

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

CHURCHILL FELLOWSHIP REPORT

A CHURCHILL FELLOWSHIP TO STUDY OVERSEAS EXHIBITIONS DESIGNED FOR A YOUTH AUDIENCE, GENERAL EXHIBITIONS SUCCESSFUL IN ENGAGING YOUTH, AND MUSEUM PROGRAMS FOR YOUTH AND YOUTH-AT-RISK, BOTH SOCIALLY DISADVANTAGED AND TALENTED

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2003 Fellow

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INTRODUCTION

The purpose of this study was to investigate programs and products of museums and related cultural institutions where young people elect to engage with them on a voluntary basis, for the most part, outside the formal school system.

Youth cannot be considered as a homogeneous group. Young people are extremely diverse as a group, not only in background and interests, but they are entering a phase of their life in which the greatest lifetime changes will occur. From the age of 15, young people will mature into people that may be married with children, employed or both. It is also a time in a person's life when they may be faced with great difficulties in their relationship with parents, guardians or the authorities and identified as "youth-at-risk". Therefore any youth strategy for museums needs to reflect the changes over time and as well as the differences of the backgrounds and cultural origins, life experiences and interests of individuals or groups within this cohort.

Most museums find it difficult to attract young people from early teens to early adulthood, with audience surveys demonstrating that this is generally the smallest group of visitors. Yet lifelong learning, including young people, is a central objective for most museums. An investigation of museums in Canada and England, culturally more similar to Australia than most other countries, therefore, could be useful in identifying strategies for youth engagement with Australian museums.

This study tour has investigated some best practice initiatives, which have been successful in positively engaging youth in museum products. Some of these initiatives have been particularly successful in providing youth-at-risk with enhanced self-worth and a new way of looking at themselves and their future. It has uncovered a widespread youth focus in museums in Canada and England, and significant policy direction and funding from governments of both countries.

This study would not have been possible without:

- The financial assistance and support given by the Winston Churchill Memorial Trust. The status of the Trust, and its backing of the project, assisted in providing the bona fides for museum and gallery professionals to share their expertise and experiences;
- The strong support from the Western Australian Museum and its Board of Trustees to undertake this study tour being an important component of its lifelong learning strategy;
- The assistance and advice of my mentor, Greg Wallace, a former Churchill Fellow, Jane Fromont, also a Churchill Fellow, and Margaret Triffett, Librarian, at the WA Museum;
- The support received from museum staff, professional colleagues and from youth-related organisations in Perth;
- The many people at museums, galleries and related institutions overseas who willingly provided me with their insights, knowledge, experience and hospitality; and
- The encouragement from my children and family to undertake this project.

EXECUTIVE SUMMARY

There is significant emphasis on the importance of engaging youth with museums in both Canada and England, supported by different levels of government and the corporate sector. These initiatives have demonstrated the benefits to young people, the host museum or gallery, and society in general. Access to additional funding for youth programs has initiated a youth focus in museums.

In Canada, the Young Canada Works Program provides many secondary and tertiary students, and, additionally, unemployed or under-employed Indigenous Canadians, with paid employment over summer holidays to gain work experience for future employment opportunities.

In England, there is considerable emphasis on social inclusion programs in museums and an increased emphasis on museum education. It is policy driven by the government with supplementary grants available for new initiatives and the evaluation of youth programs. There is tangible evidence that participation in targeted youth-at-risk programs at museums and galleries is cost-effective in reducing the long-term costs of social services for such individuals.

Therefore it is seen as important that governments at all levels together with the private sector provide funding support and policy direction to implement programs that position museums as effective youth-focused organisations.

HIGHLIGHTS

- Glenbow Museum, Calgary – Youth Curators, Youth Volunteers Program;
- Museum of Anthropology, Vancouver – Native Youth Program;
- Museums Alberta, Edmonton – Heritage School Fairs Program;
- Provincial Museum of Alberta – Summer Youth Volunteers Program;
- Reynolds-Alberta Museum – Young Canada Works Program;
- Canadian Museum of Civilization, Ottawa – Youth Volunteer Corps;
- Musée de la Civilisation, Quebec – Comprehensive youth focus;
- Tate Liverpool – Youth Advisory Group, Youth Leadership Program;
- Salford Museum, Salford Foyer, Manchester – Youth-at-Risk Programs;
- Opening the Doors Program – a consortium of six museums, with youth focused programs;
- Envision and Galleries of Justice programs, piloting and evaluating youth programs; and
- Natural History Museum, Darwin Centre, London – special programs targeting tertiary students.

MAJOR LESSONS AND CONCLUSIONS LEARNT

- Museums can engage positively with young people in programs, projects and exhibitions, and can be effective in reducing long-term social services costs;
- Projects with young people must be meaningful, participatory, and have tangible and lasting outcomes;
- Youth advisory groups are fundamental to a comprehensive youth strategy; and
- Additional funding is required to initiate a youth focus and youth programming in museums.

DISSEMINATION AND IMPLEMENTATION

- This report will be made available to key personnel in other state museums, Museums Australia members, key youth organisations and relevant government departments in Australia
- It will be implemented by the development of a Youth Strategy for the Western Australian Museum and by participation in youth initiatives by other bodies

PROGRAM OF VISITS

8 – 10 September
Victoria, Vancouver Island
Canada

Royal British Columbia Museum,
Pauline Rafferty, CEO
Gordon Green, Program Producer
Ggreen@royalbcmuseum.bc.ca
Janet MacDonald, Public Program Developer
Jmacdonald@royalbcmuseum.bc.ca

18 – 21 September
Vancouver
Canada

Museum of Anthropology,
Dr Michael Ames, Director
mames@interchange.ubc.ca
Ms Jill Baird, Curator of Education
jilbaird@interchange.ubc.ca

26 September –
2 October, Calgary
Canada

Glenbow Museum, Calgary
Michelle Lang, Vice President, Programs and
Exhibition Development
Kirstin Eveden, Manager, New Media
kevenden@glenbow.org
Beth Carter, Ethnology Curator
bcarter@glenbow.org
Michelle Gallant,
Holly Schmidt, Youth Volunteer Corp Coordinator

3 – 8 October,
Edmonton, Canada

Museums Alberta,
David Dusome, Executive Director
execdir@museumsalberta.ab.ca
Gerry Osmond, Museum Advisor
gerry.advisor@museumsalberta.ab.ca
Carrie Herrick, Learning Program Coordinator
learning@museumsalberta.ab.ca

Education Department,
Lois Gluck, Consultant,
gluckl@spschools.org

Heritage Community Foundation
Adriana Davies, Executive Director
adriana.davies@heritagecommunityfdn.org

Provincial Museum of Alberta
Dr Bruce McGillivray, Director
Karen Mackie, Head of Museum Programming
Karen.Mackie@gov.ab.ca

Reynolds-Alberta Museum
Dale Quinn, Coordinator, Volunteer Resources
dale.quinn@gov.ab.ca

9 – 16 October
Ottawa, Canada

Canadian Museum of Civilisation

Lynn McMaster, CEO, Children's Museum

lynn.mcmaster@civilisations.ca

Carla Baggio, Head, Training and Visitor Support

carla.baggio@civilization.ca

Brigitte Hamon, Program Planner, First Peoples Programs

brigitte.hamon@civilization.ca

17 – 23 October
Quebec (Quebec)
Canada

Musée de la Civilisation

Claire Simard, General Director

Francois Tremblay, Director, Exhibitions

Helene Pagé, Director, Cultural Services and Public Relations

hpage@mcq.org

Julie Gagnon, Director, Marketing

Sophie Giroux, Coordinator, Guides and Animators, Education

Dominique Renaud, Manager, Projects, Cultural Services and Public Relations

24 – 30 October
Washington, DC, USA

**National Museum of the American Indian
Smithsonian Institution**

Marty de Montana, Resource Centres Manager.

