more detailed plan with clear links to the National Curriculum. However it will also be useful to the museum as it develops its programme in the coming years. In this respect a number of appendices have been added, on a range of aspects

relevant to the Museum. These include more detail on the National Curriculum as well as details and case studies on working with children. It must be remembered that working with audiences is time consuming. It is usually better to focus on the development of one or two projects initially, adding others later. This way there is an opportunity for evaluation and reflection informing later projects, building on strengths and ironing out difficulties. We have included an education plan, which needs to be adapted, reviewed and developed as time goes on.

The approach we have used has been one of consultation with volunteers and staff at the museum and also potential users including schools, young people and families. Contact has been by telephone, email and fax as well as face-to-face. Lists of those consulted are also given in the appendix.

2.0 Aims and Approach

The aim of this report is to help the museum develop its plans for education in the new museum building. This is an aspect that the Heritage Lottery Fund suggested needed developing for the museum's stage 2 bid. Specifically HLF asked for the following aspects to be covered:

- Education aims and objectives
- Activities to be offered in new museum
- Curriculum links

The Musical Museum already has a museum mission statement:

"The objects for which the Company is established are the advancement of the education of the public in the development of the piano and kindred musical instruments"

and a Museum Policy which include the following audience orientated aims:

- To collect, conserve, display and interpret automatic and other musical instruments in order to show their technical development, social context and artistic value, and to seek to create a national collection of such instruments.
- To collect, conserve and to demonstrate the carriers of musical information, an essential part of any automatic musical instrument, and in particular, establish a national collection of paper music rolls covering all the principal types and artists who recorded for the various recording systems.
- To present the collection to the public through a variety of demonstrations, concerts, exhibitions, lectures and talks which explain the social, technical, artistic value and history of the collection.

The Museum also has an education and access policy, which gives equal weight to physical, intellectual and community access. While this policy provides the basis for this work, material provided here can and should be used to contribute to future policy development. The focus of this document has largely been on schools and related organisations, but *Education* is clearly a wider issue firmly placed at the core of all public services. We have therefore considered other audiences and their needs too.

Our approach has had a number of different strands.

1. **Desk research** in a number of areas including exploring the museum's links with the National Curriculum, other similar museum education programmes, guidelines for working with children, etc
2. **Consultation with members of the museum team.** These discussions have largely been with key volunteers such as the directors and others who have in previous seasons done guided tours for the public. Consultation was through meetings and telephone conversations.
3. **Consultation with potential Users.** Meetings and telephone interviews were carried out with a number of different audiences, focusing on those who are a priority and have not previously visited the museum in large numbers. Thus contact was made with schools and advisory staff from the three local Boroughs. Unfortunately not all were able to feed back but those who did

respond gave valuable comments. Contact was also made with special schools, youth and family workers who often work with the less privileged.

The focus of all consultation was to find out what types of approaches and interests they had and what wishes and requirements they had for a museum visit.

3.0 The New Museum

In 2004 the Musical Museum will re-open on a nearby site in a new purpose-built museum. It will offer larger display areas and a wider range of facilities both for staff and users. There will be a number of different galleries focusing on different aspects of the collection as well as the basic facilities of toilets, café and lifts. There will be wheel-chair accessibility throughout.

A new auditorium will also be available to hold the Wurlitzer. This superb artefact will be a centrepiece of this new space, which will be seen in an appropriate context for the first time since the museum began.

The new Museum offers an enormous potential for new services for existing audiences but also new audiences.

4.0 Audiences

This section focuses on the audiences that might come to the new Museum. We have focused on a small number of audience groups which have been highlighted as priority audiences for the new Museum. Detail is included on the needs of these audiences on the current and potential services. Information for this section has come from the data gathered from our audience consultation and from interviews with museum workers. We have also drawn on our own prior knowledge and other appropriate resources.

4.1 Consultation with staff/volunteers at the Musical Museum

The audiences most staff suggested were a *priority* in the museum were as follows:

- Previous users
- Specialist groups and students. These included music students interested in piano techniques of the greats such as Grieg and Gershwin
- School groups eg with Victorian themes, music and social change
- Adults eg individuals but also possibly adult education
- Families
- Local people in Brentford
- Other groups such as those coming on coach day trips and possibly also blind and partially sighted visitors.