demontanom@si.edu

***Adviser, Children and Youth
World Bank***

Viviana Mangiaterra

vmangiaterra@worldbank.org

1 – 7 November
London, UK

Darwin Centre, National History Museum

Michael Harvey, Program Manager

M.Harvey@nhm.ac.uk

Hackney Museum

Claire Adler, Community Education Officer

cadler@hackney.gov.uk

17 – 24 November
Liverpool, UK

Tate Liverpool

Naomi Horlock, Curator, Youth Programs

naomi.horlock@tate.org.uk

Manchester, UK

Salford Museum and Art Gallery, Salford Foyer

Katy McCall, Project Coordinator, Museum Fever

katymccall@hotmail.com

Debbie Goldsmith, previous Project Coordinator

Liz Dance, Foyer Manager, Salford Foyer

Past and present participants, Museum Fever

24 – 28 November
Birmingham, UK

National Trust

Emma Hawthorne, Regional Community Learning and Volunteering Manager,

emma.hawthorne@nationaltrust.org.uk

Forge Mill Needle Museum

Sue Werner, Project Coordinator, Chair of Redditch Lifelong Learning Network
s.werner@tesco.net

Bury Art Gallery and Museum

Ronan Brindley

**1 – 5 December
London**

OPENING THE DOORS

Suzanne Rider, Project Coordinator, Young People and Museums
suzanne.rider@ntlworld.com

Orleans House, Opening the Doors

Rachael Tranter, Head of Arts
r.tranter@richmond.gov.uk
Natalie Palin, Education Officer

Kilmartin House, Opening the Doors

Will Self, Education Officer

Heritage Lottery Fund, Opening the Doors

Evelyn Carpenter,
e.carpenter@btinternet.com

Bedford, UK

Cecil Higgins Art Gallery and Bedford Museum

Jo Roberts, Education Officer
JRoberts@bedford.gov.uk

Leicester

New Walk Museum, Opening the Doors

Simon Gilroy, Operations Manager
Gilrs001@leicester.gov.uk

**8 – 12 December
London**

Envision/Engage Project

apt arts: creative pathway for young people
Amber Walls, Project Officer
apt.arts@virgin.net

**15 – 19 December
Nottingham**

Envision/Engage

Amber Walls
apt.arts@virgin.net

MAIN BODY

CANADA

MUSEUM OF ANTHROPOLOGY (MOFA), UNIVERSITY OF BRITISH COLUMBIA (UBC), VANCOUVER, BC

Native Youth Program

The Museum has been running the Native Youth Program for many years for First Nations (FN) high school students ranging from Year 8 to Year 12. This program provides summer employment for native youth to undertake a variety of different projects for the Museum, including interpretation for visitors. A FN coordinator is hired every year; often it is a graduate of the Native Indian Teacher Program run by UBC. The program allows six to eight weeks employment, and includes tour guiding training and self-awareness.

Depending on the level of funding available from the Federal Government, 4-8 students are employed. It is advertised through the school system and also in the FN Band. (Band is the legal entity of a particular FN tribe). FN Support Workers encourage students to apply. Students are selected to take part by a team consisting of the curator from the MofA, the coordinator and FN representatives. For the past 4 years, the MofA has collaborated with the FN House of Learning at UBC about the Native Youth Program.

The success of the program is believed to be in the flexible and participatory nature of each program, which is designed to be responsive to the types of students, and opportunities available at the time. Each year, the program is different depending on the mix of students employed, and of the skills they bring to the program. Students employed in this program are given the Museum's classroom over the summer. They are paid approximately CA\$10 per hour; the number of students is dependent on the level of funding available. The coordinators are paid approximately CA\$15 per hour. Students are expected to work 35 hours per week in a real work environment. They are expected to perform appropriately and pay is withheld if they don't turn up. This program has strong support from the FN communities. The founding curator is currently evaluating this program and the report will be available shortly.

Seminar Series

Weekly seminars are held at the Musquean Community Centre, co-sponsored by the Musquean Indian Band and the Office of the Vice-President Academic of UBC. It has been running for 3 years and over 900 First Nations people have attended. The selection of themes is based on requests from the elders of Musquean community, and includes topics such as Medicare and health issues, history and so on. Lecturing staff from the University presents these on a voluntary basis. It is not yet run for course credits, though it is the wish of the MofA for this to happen. Attendances at the courses range from 20 - 30, and are highly valued by the Musquean community. The budget for this series is approximately CA\$12,000 per year that is supplied by UBC's grants money. A University FN student coordinates the seminars. There is a low youth participation in these seminars but a number of Musquean youth organised a "Musquean 101 for Youth" seminar in late 2003.

School Programs on a First Nations theme

Two recent education initiatives have provided opportunities for the expansion of the MofA's school program. Firstly, there is a policy of shared learning and integration of FN issues across Kindergarten to Year 12, and across curriculum areas, based on comparative civilisations. Secondly, there is the requirement of FN Study in Year 12 Social Studies course as a graduation requirement for University entrance. It includes art as an integral part of the total cultural expression of FN people. FN educators, through paid employment, developed the programs collaboratively with classroom teachers and the Museum's Curator of Education. The high school programs are very successful both in terms of feedback and numbers. There are self-guided tours (3-4,000 per annum) and volunteer-led tours (10,000 per annum). There are 30 volunteers (none are indigenous).

Teachers undertaking these programs are FN teachers, social studies or art teachers, and teachers of FN Studies. The MofA provides teacher workshops on program development, such as “continuity and change”. These are held on weekdays after school hours. Worksheets can be downloaded from MofA’s website.

GLENBOW MUSEUM, CALGARY, ALBERTA

The Youth Curator Program (YCP)

This program was developed to involve youth in new exhibitions. Museums Alberta provided funds to Glenbow Museum to work in partnership with community museums.

Four schools were to work with their local museums to curate exhibitions on popular culture for the four communities involved. The project budget for the YCP was CA \$50,000. CA\$29,000 was required for the salary of the coordinator and the balance used as contingency. It was designed to develop critical thinking skills in students, to provide a collaborative environment and for the students to work in consensus.

Glenbow Museum was the coordinating body. Through this program it was hoped to raise the standards of museums in areas such as collection policy, audience development and in youth-focus programming. It was further hoped that the collaboration with the regional partners would lead to exchanges of training and services between them.

The Board of Education provided names of appropriate teachers in four schools in Calgary, and through these teachers, approximately 40 students from Years 9 to 11 in four groups elected to join the program. Each group of young people was to research and develop an exhibition which represented some contemporary social issue of their lives. The coordinator travelled every two weeks to each site to discuss the program with the teachers and students.

The projects spanned eight months. This involved initially arranging meetings, exhibition development training, development of timelines for the project, chairing of meetings, subdividing tasks according to student skills, and video training for the students by Glenbow Museum. All meetings were held after school. The project identified diverse careers in museums that the young curators could follow. In general, Glenbow Museum provided the showcases and worked with the students on the overall design of the exhibitions. Each group made the structural props for the showcases taking great care in their work, as they earnestly wanted it to look “good and classy.”

The results of the project were very good. The coordinator from Glenbow reported that one participant’s father said this was the first time his son had finished anything.

The benefits of this program included:

- The setting up of relationships between community museums and schools;
- Several of the students continued to volunteer at their local museum;
- Some students elected to continue school to further develop the new skills they had learned;
- Overall, the greatest outcome was that it changed attitudes of youth to museums;
- It changed museum staff attitudes to young people;
- It resulted in new youth-focused initiatives in the Glenbow Museum.

The program did not continue, but the knowledge gained by the Museum led to an increase in youth programming. As a result, the Discovery Room program was set up and the Museum

School was developed, but these have not been successful in developing a permanent link to teenagers. This also has not resulted in increased numbers of high school students attending due to the difficulties of visiting such as timetables, expenses and risk management.

The strong advice from Glenbow Museum is that any youth coordinator needs to be young, so that there is a fundamental understanding of the language, interests and concerns of young people are integrated into the program. It is also necessary to interface the program with sympathetic museum staff. The coordinator felt strongly that part-time assistance would improve the outcome. She also strongly advocated a role for an evaluator after the program so that outcomes could be appropriately measured.

Discovery Centre/ Youth Volunteer Corp

The Glenbow Discovery Centre is a "classroom-like space" in which weekend family oriented and temporary exhibitions programs take place. It provides a changing program throughout the year, and mostly focuses on art and craft activities. Seven staff are employed in the Discovery Centre together with youth volunteer assistance. There are approx 60 youth volunteers. A number of these have maintained their involvement for a significant period, and one is now a graduate student and still participates. Young people submit applications, are selected on that basis, and agree to a job description based on the immediate work required. They must sign an agreement which is then countersigned by museum management. There are 2 part-time volunteer coordinators (job share) who look after this group. Volunteers are trained before participating on the floor with the activities.

The advantages to youth include the gaining of a work experience reference for a future employer if their work is satisfactory. There is a general awareness by Calgary youth that this will be advantageous to them in seeking a job.

Aboriginal Museum Internship Program

This program lasted a few years but was not successful. First Nations (FN) people were not comfortable with the program, and therefore were hard to recruit. Targeted internships work well when they relate to specific work of the Museum. Blackfoot interns are now only taken on for work on specific FN exhibits being developed by the Museum. Now the community asks the Museum for assistance for such things as setting up their own displays, repatriation of artefacts, career guidance etc. One of these interns is undertaking a college filmmaking course following his internship. The older members of the FN community value the work of the Museum, and see a major value of the Museum is the communication and connections with FN youth. (Shell Sponsorship provides the funds for all FN people to have free admission to Glenbow Museum.)

Indigenous Interpreter

The Glenbow Museum has a full time indigenous interpreter/educator. She works with both indigenous and non-indigenous groups and is highly regarded.

First Nations Liaison Officer

This person is employed full time and is effective in breaking down the barriers with FN groups. He provides tours of the storage areas of cultural materials, assists in repatriating sacred bundles, and has been at the Museum for 10 years.

Glenbow's Indigenous Youth Program

This is based on the Native Youth Program of the Museum of Anthropology, University of British Columbia. The Museum works closely with the Plains Indians Cultural Survival School which involves visits to the school once a week, and consultation with elders in the development of exhibitions. The program has been going for four years, and three separate "mini" exhibitions have been mounted: *Native Heroes: Circle of Honour*, *Pow Wow* and *From Moccassins to Nikes*. Youth chose the artefacts and copy. The project cost is approximately CA\$2,000 per exhibit. 25% of costs are spent on transportation and elder's fees, 75% on community costs. Glenbow advises that six to eight week projects are better than trying to span one year.

The advantages and outcomes of this program include:

- Enhanced cross generational discussion and cultural enrichment;
- Young people talking about family or home life;
- Breaking down barriers to the Museum;
- Expanding the audience of the Museum;
- Young people talking very enthusiastically to the elders about artefacts;
- Bringing contemporary issues into the Museum; and
- Sharing First Nation issues with general visitors.

EDMONTON, ALBERTA
HERITAGE SCHOOL FAIRS (HSF),

"Museums have taken enormous steps towards preserving our nation's history and pride. By enticing our youth to be involved in our heritage, we preserve it. Our survival as a nation depends on fostering a sense of Canadian-ness in our youth. Heritage Fairs are a positive step in that process. We must remember that we only conserve those things we love, we only love those things we understand, we only understand those things we learn. Museums are here to teach as well as conserve."

"Museums and Youth in Partnership", Dawn Evaskevich, Volunteer and Program Coordinator, (Grand Prairie Museum), Alberta MUSEUMS REVIEW, Winter 1997 Vol 23 Issue 4

HSF's began in the mid-nineties, and are for students in Years 4 - 9 in any school in Canada. The heritage fairs are organized by the Historica Foundation, a non-profit organization, set up by wealthy benefactor, Charles Brockman, one of Canada's wealthiest men. A donation of CA\$25,000,000 to the Historica Foundation was given based on the Foundation raising matching funds. He felt Canadians did not know enough about the history, nor had a significant understanding of their diversity.

The HSF's are used to develop research skills in schools, requiring students to pose questions and seek answers. Students have free choice to select a project, which involves any aspect of Canadian culture, heritage, geography and because "students have free choice, their output is wonderful", according to Lois Gluck, Education Consultant. Students are usually allocated an hour a week for their investigations. These fairs are designed to build relationship between schools and museums. In many cases students contact the local museum for assistance, however, many smaller museums are under-resourced and are unable to provide significant help. The products may be such things as dioramas or models, or reports. A number of schools work with local museums, but some of the topics chosen are not necessarily covered by local museums. A number of the projects have a superficiality to them, and show confusion as to what is history, being often a celebration of ethnicity or perpetuating great national myths. Most projects, however, do reflect significant historical rigor.

Each school may develop a number of different projects, and select a number of entries representing the different year levels. Each school then competes in one of five regions in Alberta for selection in the National Heritage School Fair. In some provinces, the regional fairs also feed into a Provincial Heritage School Fair.

In Alberta, schools usually begin their preparation in January for the regional fairs which, in 2002, were held in May. For each regional fair, a committee of volunteers is appointed, and one of these volunteers organizes the public showing. The host organisation is provided with the small budget of approximately CA\$5,000.

A number of provincial entries are then chosen for the National Heritage School Fair, held in July each year, with the place and province varying from year to year. A national committee of volunteers is formed to coordinate this. Each selected student will be invited to attend and provided with the cost of fares and accommodation. Approximately 150 students come together for the fair with a total cost of approximately CA\$350,000. The previous Heritage Fair was held in Edmonton. The Provincial Parliament Building was host for the display of projects from all over Canada. Over 194,000 students in schools have so far taken part in school, provincial or national Heritage School Fairs.

Museums Alberta currently runs a grant program of CA\$17,500 in support of the Heritage School Fairs in Alberta. However they are phasing this out as, in their opinion, they have become too teacher/school focused and not necessarily museum focused. Heritage School Fair entries are displayed in schools and many projects do not require museum input as research is done using the Internet. That aside, it is a very successful program encouraging young people to research and document their heritage. It also provides high profile events to highlight the importance of the understanding of heritage to the community.

REYNOLDS-ALBERTA MUSEUM (RAM), WETASKIWIN, ALBERTA

This museum focuses on cars, bikes, trucks, planes, and agricultural and industrial machinery. It is one of five provincial museums across the Alberta province funded by the government. It is co-located with the Aviation Hall of Fame.

The Museum, with **Young Canada Works Funding**, employs tertiary students for three months during summer holidays. There is no upper limit of the applications but they are submitted in priority order. These may be graphic designers, exhibition designers or education assistants according to special needs of RAM at the time.

A current tertiary student at RAM was doing the concept designs for a motorcycle exhibition for their temporary exhibition gallery for 2005. This kind of opportunity provides real work experience and assists the students in gaining future employment. RAM sees this as an opportunity to gain both a fresh and youthful approach in exhibition design, together with knowledge and the use of new software which the students' possess, such as Flash software. Summer interpreters, also employed on the Young Canada Works funding, are interviewed, selected and trained by staff interpreters. These 3-month placements provide enriched visitor experiences.

In support of the Government of Canada's Youth Employment Strategy, the Department of Canadian Heritage and Parks Canada has set up the Young Canada Works program to provide wage subsidies (70%) to allow secondary and post-secondary students work in the cultural and heritage sectors. It provides work experience and funds to pay for education cost for over 2,500 students.

(Refer to www.pch.gc.ca/special/ycw-jct/english/heritage.htm for Young Canada Works information, and to www.youth.gc.ca for information on the Youth Employment Strategy).

Young Volunteers (15-16 years old)

Potential volunteers submit a resume explaining why they want to volunteer at RAM, and are selected on this basis. Across the Province secondary school students must provide the equivalent of 2 weeks full-time volunteering (community service) to gain credits in the Career and Life Management Course at school. Most volunteers come from this source. Many of them continue to volunteer beyond the school requirements and provide services at special events that RAM holds. RAM has a full-time Volunteer Co-ordinator.