Staff/volunteers at the Museum were clear about the needs of those who are already regular visitors to the museum but generally were looking for further information from relevant user groups to guide them in developing new services. The next section considers some of the responses from these users.

4.2 Consultation with User Groups

In all schools consulted, there was an interest in the Museum, a wish to know more and hopes to visit in future. There was also a willingness to give further in-put into education programmes by attending a consultation meeting, which was very positive. Advisers were also enthusiastic and willing to participate in this way.

There was generally a strong wish for hands-on provision and an emphasis on the 'learning by doing'. Listening to the instruments was also important, although younger children and children with learning difficulties may only be able to do this for short periods of time. It was emphasised that visits need to be supported by activities both before and afterwards. There is clear potential for cross-curriculum work, and users were also interested in the personal development side of activities for children. With growing emphases on creativity, on multisensory learning, on skills in working together as groups and awareness of cultural diversity, there is plenty of scope for exciting and relevant educational provision at the Museum.

4.3 Summary of details on Audience needs and development

The table below outlines the results of discussion with both staff and potential user groups about priority audiences and their needs. It also relates these to current and potential new services. It is by no means a complete list but highlights the aspects most often talked about. As can be seen there are a range of needs, but common to all is the need for the "basics" eg comfortable surroundings, toilets, seats and refreshments. Other needs refer to the approaches best used to support a learning experience, and by learning we mean not just the cognitive experience, but also development of affective, social and physical learning spheres.

The second column provides a summary of the services already provided at the old museum and the last column lists the types of activities and services that could be offered in the new museum. Members of the museum's team have suggested many of these themselves. The list is not comprehensive, nor do we suggest that all activities are developed and produced straight away. Some will be more easily and logically done early on in the development of the museum (eg interactive displays, initial information for teachers) while others can be developed later according to priorities and demands. The Education plan in section 7.0 tries to prioritise and order plans for creation of some of the activities we feel are important.

Audience Tables

Audience Group	Audience Needs	Current Services	Future possibilities
Adults	<ul style="list-style-type: none"> • A range of needs depending on previous knowledge and on reason for visiting museum. These might include: <p>Café Shop Social activity Multimedia Information for specialist groups</p>	<ul style="list-style-type: none"> • Concert season- • Talks • Live demonstrations 	<ul style="list-style-type: none"> • Concerts through out the year with potential to focus on different audiences • Range of different talks and guided tours to suit different needs eg basic beginners and more advanced ones.
School groups	<ul style="list-style-type: none"> • National Curriculum based activity • Space for large groups • Toilets • Space for coats etc • Shop with cheap items in • Focused activity to suit 	<ul style="list-style-type: none"> • Limited service in old museum as not normally open when wanted to visit in Autumn and Spring terms. • Tours • Some outreach 	<ul style="list-style-type: none"> • Ideas to develop workshops related to various areas of Curriculum including Music but also History, English and Literacy, Numeracy, Art, Design & Technology and personal development (PSHE & Citizenship). • Interactive galleries • Handling material

	<p>teacher’s needs</p> <ul style="list-style-type: none"> Any demonstrations or tours need to be at appropriate level with appropriate language Teachers need to link visits with the year’s curriculum plan (advance planning) 		<ul style="list-style-type: none"> Further outreach Possible loans Themed trails relating to Nat- Curriculum A website attractive and informative for pupils and teachers alike.
Families and \Children	<ul style="list-style-type: none"> Diverse needs of different members of the party Toilet and changing facilities Ramps and space for buggies Things to do for younger members Not too quite an environment Café and shop Social aspects of doing things together Educational desire of parents with respect for children 	<ul style="list-style-type: none"> Limited service so far although young people with an interest in music have enjoyed the tours when they have come with their families. 	<ul style="list-style-type: none"> Hands on activities in galleries Themed trails Special events and workshops Family concerts and tours Ideas for related follow-on activities to do at home, showing how this will help children at school Participation in the national Family Learning Weekends (usually October).
Local people	<ul style="list-style-type: none"> Interest in Brentford Need for change in exhibitions/tours for return visit. (Local music-making memories? Local music-makers?) Like to bring family members visiting so nice facilities and social experience Language issues? For minority groups. 	<p>Tours, concerts and some local events.</p> <p>Limited visits from minority groups in Borough</p>	<ul style="list-style-type: none"> Tours, concert programme Café and shop Diverse galleries, evening classes and special events, local exhibitions in community space, links to other local sites such as Kew Bridge Steam Museum and Gunnersbury Park Museum Adult education programmes