RAM has become a place of choice for volunteers from the local communities, with up to 250 per year, providing 14,000 - 18,000 volunteer hours for the Museum each year. The Museum

organises police clearances for all volunteers and view volunteering as a way of promoting museum career roles to young people, who later may seek leadership staff positions. (Refer to www.volunteer.ca for information on a booklet "Volunteer Connections – New Strategies for Involving Youth, 2001)

CANADIAN MUSEUM OF CIVILISATION (CMC), GATINEAU, (OTTAWA)

Canadian Children's Museum (CCM)

The Canadian Children's Museum, at the CMC, has a number of themes such as development and communication under the overarching theme of worldwide travel for children. A number of stations are positioned throughout the exhibitions where young visitors can have a supplied passport stamped. It displays different places and cultures and a very diverse, colourful and inviting series of activities for young visitors. Interpreters move between areas getting children involved in the activities. No volunteers were on the floor during my visit.

At the CCM, youth is defined as between 8 - 14 years old. The CCM sees youth participation as an important investment for long-term marketing and audience building. It is hoped that a good experience while young will encourage these people as adults to be benefactors to the Museum, pursue careers in museum studies, apply for positions at the Museum and ultimately bring their families to the Museum. A Youth Advisory Group of 14 children between the ages of 8 and 12 years old are recruited from local schools by teacher nominations and then undergo a selection process. The Museum arranges regular meetings with them throughout the year, providing special experiences and light refreshments. The committee members provide advice to the CCM on current and proposed initiatives.

They do not have any special program to recruit young multicultural volunteers, but it is inevitable in Ottawa, given the diverse population, that they will be recruited. Enlisting volunteer help from young people residing in Ontario is relatively easy with the universal education policy requiring 40 hours community volunteering by all students in order to graduate. In addition, higher achieving students are able to undertake the "Co-operative Education Course" at the Canadian Children's Museum in which they are provided one half day per week for one semester to provide volunteering services, for example, for 200 hours. A list of objectives for each placement is worked out with each teacher concerned. This is formally evaluated and the student must complete an assignment to be presented back at school. There is a demand greater than places at the Museum for such students so a selection process is in place, and only 6 at any one time is allowed.

These programs form an important volunteer group for the successful running of the Children's Museum, and provide various services under the supervision of animators.

During the summer vacation high school students are employed for up to 25 hours per week from mid May to mid September. They are paid minimum wages. These placements are advertised throughout the year in marketing materials such as the Friends brochure. Some continue to volunteer throughout the year at weekends. These students are provided with an orientation tour of the Children's Museum, an overview of what the Museum wants to provide to visitors, and how they can assist staff and value-add to visitor programs and experiences. (This may be as mundane as cutting out paper shapes or similar activities, not just visitor interactions.) There are 15 - 20 on the floor each day of the summer holiday, with a total pool of around 80 students. They are both French and English speaking students, a number of which will have additional languages. Animators supervise the volunteers; they set the tone, provide mentoring and delegate responsibilities.

The CCM have identified expected trends in young people volunteering. Youth volunteers generally volunteer on a seasonal basis, say summers only. They see the need to re-evaluate their volunteering policy as it has not changed in 14 years, and include identifying specific and

fulfilling tasks for young people and adult volunteers. More and more volunteers want visitor interaction and, in future, they will have opportunity for this and not just simply help the staff.

Canadian Museum of Civilisation

First Peoples' Programs

This program has an annual budget of around CA\$50,000 to implement programs: - CA\$15,000 for new programs, CA\$5,000 for school programs, and CA\$30,000 for general programs. It also assists in the repatriation of artefacts to First Peoples communities.

An annual series of performers, writers, artists, crafts people, drummers, dancers and panels of speakers on indigenous issues are held throughout the year. Also, CMC is sought to launch/premier indigenous films and therefore plays a major role in their promotion. These promotions are held throughout the year regularly which the First Peoples Program Planner organises. There is also a lecture series, together with food tastings and cooking classes, and costuming. It is underpinned by a contemporary approach, not traditional.

The programs are designed for both indigenous and non-indigenous people, and provide opportunities for First Nations people to get their messages across to a wider audience. Museum networks are formed by attendance at indigenous events and local community centres and by relationships and partnerships with tourism companies. The Museum employs quite a number of indigenous staff, mostly recruited when the Museum was being developed.

Aboriginal Training Program

Interns are trained in Museum Studies. There is no formal qualification at the end of this course. They work at the museum from September to April each year (Young Canada Works Program). Interns may be interested in museum careers or in other community-based work. The CMC must raise 30% of the costs to support this program. There have been 90 graduates since the program began ten years ago. They encourage regional representatives amongst the students. This year's intake includes 2 from the West Coast, 2 from the Prairies and one from the Maritimes. They have just celebrated the tenth anniversary bringing all graduates together and encourage participation in their alumni.

Interns are paid CA\$600 per fortnight and are provided with travel allowances to and from Ottawa. They are encouraged to seek additional funding as it is not sufficient for all costs. Interns nominate their main areas of interest and spend 6 – 8 weeks work experience in each area. Each is expected to come up with a research program that they present at the end of the Internship. For example, one intern produced an "Indian Games Exhibition Project Brief". Some interns produce small exhibits that are put on show for up to 3 years.

MUSÉE DE LA CIVILISATION (MDLC), QUEBEC CITY (PROVINCE OF QUEBEC)

The MdLC is strongly committed to growing their youthful audiences and to provide opportunities for their involvement. They find it difficult to reach young people and advertising in schools is not allowed. They work closely with organisations working with youth, and look for programs and exhibition opportunities to attract them. The Museum has a research and evaluation department currently investigating youth attitudes and requirements. Like all other museums visited, the MdLC states that youth are the most difficult to attract and to market to. Four different types of youth groups are identified by the Museum: 15 – 18 years, 19 – 21, 21 – 25, and 26 – 34. Within each group there is considerable diversity.

Some strategies they have employed to attract and engage with young people include:

- A youth open day – Skateboard demonstrations, laser show in the auditorium, dancing, singing etc attracted 900 visitors, less than expected;
- Asterix Exhibition – Chosen as it is expected to attract a youthful audience;
- Gracia Dei – A travelling exhibition they have developed, and working with young focus group, developed a palm held electronic game to be used in the exhibition by youth 14 years and older; and
- They have a large mobile container equipped with a themed exhibition and activities that travels all over the province to schools. There is a teacher's manual on how to optimise its effectiveness. The current touring exhibition was developed with young people in focus groups at every step of its development. The exhibition represents their world – kitchen (displays shows no communication with parents), messy bedroom, watching endless TV etc, and gives them insights into expanding their world. Funding came from Ministry of Health and Social Affairs (\$150,000). It will tour for 2 ½ years. It is aimed at all young people with a special focus on Indigenous youth. A previous container theme was on drugs and very successful.

Themes that have been successful in attracting youth:

- Circus Magic exhibition which is now touring Europe and the US;
- Blood – a Swiss exhibition which talks to "same blood, but different people" looking at both the diversity and sameness of people;
- Cars exhibition – which successfully targeted a new audiences;
- Love Stories and Test Tube Babies – a two week seminar program on ethics, social justice etc;
- Social issues themes such as the environment, sustainability, human rights, are particularly successfully in attracting young people;
- An exhibition on " Children in War – Warriors and Victims" which toured Quebec Province and was very popular with youth.

Homeless Youth Program

A Catholic Church facility near the Museum provides bathroom and laundry facilities, and advice on training and social services to homeless young people in Quebec City. Responding to negative media exposure about these youth being worthless, a staff member visited the facility many times encouraging them to consider showing the city their skills i.e. what these street kids can do. She offered funds and staff time to let them stage a "Night" exhibition. Eventually they trusted her enough to get involved. After about 6 months of assisting these young people, the museum was thrown open to the public to view their work on the proviso that there would be no drug taking, each person attending must provide something, and no trashing of the museum. The Museum worked with police and community organisations in its development.

The result was a "happening" that included 4 bands, poetry readings, a modified Shakespearian play performed, body painting, dance, sculpture, furniture making and jewellery. The program was most successful, with some of the participants going back to school and others stopped drug taking. It was labour intensive in its development, but positioned the Museum as a trustworthy and supportive organisation with these young people.

Gratia Dei - A Journey through the Middle Ages - A travelling exhibition developed by MdC .

This exhibition focuses on the transformations that occurred between 1000 and 1500 years in Europe, and on their impact on human history and civilisation. It is very successful in attracting a youthful audience, particularly 18 – 25 years, with displays of swords, jousting sticks etc. It is also enjoying a high visitation from schools. The Museum worked with youth focus groups to design an electronic palm-held game to be used in the exhibition for ages 14 years and above. Each

player elects to be a monk, a merchant, a knight or a peasant maid, and a series of questions needs to be answered to successfully complete the game. The hand held palm costs \$2 to hire.

One section of the exhibition is a workshop space where visiting students, and families at the weekends, have opportunities to make chain-mail armour, and dress in period clothes. A highly interactive discovery room has been set up to support this exhibition, mainly for children, but popular with other ages, where a middle-aged village has been set up with an inn, a bakery, a building to construct, and dress up clothes (for all ages). Young animators, mostly tertiary students, are hired to facilitate groups and visitors.

Once an exhibition such as this has been designed the education staff work with designers to provide at least two workshop/group activity areas within the exhibition in keeping with its themes. They then work closely with teachers to develop a number of different programs for different year levels and topics.

Passage and Things Exhibition

This is a temporary exhibition developed by young graduates of the craft arts (TAFE equivalent) course. It was developed to celebrate the 15th anniversary of the museum's opening where graduates were selected on the basis of drawings to provide an exhibition which talks about the "rites of passage" from 15 to 25 years old. Each provided an installation in which the graduates explained what they were setting out to achieve in their work. For them, it provided public exposure to their work, and they were very pleased. For the Museum it was an opportunity to target a new audience and to provide additional opportunities for their visitors and community. This was very successful.

The Body Takes Shape

This is an exploratory exhibition that focuses on the human body through games, observations, and experiments. It is highly participatory and very relevant to the changes that take place with young people as they grow. It explains the working of the brain, ear and foot for example.

Showcasing jewellery students

Diamond and gold suppliers agreed to donate materials for an exhibition of student jewellery design and production. The Museum invited jewellery students to submit their own designs using diamonds and gold. From the entries 12 were selected and each month one of these designs was raffled to the public. Once completed the designs were showcased at the Museum. There was great interest in the community for this. It brought mining, retailers and students together with museum staff and the visitors. It was highly successful.

UNITED STATES OF AMERICA

NATIONAL MUSEUM OF THE AMERICAN INDIAN, SUITLAND, MARYLAND

The National Museum of the American Indian of the Smithsonian Institute is composed of three facilities; a new exhibition building in Washington DC, an exhibition building in New York City and a storage and research facility in Suitland, Maryland. The Washington, D.C. building is currently under construction, and is expected to be opened in September 2004. It will showcase Indians from North and South America. The collection was stored and displayed in New York, but has outgrown current facilities. A museum will remain in New York, with the majority of the collection moved to the Maryland storage building. The new exhibition on the National Mall in Washington, D.C. is being developed in consultation with Indian communities. Curators have selected the major themes, matched themes with relevant Indian communities, and are working with each one to establish which objects can appropriately be used in the exhibitions.

Internships are offered to Indians of all ages, and may be used in collections, conservation, exhibition development and other programs. Of particular interest was the work the Manager of the Resource Centres has been undertaking with indigenous school communities in the development of virtual exhibitions with students ranging from Years 4 - 10. Over the summer holidays teachers and students are trained in virtual photographic techniques.

This program began in 1999 with a five-year Challenge Grant for "innovations in technology". In this project, four students, one teacher and one elder work together on the imaging of objects to construct virtual tours of Indian artefacts each year. This assists schools to provide culturally relevant curriculum. Students are allowed to choose which culturally appropriate objects they would like to study. They are taught about aspects of museology and work closely with object handlers and exhibits staff. Students do the research, produce three-dimensional photographic images that can be rotated on web sites, and write interpretive material.

They attend the Museum for normal school day and their accommodation and food is supplied by the Museum. Involving students with three-dimensional photography, and information on web delivery and design is highly popular, and even previously unmotivated students soon became enthusiastically involved. (Refer to www.nmai.si.edu to view students' work)

Outcomes of this project are:

- Increased self-confidence of the students;
- Enhanced knowledge of museology and digital photographic techniques;
- A deeper appreciation of aspects of their cultural heritage;
- For the Museum, the students' work is added to the digital object database;
- Virtual programs are developed for their Resource Centres for the public, and additions are made to their web site; and
- The program also supplies teachers with enhanced technical skills in both digital photography and web site development and delivery.

The Native Arts Program of the Museum has a Youth Mural Project. Indigenous artists can apply for up to US\$14,000 for an indigenous community-based project. The source of funds is both from the Federal Government and private foundations. Murals developed through this program stay in the communities. During the project young people may visit relevant museums and galleries.

**WORLD BANK, WASHINGTON, DC
MEETING WITH DR VIVIANA MANGRATERA, ADVISER, CHILDREN AND YOUTH**

The World Bank sees youth as a very high priority. In part because they represent potentially a major social problem as a disaffected group with poor health (drugs/HIV) especially in third world countries, and in part because in some countries they represent approximately 60% of the population.

Strategies with respect to youth involve:

- Major health reforms;
- Enhanced schooling opportunities, especially for females; and
- Setting up worldwide youth advisory groups which can network with each other.

Cultural enrichment is seen as one important aspect of youth development.

The World Bank are interested in holistic strategies for youth involvement which lead to improved health and well being. It is interested in how museums and other cultural institutions can assist in youth development.

Recently the WB brought together international representation of youth for a conference and discussed major issues with them.

The following quote illustrates the importance on a holistic emphasis on young people. It has application to the cultural industry worldwide.

**Address to the Board of Governors,
World Bank Group by the President,
James D Wolfensohn**

A New Global Balance – The Challenge of Leadership, *Dubai, United Arab Emirates, September 23, 2003, pp 5,6*

“Last week, in Paris, I met with youth leaders who represented organisations with more than 120 million members worldwide. The meeting also included rural youth and street kids, children orphaned by AIDS and civil conflict, youth from the excluded Roma community, and young people with disabilities.

They met in peace and with mutual respect. They asked why our generation could not do the same.

They said, we are ready to be part of the solution, to be partners. But, they also said, we do not want a future based only on economic considerations – there must be something more. They challenged us about values and beliefs.”

...“Mr Chairman, by the year 2015, there will be 3 billion people under the age of 25. They are the future. But, as the young people in Paris said most forcibly, they are also the now.

And their expectations of us are high.

To respond to them, we must address the fundamental forces shaping our world. In many respects, they are the forces that have caused the imbalance.”

ENGLAND

NATURAL HISTORY MUSEUM, DARWIN CENTRE, LONDON

The Museum is a busy and vibrant institution. Most exhibitions are highly interactive and engaging to the visitors. The Darwin Centre is a relatively new facility designed to showcase to the public the science of the Museum. The Natural History Museum's Press Officer puts up daily posters of events of the Darwin Centre throughout the Museum.

Darwin Centre Live

This is a similar program to the museum@work program of the WA Museum in its intent to bring the inside of the Museum to the public. It is presented in an area equipped with state-of-the-art audio-visual equipment, four large screens, display benches, and informal seating for approximately hundred people. In the 18 months since it has been operating 27,000 visitors have seen live presentations from curators representing the disciplines of the Natural History Museum. So far 150 scientists out of the 350 employed have participated. Each presentation is videoed, edited and placed on the broadband web. Seventy half-hour sessions have been produced and the Centre is currently working with teachers on how to organize these sessions to be useful for schools using web-based delivery.