<p>Tourists/ coach parties</p>	<ul style="list-style-type: none"> • Day visit – often as part of a group • Sometimes a special interest but generally a day out with social expectations and enjoyment • Toilets, café, shop etc • Language issues 	<p>Dedicated Tours for coach parties</p>	<ul style="list-style-type: none"> • Range of interesting galleries, tours and special events/exhibitions, • Facilities • Clear routes for those with expertise to satisfy their needs for extra information
<p>Special needs</p>	<ul style="list-style-type: none"> • A variety of needs depending on groups. Need to consult with individual groups when developing specific progs. • Need for ramps, lifts, space • Toilets • Alternative languages, Braille etc • Handling material • Sounds • Staff intensive • Long-term commitment 	<p>Some outreach work with excluded young people</p>	<ul style="list-style-type: none"> • Adapted tours • Galleries with different sensory experiences • Hands-on approach usually essential • Texts at different levels in displays • Workshops for groups • Visit and outreach combinations to reinforce learning

5.0 The National Curriculum

As you will see in the tables below there is a large range of different areas of the National Curriculum that the Museum's work can link to. These areas do not just sit within the Music curriculum but also with English, History, and Design and Technology. For example, there are strong historical elements with Victorian song and music and with early cinema at the beginning of the 20th Century. There are also interesting links to be made with Science, with Citizenship & Personal Development and with Art. There are good examples of the types of work programmes suggested by the QCA on their website, including a scheme of work for primary pupils on designing and making a musical instrument to accompany a performance. These examples can be used and adapted to for individual needs (www.standards.dfes.gov.uk)

There are too many areas here to cover in one school visit and so a focus will be needed when marketing opportunities to schools. We would recommend that music be linked with one or two other areas such as Design and Technology or to History and English, but that information sheets are made available outlining further links that teachers may wish to pursue themselves.

As well as viewing the galleries, there could be an opportunity for school groups to participate, for example, in workshops designing and making simple instruments. These will need to be carefully designed and would generally have a KS 2 focus as this is the largest museum visiting group. There are however real opportunities to develop workshops for Key Stages 1-4. The requirements of KS4 pupils, who are studying for GCSE, might be met in various ways which would need negotiating with their teachers, but many are involved in composition and activities that encourage and inspire composition could be useful. GCSE groups are often smaller than classes lower down the school and could work well with the museum with adequate liaison.

Pupil's viewing of the galleries will require a focus in the form of well-designed worksheets or activities. The old-fashioned question sheets with numerous answers to find amongst the texts are not recommended. It is suggested that a more purposeful and independent approach be used. For example setting groups to find out about the different instruments for a Victorian newspaper report; or asking them to make small sketches of a few of the instruments on a matrix provided, according to the technology involved; or asking them to collect / sketch ideas and details of instruments that particularly appeal to them and then design a fantasy mechanical musical instrument and write a tune or song for it.

Older children from Key stage 3 and 4 are less frequent visitors to museums but there is potential there and communication needs to be developed with specific schools and teachers in the area. Clear printed information about what is on offer, with the relevant curriculum links, is essential. Additional printed information that indicates possible approaches to cross-curriculum work is highly desirable. Not only do these inform the teachers, assuring them that visits will be relevant, but they can also be used by teachers to persuade colleagues to join them in a cross-curriculum visit, and are invaluable pieces of evidence to demonstrate to school management teams that their visit is justifiable.