The Centre has two managers, four part-time hosts and two technicians who work with the scientists on their presentations. The hosts also work part-time within the Museum, and have some curatorial experience. They are currently experimenting with night presentations, especially for young people up to the age of 26. They differ in style to the daytime presentations, and are much more participatory.

The themes to date are as follows:

- The Science of Science Fiction - the dinosaurs of Jurassic Park;
- An extended interview with Stephen Pinker, a visiting scientist, on the human mind;
- A conversation with Jack Horner, the leading palaeontologist, together with the Head of Palaeontology at the Museum; and
- A joint session with the Science Museum on bio-prospecting, covering the moral, legal and ethical issues involved. Speakers and audiences were arranged in a circle, with each having equal representation.

The Natural History Museum promotes these night sessions on the campus of the Imperial College next door. This marketing strategy works very well.

Attracting Young Audiences

Most work is done through contact with various special interest groups. The Natural History Museum notes it cannot compete with the general marketing to young people as they do not have a competitive budget. They prefer to develop regular audiences through developing networks with special interest groups.

"In the Headlines" Program is a fortnightly meeting which covers breaking news in the media. The Darwin Centre matches the topic in the news to relevant scientists.

HACKNEY MUSEUM, HACKNEY, LONDON

The Hackney Museum is a new Museum and has been opened for approximately 18 months. The charter of the Museum is to exhibit the reasons why people have moved into the Hackney area during the past 1000 years. Sixty five percent of the population represent ethnic minority groups, with a large number being of Caribbean origin. It is the most multicultural city in Europe, and is a working-class area.

Programs of the Museum are designed primarily for families, but with an emphasis on teenagers using and being engaged by the Museum. A number of grants from funding bodies enabled the Museum to put together a teenager program specifically for 14 to 17-year-olds boys. This included Social Regeneration Funds from a local education authority for youth-at-risk during active school hours. A member of staff, whose job entailed working with children outside of school hours, was seconded from the local education department to support the program.

Re:focus Program

Discussion with local teenage boys resulted in developing the Re:focus Program. This program was an opportunity for the Museum to work with youth-at-risk, and hopefully create for some boys the same opportunities that have been possible for Dennis Morris. He was a local Hackney boy, who became interested in photography, and has made a successful career photographing rock bands.

Thirty boys, who were identified as youth-at-risk by their school, were invited to take part in the program. The first 12 applicants were selected. The initial session involved Dennis Morris talking to them about photography and his life. This was to provide a positive role model for the students. At this first session the museum attendants were introduced by name, and over the course of the next three months, they formed friendships with the boys.

The boys were introduced to photographic skills, using disposable cameras at first and then they were given their own Fuji digital cameras. They were given the Education Room of the Museum to display their photos over the next three months, developing a photo wall of shots for an exhibition. This featured both the boys and photographs they took of a local band in concert. They were interviewed about their experiences in the program, developed games and researched databases and soundtracks of contemporary music as background to the exhibition.

The exhibition consisted of projections of favourite photos onto the walls, bean bags, slide boxes with negatives, a photo booth for visitors to photograph themselves and pin their own photos on the wall, and a computer program which provided animation of the photos as a screensaver. A contract designer developed a funky exhibition design. Participants had input into both the exhibition design and the text.

During this period, a number of the boys had been excluded from school due to their poor behaviour, but they always turned up to the project. The Museum coordinator and her assistant attended all sessions, and were strict in saying that no spectators could come, as the rapport the boys had developed with each other was very constructive. There was no reluctance by the staff for the program, and the attendants at the Museum grew to love it and became friendly with all the boys who still informally drop in to the Museum.

The response to the program was extremely positive. The adults felt the exhibition was well laid out and stylish and were proud of their local museum. 50% of their attendances were teenagers, with schools enthusiastically wanting to be involved in a similar program. The feedback from the adults was often "this exhibition makes me smile". Events were planned over the school holidays. They were focused on families, with the three themes of the exhibition being the environment, photography and DJs. Dennis Morris gave a talk about his life and work and opened the exhibition. A DJs course for teenagers was held in collaboration with the Ocean Concert Theatre across the road over 4 weeks for 5 boys. The course could have been held 5 times over as there was great interest and enthusiasm.

Long-term effects:

- The boys had significantly increased their self-confidence and what they could achieve;
- Developed team work skills and mutual respect for each other;
- Almost all the boys keep calling in to see the coordinator, and the program broke down the barriers between the young people and the museum;
- Most of the families continue to visit the museum regularly;
- One participant came to ask how he could become a professional photographer, and the coordinator has found relevant training programs for him;
- Another participant has entered one of his photos in a competition;
- The Coordinator continues to meet this group who are acting as a youth forum for the museum to develop a collections policy;
- The museum and the project got excellent press, including interviews with the boys;
- A friendly, welcoming and relaxing atmosphere was set up at the museum and with staff. The boys developed a significant respect for the whole museum; and
- It has broken down barriers between the families and the museum.

To be more effective the coordinator recommends that more follow-on projects be planned to encourage continued involvement for the boys.

TATE LIVERPOOL**Young Tate Program**

The Young Tate Program began in 1994 following the experience of Tate Liverpool in their Mobile Art Program. This program ran art appreciation workshops in locations around Liverpool, and while these were highly regarded, they did not necessarily translate into bringing young people to the gallery. A new approach was discussed, originally proposed by young people at a Youth Arts Workshop organised by the Gallery, which resulted in the Young Tate program. Young people wanted on-going contact with the Gallery rather than one-off projects.

They proposed the following:

- Consultation with young people through a Young Tate Advisory Group to examine ways to make the Gallery more accessible to young audiences;
- Long-term commitment to regular programs aimed at young audiences as opposed to one-off projects and events; and
- Developing young people's knowledge and understanding of how the Gallery functions such as acquisition, selection, curation, art handling and so on.

It was decided to form a Young Tate Advisory group, with membership representative of the region, and wherever possible, reflecting the diversity of the community. Some members came from participation in previous programs, or from nominations from schools or community groups. Approximately 25 became active on-going members.

Small teams of young people became involved in various projects, and would report back to the Gallery. One team became involved in the 'Testing the Waters' exhibition which involved visits to TATE London, selection of art works and the curation of an exhibition. Monthly Young TATE workshops were held in the galleries and the education studio, with members facilitating these. However the membership of the Advisory group began to decline from 25 to 14. There were tensions in the group between those who were involved in the exhibition and the rest. The Gallery wished to broaden young peoples involvement as a result.

Since then Tate Liverpool have developed their Young Tate Leader's Training Course. This is peer-led education using the skills and knowledge of existing members of the Youth Advisory Committee, and open to any young person between the ages of 16 – 23. Participants in the courses are then invited to join Young Tate and, in turn, may take part in running these leadership courses themselves. It aims to develop an individual's leadership and group working skills, engender interest in art, and to provide a sustainable membership of the Youth Advisory Committee as members grow older and leave or when pressures of work, study and other interests prevent active participation.

Currently they have approximately 60 members who meet monthly with the Curator, Youth Programs, where they discuss a variety of issues or new proposals of the Gallery. Information is then relayed into regular staff meetings when relevant.

CAMPAIGN FOR LEARNING THROUGH MUSEUMS AND GALLERIES (CMLG)

The CMLG arose in response to a report by David Anderson, Victoria and Albert Museum, in 1997 called "A Common Wealth" (refer to www.culture.gov.uk/heritage/commonwealth.html) in which he promoted the educative role of museums and galleries. CMLG successfully applied for funds from the Department of Culture for projects to assist museums and galleries to more fully understand their role as centres of learning. Initially seven projects were identified at seven different institutions providing three youth-oriented projects on social inclusion, two family learning projects and two for seniors. The three youth projects were investigated as part of this study.