Consultation with advisors, schools and other interested organisations indicates that hands-on activities are essential.

Design and Technology

Pupils are expected to design and make simple items such as mechanical instruments, moving pictures, wind up objects and moving objects. The purpose is to learn about how things work to their intended purpose, how material and components have been used, people's needs and what users say about them.

Work includes research, planning and designing on paper, choosing and using materials, selecting tools and techniques, piloting and comparing results, improving and evaluating work.

Older pupils learn about mechanical, electrical and pneumatic control systems, including switches; how mechanical systems can be joined to create different kinds of movement; the working characteristics of a range of materials etc.

An example of practical work related to musical instruments can be found in the appendix.

Science

There are links here with the physics of sound, how sound is produced by vibrating sources; pitch, dynamics and timbre; how different instruments make sounds and how those sounds can be varied. Also the processes of forces and friction; simple electric circuits and switches.

History

Pupils are asked to study the Twentieth Century, and the Victorians.

Pupils are also taught skills for developing historical enquiry and skills, use of primary sources and develop skills of evaluating sources, selecting and recording information relevant to the enquiry and reach conclusions

English

Words used in songs and use of music in worship, home and entertainment. The writing of songs, programmes, reviews of musical performances.

Pupils develop reading skills using a wide range of sources and develop the vocabulary of music and of sound.

Music as a source of inspiration for creative and expressive writing.

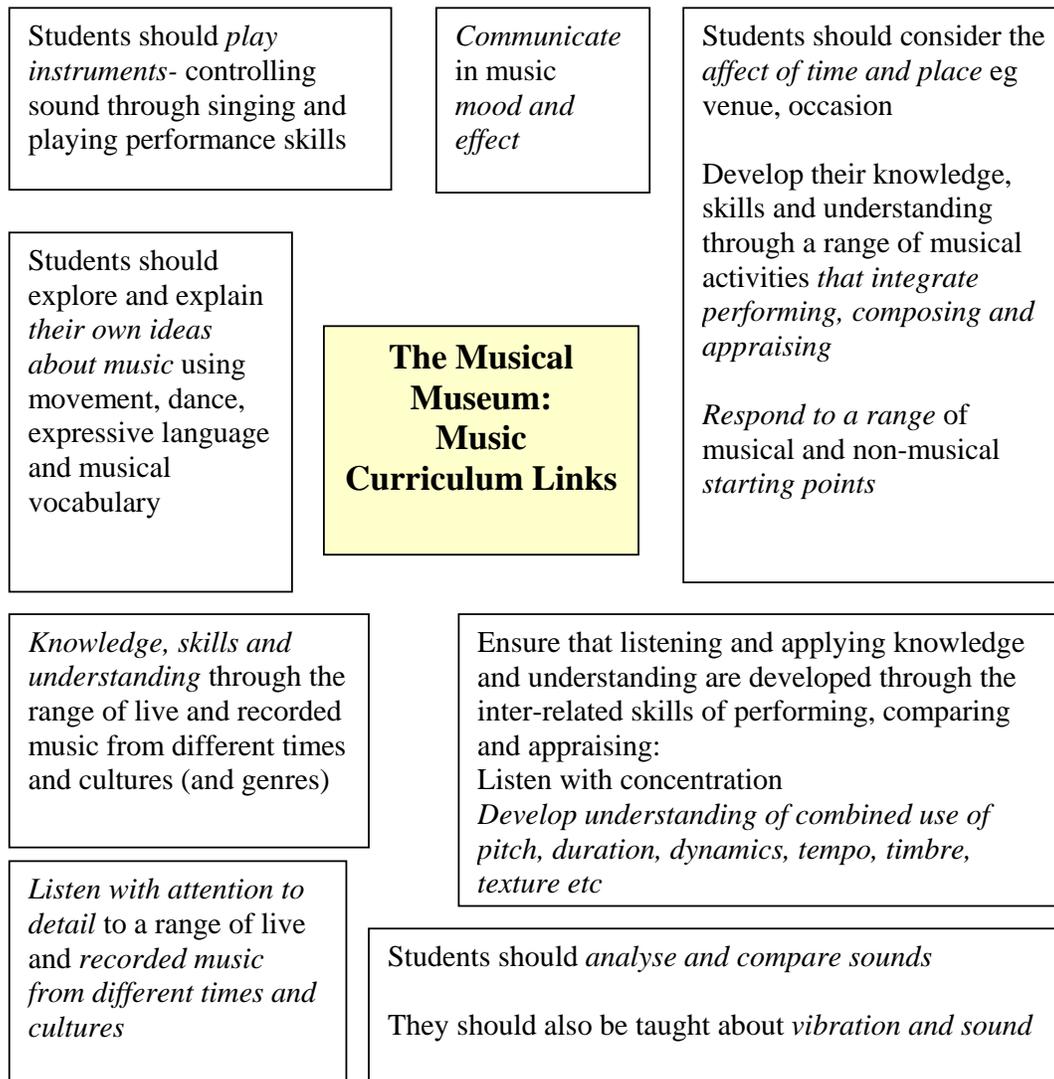
Pupils develop writing skills to explore, entertain, inform, explain and describe.

The Musical Museum: Cross Curriculum Links

Citizenship, PSHE & personal development

The appreciation and sharing of music from other times and musical traditions; improving general motivation through achievement in a non-verbal medium; identifying how music reflects the way people feel, think and act (as silent motion pictures?)

Art There is the potential for students studying art to gain inspiration from the shapes, designs and colours of the more unusual and flamboyant instruments in particular.



As can be seen there are a number of different areas in the National Curriculum that the Musical Museum can link with. Obviously music is central to the displays and will be central to most educational work that is undertaken, but a link with another subject area can make a school more likely to participate.

Further details of some of these approaches are included in the next section.

6.0 Services and approaches

Outlined below are a number of different approaches that could be used with school groups and families. We have split the sections up by age but obviously some of the activities can equally be developed for different age groups. Some activities will of course have been used previously, but we have included them here for the sake of completeness and to show the range of activities possible in the new museum.

The information provided here has been gathered from our consultation with audience groups and from our own previous knowledge. Many of those consulted have teaching backgrounds but their professional experience covers working with a range of ages and backgrounds.

Volunteers and staff at the Musical Museum also provided some useful ideas for new approaches. They result from an enormous wealth of knowledge on the collections themselves. They were also all adamant that there was a continuation of some of the key services at the old museum site. These were as follows:

- **Live Demonstrations for groups** (and the potential for individuals to book tours timetables for busy days. All those interviewed felt that this activity was central to the museum – its *raison d’être* so to speak – which provided the personal and interactive elements.
- The opportunity to **hear the musical machines play** music. All those interviewed spoke of it being a dead museum without this. They felt that this made the museum “unique” and “multi-sensory”.
- However volunteers did generally see the limitations of the tour and its availability and appropriateness for everyone who visited the museum. There was agreement that there should be appropriate **interactive and musical experiences for those that did not attend a tour** but took an independent trip around the museum.

Other ideas are listed below. They highlight some of the specialist areas of the collections that could be used in new ways and may well link in with some of the more audience-group specific ideas listed later on.

- The use of handles and money-slots for individuals to make music. There was also an appreciation of the potential problem of “mixing” of sounds and thus a need for headphones, booths etc.
- Hands-on items that might show **how the various machines work**. Various machines could be used to show how they work .
- **Links to the ordinary visitor’s life** eg social context of street instruments such as the barrel organ and of more “high-status” items such as Princess Beatrice’s piano.
- Theme of “going to the pictures” with oral history and comparison with the present
- **Audience participation** eg singing and dancing perhaps at special events at Christmas etc
- Songs on the various instruments include a range of popular songs from the period, not all of which have been researched fully
- The potential for showing the work of restoration activities

6.1 Support for teachers

- Outreach work with schools using a handling collection or a set of well-presented loans boxes (musical instruments, replicas of working parts of instruments, handling collection of pieces from instruments beyond repair...)