1. SALFORD MUSEUM AND ART GALLERY AND SALFORD FOYER PARTNERSHIP, Salford, England

Museum Fever 1, 2 and 3 - A CMLG Program

Salford is a "flat city" with many terraced homes boarded up as they have practically no value. There is no centre to the city and no "soul". The population, except for those in luxury housing along the canals, are generally very poor. Many of the young people in the area are regarded as youth-at-risk. Foyers provide low cost accommodation across England, where young people can stay for up to one year.

The Salford Foyer consists of 39 single bed simply furnished apartments, each with a modest kitchen and bathroom, a common laundry, administrative and management staff, and resource rooms for activities including an IT suite. It is a locked facility providing safety for the residents. Most have had a difficult life – abuse, neglect, home breakdowns, poor stepparent relationships, violence or rejection. Commonly they lack trust in adults and have low motivation and poor self-image. Foyer residents generally have nowhere else to live. The Salford Foyer has two youth workers and other ancillary staff who provide support for the young people.

The Salford Museum and Art Gallery, the Salford Foyer and the North West Museum Learning Advisory Council teamed up to undertake the Museum Fever project with residents of the Salford Foyer. The budget of Museum Fever was £28,000 which funded a part-time coordinator. Approximately 17 young people from the Foyer took part.

It was a great success with very positive outcomes for the young people and the museum. As a result, funds have been subsequently sought for continuation of the project in 2002 and 2003. There is, however, no promise of on-going funding so that this successful project is uncertain of its long-term survival. The project has been so successful it has spread to other foyers in other parts of England undertaking similar projects. Its success to date is attributed to the dedication of the

coordinator, the staff of Foyer and the Museum, and of the close working partnership and common vision between them.

The Manager of the Foyer identifies the following as benefits to the young residents:

- Constructively reducing the boredom that comes about with no employment or study;
- A significant increase in self-confidence and self-awareness;
- The provision of new skills and therefore increased opportunities for employment; and
- The identification or sorting out of future directions in training or employment.

The first coordinator was a local artist with experience working with young people in a workshop setting. Initial attempts at getting Foyer residents involved with food and drinks at the Museum were unsuccessful. She then took food and drink to the foyer several times to enlist trust and interest from the kids. Finally she had sufficient numbers to begin the project.

Museum Fever 1 involved the kids visiting the Museum and meeting with the staff and discussing ways the Museum could better serve a young audience and for the staff to get used to their presence. They began photographing their activities and with the help of photographic and computer training they developed appropriate skills to mount an exhibition at the Museum. New Foyer residents were encouraged by participants to join in as they really enjoyed and valued the experience. The photographic exhibition now proudly adorns the walls of the Foyer.

As well as the benefits listed above for the young people, they established mutual respect with the staff and also effected changes in the Museum's approach to both young people and the visitor experience such as more interactive experiences and the invitation to visitors to touch and feel certain selected objects.

In the past two years a new coordinator has taken over. The Museum Fever 2 program resulted in the participants again developing an exhibition, but this one was based on the construction of models, artwork and interactive displays. Displays included a one about Animals in Distress, based on a local animal refuge they visited as part of the program, another created an animation computer program featuring both the staff and Museum Fever members, another designed a mural and a children's jigsaw, the construction of "junk food" models, while two participants created a sound and photographic representation of a typical night out in Salford. Again this was a great success with good attendances, teamwork, enhanced self-confidence, and for some a chance to significantly redefine their lives and undertake training programs.

The longer-term value of the program can be demonstrated by three of the people who were willing to meet me and share their stories. (There are other similar successes from the previous program who were unable to attend for a variety of reasons). They talked with pride about the exhibition they mounted at the Museum and which was later displayed at the Foyer.

Sarah is undertaking a Children's Play Leaders course and hopes to get a job in Germany. Since finishing the program she has worked as a volunteer in Germany minding children as part of the European Volunteers program and has left the foyer, is self-managing. She has increased self-confidence and is coping with living on her own. Sarah has done some paid artwork for the foyer, and she will use the interactive jigsaw she produced for the exhibition as part of her current course.

Rachael is now a single mother with an 8-month-old child on whom she dotes. Her skills as a mother are reflected in the contented and well looked after child. She is balancing home duties with a Child Care course and remains in contact with the Foyer. She is interested in setting up a Museum Fever type program with young single mothers as a way of getting them out and feeling a sense of achievement. Her leadership skills were apparent to the Coordinator during the program.

John apparently began at the Foyer with “attitude” – he was arrogant and outspoken, possibly as a defence mechanism, and constantly needed to be brought into line. During the project he showed interest and skills in IT, assisting with digital presentations and the CDs of the Museum Fever 2 project. He is now volunteering his time at the Foyer to maintain the IT suite, as well as volunteering at the Museum. He is sometimes paid for his work. He has lost a lot of his previous abrasive attitude.

Museum Fever 3 is underway and I met a number of the current participants who expressed their enjoyment in being involved. A special session was put on to meet me and was attended by current and former participants, youth workers, the Foyer Manager, and the first Museum Fever coordinator. Their enthusiasm for the program was very evident. Also evident was that the Foyer is really pleased with and supportive of the program. Also noticeable is the value the Museum places on having a constructive relationship with these people.

The investment of these funds into youth-at-risk programs is a relatively low investment compared to what may potentially be “whole of life” social services costs for these individuals. If only a small number end up leaving the welfare system, it will be very effective in future cost-savings. (Refer to www.nwmuseums.co.uk for evaluation of Museum Fever)

2. WEDNESBURY FOYER, WEDNESBURY MUSEUM, Sandwell, England

R2 - A CMLG Program

Undertaken in the year 2000 with funding of £20,000 from the Department for Education and Skills, this was a project involving foyers, museums and families. It was not a highly successful project. The timeline acted against a successful outcome. A grant was available in August and had to be completed by March. It was too short and there was insufficient planning.

Sandwell was not a good choice. It is a very fragmented area, very poor and desperate, but the West Midland Museum Service wanted to assist Sandwell museums. The region is dominated by what is colloquially known as Black Trades – dirty industries. It consists of six country towns with no soul or identity, and some areas with great rivalry between them. The foyer chosen, Wednesbury Foyer, had only been going for six months and had not established good management practice. The participants were described as difficult, deprived and insular. There was no “spark” in them and they were very hard to motivate. All were evicted from the Foyer during the project due to drug related incidents and vandalism. Three out of five girls became pregnant during the project.

The funding was managed by the regional agency of the foyer, with no museum input. As a result there was limited ownership of the project by the Wednesbury Museum. Recruitment was limited, but the coordinator from the Represent project (see section on Birmingham) applied and was appointed. Ten people were recruited to develop a photographic exhibition – R2 (Represent 2). A photographer worked with the young people and the standard of photography in R2 was excellent. They were successfully taught how to manipulate digital images using computers.

The museum opened every Wednesday evening for workshops. However they did not like Wednesbury Art Gallery as they were not made to feel welcome. Additionally their Education Officer did not understand the underpinning reasons for the project. The project commissioned the young people to photograph a local football match/ground, paying each participant £50 for their services. An exhibition was mounted at the Wednesbury Art Gallery of their work.

Despite the identified limitations of the project, outcomes include:

- The young people and foyer were very positive about the project;
- Young people used the IT suite at the foyer for the first time;
- One foyer resident applied for an apprenticeship;

- Other participants entered courses at local colleges;
- The young people were introduced to new experiences in other parts of Britain;
- The Wednesbury Foyer and Museum have a firm relationship for future projects; and
- The young people have changed their attitude to museums and galleries.

It is apparent that for any project to be fully successful, the relationships between the organisations needs to be sound, together with planned requirements of each of the agencies.