- Outreach to support teachers with the youngest children and with special schools in particular – these groups find travelling the hardest.
- Guidelines for teachers using the museum, also available on the website.
- Teachers Pack with guidelines and also preparation and follow up ideas, also available on the website.
- Information sheets about cross-curriculum possibilities at the Museum, also available on the website.

6.2 Support for younger children eg pre-school groups

- Outreach with simple instruments used in imaginative ways, e.g. stories with songs and sound effects the children can join in with, with some information about music/ instruments woven in.
- Music-and-story loan boxes for teachers to use with their pupils, including a few basic instruments, a story, simple illustrations on laminated card and instructions and perhaps a few very short examples of music on tape, to fit the story.
- The use of a Museum ‘character’ to make access to the museum less daunting for younger children. (Organ grinder? Character depicted on a musical box or item in the collection? Cat? Monkey? or the character in “Christies old organ”)

6.3 Support for Key Stage 1 and 2 – Primary age 5-11

- Hands-on in galleries, including hands-on sound-making – *see separate list*.
- Demonstrations of instruments
- Sound clips and music
- Tours with a theme, leading to an activity
- Films with music in theatre

And relating to the literacy strategy there are the following:

- Work can focus on new vocabulary, descriptive words
- List of new vocabulary such as keyboard and musical instrument terms and the vocabulary of sound (high, low, loud, quiet, soft, timbre, pitch and dynamics, etc) These might feature in a display too?
- Use of descriptive words from a visit to develop poetry. The words could describe the sounds in the museum and the resulting emotions eg of being in the cinema with the Wurlitzer. Song Words: reproducing the words of children’s songs that go with the rolls, so that children can look and listen. (using rolls of children’s song music?)
- Documents or stories about the museum could offer potential too
- Children’s novels set in the late 19th and early 20th Century with musical connections (e.g. *The Secret Garden* has Dickon playing his pipe or the book “Christies Old Organ”)
- Large books (possibly commissioned) to explore factual ideas as well as stories. The appendix has a reduced version of one on Victorian Washday with Literacy, illustrating the type of approach that can be used with younger pupils as an introduction to gallery or classroom work. A ‘Big Book’ telling a story about the museum and using the Museum ‘character’ and colour pictures could be a useful long-term resource.
- Some suitable stories are given in the appendix

- KS2 pupils can be encouraged to derive inspiration from the silent movies for drama of their own, using mime and dialogue/ continuity boards and making programmes and posters (literacy).

6.4 Support for Key Stage 3 and 4 – Secondary School Age 11-16

- Visits need pre-visit and follow-up activities.
- 1920s/30s documents relating to cinema can be used to help compare and contrast modern and early cinema. This type of approach can be recommended for schoolwork before or after the visit.
- Good, clear suggestions for classroom follow-up activities, e.g. to a pupils in Years 7 or 8 could develop their own silent movie drama, adding their own dialogue/ continuity boards (literacy) and musical accompaniment / sound effects (music).
- Giving website addresses which would be useful for their assignments/ research
- Developing materials and activities to support KS4 teachers by collaborating with one school, learning their requirements and responding to their needs. This would form a useful basis for future development of KS4 work, which is different from the other Key Stages in that the pupils are engaged in it voluntarily and with the motivation of achieving their GCSEs.

6.5 Support for families

- Family packs or ‘musical boxes’ to borrow while at the museum, containing sound-related activities and instructions for parents to help children.
- Activity sheets for parents to do with their children at home, using basic materials and household items
- Participation in the Family Learning Weekends, in which the activity sheets could be promoted and distributed as parents experience possible activities at the museum.

6.6 Support for those with special needs

From discussions with volunteers and staff and potential users it is clear that the priorities are live demonstrations with music being at the centre and also hands-on activities. These can be made available in special workshops and also in the hands on gallery. Below are listed some of the ideas that arose from these discussions.

- From special schools for those with learning difficulties, visits to the Museum backed by outreach work at school is very valuable, to reinforce the learning.
- With special needs groups in general, advance information about their specific learning needs can make all the difference.
- The museum needs to check that a visit by a group of 12 young people in wheelchairs would be manageable. (It could be useful to ask a group of more able wheelchair users to be a temporary consultation group and carry out a pilot visit, recording their ideas and responses)
- Cross-curriculum projects with technology – including making something musical – could be useful for many levels of special needs.
- That young people with learning difficulties need to feel as special, ‘cool’ and trendy as their peer group, or they will switch off.

6.7 Support for Local Visitors, responding to the local diversity

- How many different nationalities are represented by the objects/ artefacts in the museum? There are likely to be opportunities to make links with a range of cultures through the international nature of music. Indicate connections with other cultures in the displays in some way.
- Music as a common language... Finding small ways of reflecting the music of other cultures, showing that all forms of music are valid and can inspire each other. (Music on the rolls that was inspired by other cultures? Exotic influences in the music Josephine Baker danced to? Latin American/ jazz and spirituals/ Eastern influences...)

6.8 Support for visiting experts and enthusiasts

Providing clear ways of discovering more about particular areas of interest. This could be

- A small study area with the appropriate books, pictures and documentation.
- Ring-bound books with laminated pages fastened to displays.
- Lists of contact addresses and related websites to take away.
- The establishment of a discussion list for interested parties (or is there one?)
- Encouraging other musical museums to participate in mutual promotion, making a clear network across the country for the enthusiast to follow.

6.9 Hands on Activities

- Making simple instruments eg using metal tubes one can make chimes, pan pipes etc
 - Instruments to 'play' by pressing buttons
 - Playing simple instruments – noise contained in small space
 - Comparing the sounds of similar or different instruments by playing and listening
 - Comparing the sounds of the same simple instruments made in different materials by playing and listening
 - Instruments to take apart and put together. (The Science Museum activities might demonstrate ways of achieving this, as with their putting a lock mechanism together activity)
 - Questions in labels and texts with flaps for answers
 - Questions about sounds with a flap displaying the answer and playing the sound
 - Activity to make music box type system?
 - A small 'note' book – about the size of an I-spy book - could be produced with a way of recording responses to the hands-on explorations. This could be issued in down-loadable sheet form to teachers, or sold in the shop for a few pence for other visitors. It is difficult to do hands-on activities with hands full of clip-boards!
 - Choosing music to go with a particular film clip
 - Book box of associated books – fact and fictional
 - Interaction with actors eg in street scene
 - Dressing up perhaps as street musician
-
- Information Technology

Computer touch screens could be useful to allow visitors to access information differently or at a deeper level. While other hands-on activities would allow visitors to explore making and listening to sounds and learn more about the technology of the instruments, the computer could provide the back-up information about the instruments and their historical contexts. This could be provided on three levels: *Beginners*, *General Interest* and *In More Depth*. This would avoid giving age limits that can be restrictive. *Beginners* should be accessible to children from KS2 up. There could be a simple ‘Play’ level for younger children.

- Possibly adopting a museum ‘character’ to interpret for younger children (e.g. an organ grinder). This character could feature in a Musical Museum Big Book – giving it coherence and making it more accessible to the young. This book could be used in literacy sessions – on site or off. (Copies could be sold in the shop).

7.0 Education Plan

Below is a proposed plan for future education work. It is meant to provide guidelines in the development of a working plan. The work programme includes various report recommendations (see section 8.0) and is set out within a time frame.

<p>Development of the new museum</p>	<ul style="list-style-type: none"> • Design hands-on activities that respond to the requirements of the National Curriculum in the learning about sounds, how they are made, which materials conduct or amplify sound, how simple mechanical movements work.... • Label instruments in clear and simple ways • Place definitions of simple musical terms under flaps so that children can guess at meanings and then check for themselves • Develop a Musical Museum character to engage the youngest children or something similar • Establish clear and interesting displays with text at different levels • Establish a hands on gallery • Establish a number of self operating music machines in street scene (away from tour and hands-on gallery)
<p>Initial Phase 2004</p>	<ul style="list-style-type: none"> • Establish tours – perhaps some more basic, than others • Develop links/partnerships with keen teachers and advisory staff eg by holding initial meetings of interested parties to share ideas, wishes and needs as part of opening celebrations • Training for staff on working with some of the new audiences eg children and creation of a list of available contract staff for workshops eg see Gunnersbury Museum • Take advantage of opening publicity to develop links with local schools and potential partners • To offer after-school sessions for teachers showing them the new facilities • Develop a mailing list on computer of interested teachers • Prepare publicity material for schools and include National Curriculum links on them

Further Development Phase Two, 2006	<ul style="list-style-type: none">• Develop workshops for schools. It may be useful to choose just one theme eg music and instrument making as a first option, adding other themes later.• Develop worksheets for galleries• Make sure efficient booking system for visits, workshops and tours and that these can be bookable well in advance
Future Plans	<ul style="list-style-type: none">• Develop Education Pack• Develop a pack of family activities• Establish a database of teachers with responsibility for music in any form across the local boroughs and to communicate with them using named mail-outs but offering email updates should they prefer it.• Build evaluation into projects from the beginning• Develop ways in which teachers can support the learning of pupils visiting without a workshop, by having sufficient stand-alone activity trails and pre-visit material. Follow-up material that reinforces the learning of a visit is also extremely valuable.• To produce a Big Book for younger children (A3 size pages), in which a character introduces the children to the museum. Ideally this would be used in class before a visit, but could be used on-site (see appendix 8).• To build on existing links with Trident (work experience students) and with local Further and Higher Education Institutions.• Develop a joint workshop with Kew Bridge Steam Museum on technology and design

8.0 Recommendations

These recommendations represent a summary of our findings from the research undertaken.

8.1 Development of the Museum

- To design **hands-on activities** that respond to the requirements of the National Curriculum in the learning about sounds, how they are made, which materials conduct or amplify sound, how simple mechanical movements work....
- To **label instruments in clear and simple ways**, at an appropriate height.
- To put **definitions of simple musical terms** under flaps so that children can guess at meanings and then check for themselves.
- To develop a **Musical Museum character** to engage the youngest children (particularly pre-school and KS1), such as an organ grinder or monkey.

8.2 Initial Phase of new Museum

- To hold a **meeting of interested parties to share ideas, wishes and needs**, giving up-to-date information about the Museum’s plans and generating a sense of participation in educational planning at an early date. A group that works well – with representatives from different areas of education - might

return every few months/year to continue exchanging views and making plans.

(See Audience Research, Appendix 5, for possible participants)

- To take advantage of the publicity that will be engendered by the opening of the new Museum (which would hopefully be during term time) and to hold **introductory open evenings for teachers and educators**. These could be both celebratory and informative, sowing the seeds for future school visits. (A glass of wine/ cup of coffee is essential. Teachers really appreciate being looked after)
- To prepare **information sheets for early distribution** regarding the potential of the museum, its collection and its hands-on activities. This may not include specific details of workshops or events such as dates and times, but would at least be a taste of things to come with clear reasons attached why this would be **relevant to the National Curriculum**, and clear communication routes to the Museum via phone, fax, email or post.
- Well-designed **posters** are good for schools too, and they do display them. Use a contemporary style and include a taste of the excitement as well as all the practical details (which most children won't read).

8.2 Second Phase of development of education service

- To establish a **database of teachers with responsibility for music** in any form across the local boroughs and to communicate with them using named mail-outs but offering email updates should they prefer it.
- To **build evaluation into projects** from the beginning, to support the museum staff in responding in the most effective ways with school visitors.
- To develop ways in which teachers can support the learning of pupils visiting without a workshop, by having **sufficient stand-alone activity trails and pre-visit material**. **Follow-up material** that reinforces the learning of a visit is also extremely valuable.
- To produce a **Big Book** for younger children (A3 size pages), in which a character introduces the children to the museum. Ideally this would be used in class before a visit, but could be used on-site.
- To **build on existing links** with Trident (work experience students) and with local Further and Higher Education Institutions.
- That visits, workshops and tours are planned and **bookable well in advance** (at least up to 15 months) so that teachers can fit related work into their curriculum plans, put visits on the school's year plan and ensure they have the necessary budget available.