3. CECIL HIGGINS ART GALLERY AND BEDFORD MUSEUM (CHAR&BM) BEDFORD FOYER

60 Tongues of Bedford Project - A CMLG Program

Following on from the success of the Museum Fever Program of the Salford Foyer and Salford Museum, CHAG&BM received funding for a social inclusion project for young people living at the Bedford Foyer to become more aware of the cultural diversity of Bedford, break down barriers between individuals, and for individual personal growth and independence. It was further hoped that being involved in a program would re-engage young people with learning and would change the attitude of the staff towards young people. A grant of £20,000 was provided as part of a program known as Museum and Galleries Lifelong Learning Initiative of the Department for Education and Skills. A Project Officer was appointed to work 2-3 days per week. The project set out to explore the different languages (60 different languages are spoken in the town) and cultures of the Bedford area and to mount an exhibition called Opening Eyes.

The Bedford Foyer provides safe and affordable accommodation to 34 homeless and disadvantaged young people between the ages of 16 and 25 years old. It offers education, training, employment advice and individual support to its residents. During the life of the project a total of 38 foyer residents participated, with a stable core of 10. The Project Officer was very flexible and in the first few weeks met the young people in the foyer, supplying food and drink as motivation for them to come. Later the students went to the Gallery and Museum to be introduced to the collections. A series of activities were subsequently undertaken during in which the participants were trained in photography and video. A highlight for them was a Ghost Tour when one of them photographed "strange lights" which ignited their imagination.

The photographic "Opening Eyes" exhibition was developed and mounted by the young people reflecting the multicultural nature of the Bedford community and the collections of the Gallery and Museum. Participants learnt how to manipulate digital images for display and effect. Over 100 people attended the opening of the exhibition, including the young people and staff of the Foyer.

Outcomes of the project included:

- Increase in self-confidence and self-esteem;
- Increasing involvement and ownership as the project progressed;
- Provided the young people with a platform to demonstrate their skills;
- Increased skill base particularly computer skills, but also organisational and social skills;
- Less reluctance to visit other galleries and museums;
- A sense of accomplishment;
- Some have been offered work;
- Some have been approached to sell their photos;
- One person has received a grant from the Prince's Trust to mount his own photographic exhibition at the Museum;
- One person had his photograph included in an exhibition on drug abuse in Bedford;
- Three participants spoke at a regional museums meeting;

- One person spoke at a museum's seminar;
- For the Foyer, it provided a focus, engagement with the residents and a happy atmosphere;
- Change of attitude of staff during the life of the project; and
- Staff of the Museum visited the Foyer for the first time and gained a better understanding of the issues faced by the participants.

Problems included:

- Some participants were excluded from the Foyer but continued with the project;
- The timeline from receiving the funds to mounting the exhibition was too short – only six months;
- Skills developed as part of the project were not assessed and accredited to the participants by the Foyer as previously planned;
- Change of personnel at the Foyer and the Project Officer no longer available meant the project stalled; and
- Projects such as this are very intense and sometimes require one-to-one commitment of the Project Officer.

BIRMINGHAM MUSEUM AND ART GALLERY (BMAG), BIRMINGHAM, ENGLAND

MEETING WITH EMMA HAWTHORNE, REGIONAL COMMUNITY LEARNING AND VOLUNTEERING MANAGER, NATIONAL TRUST

Emma Hawthorne was formerly responsible for reporting on both the R2 project in Sandwell and the Represent project, as an employee of the West Midlands Museum Council. This program linked young people from the area with the Birmingham Museum and Art Gallery.

As a result of a Labour Government inquiry into museums and their functions in 1997 there was an increased in funding for museum education. Then, in 1999, the Department of Culture, Media and Sport provided £500,000 funding for learning strategies in museums and galleries. (Refer to web site: www.resource.gov.uk)

Funds were provided to regional agencies for up to £60,000 for museum education initiatives. For the West Midlands these funds were for Emma's salary and the remainder for a social inclusion pilot – Represent.

Represent Project

A representative from the Birmingham Museum and Art Gallery worked well with the project which targeted young people that had dropped out of school. The project involved 5 meetings over one year involving 10-15 local museums. The group was mostly black and aged between 18 and 25 years old. The project sought funds for a "New Deal" unemployed person, and thus appointed a coordinator who had no previous museum experience, but had previously worked with youth. The plan was to provide basic skills such as literacy, numeracy, teamwork and negotiation to a group of young people using the museum as a vehicle.

A flier was produced advertising the program and left at strategic places to contact youth. Young people were recruited from Foyers in Birmingham and other contacts the coordinator already had. He worked personally with them to gain their trust and interest. In the early weeks he organised taxi pick ups to ensure their attendances.

At the start of the project a renowned facilitator, who specialised in motivation for learning, was contracted to provide four weeks of team building activities. This was compulsory for all participants, with the “carrot” a trip to Bristol Carnival later in the year as the reward. Although the presenter was very white and middle class he was really challenging and stimulating beginning his presentation with things the group related to – Rap music and the current under representation of blacks in museums, for example, and included information on how the brain worked with the mantra “if you don’t do anything you program your brain to do nothing!”

Trips to museums were organised and participants were given disposable cameras to document their trips. They were encouraged to “think and select” their photos and these they kept in their individual scrapbooks throughout the project. They were given creative postcards with questions to answer hunting through the museums. They were also introduced to aspects of museology but object handling was not popular with them.

At first they were suspicious of the project and did not like the term ‘disaffected’ applied to themselves. They liked the idea of being the Represent group allied to the museum, which they became very attached too, but generally found the attendants (which they called guards) unwelcoming. The coordinator provided pastoral care, advice on college courses and on future careers.

They used the Newtown Centre, a facility in Birmingham, one evening a week for a couple of months, during which time they made mini exhibitions in their scrapbooks – photos and notes. Unfortunately the management of the Museum did not seem to want to be very involved with the project.

Results:

- The major achievement of the project was to provide a good understanding of the role of museums;
- It improved the self-confidence of the participants;
- It changed the attitudes of museum attendant staff;
- Rap and DJ activities at Aston House;
- Did not have a final outcome – it just stopped;
- Birmingham M&AG would not provide their own space at museum;
- The Museum representative and the coordinator had wanted a flexible, open ended approach and this was not embraced by the Museum;
- BMAG had no ownership of the program and therefore have achieved no lasting benefits;
- The project is seen as a missed opportunity for the Museum to become more relevant to young people;
- During the project a couple of the girls took part in assisting to write an outreach strategy for Birmingham City;
- BMAG allowed the mounting of a graffiti exhibition developed by local artist, “Temper”, who is internationally recognised for his artwork, and who had run a workshop for the participants. However, BMAG did not help at all in the mounting of the exhibition, although they enjoyed the 90,000 who visited it during the short season. None of the Represent participants were invited to the opening event even though they had assisted in its installation;
- The project had a fantastic effect on the kids, increasing their motivation, enhanced their personal growth, and led to some of the young people gaining jobs, college or university courses;
- It was effective in removing some of the barriers to these young people visiting museums and galleries;
- The project made them feel valued and provided a sense of achievement;

- They became informal advocates of the Museum; and
- Meaningful employment for a person through the New Deal Scheme.

(Refer to www.wm-museums.co.uk for evaluation of the Represent project)

OPENING THE DOORS PROJECT, A consortium of six museums, coordinated in London

This is a three-year project which began in 2000 with funding from the Heritage Lottery Fund to encourage informal visits, outside the education system, to galleries and museums by young people. It is a social inclusion project with the underpinning aim to embed a young people focus in museums and galleries by changing the culture of cultural organisations to be welcoming to youth.

The grant was for £150,000 to develop project work, seminars, training, publications and a youth-related conference. The program is centrally coordinated providing funding, training, support services, financial reporting and, regular evaluation reports to the Heritage Lottery Fund.

Six cultural institutions have been funded to develop projects which engage with young people outside the formal school system and encourage their on-going participation with the museum or gallery. Each institution has been required to contribute their own funds to the projects, including staff time. The overall project is currently being evaluated and the final report should be available during 2004.

They have set up a website designed to provide information to others outside the program to inform them of the project and models of good practise and advice when working with youth. (Refer to www.openingthedoors.org and www.youngpeopleandmuseums.org.uk)

Opening the Doors is viewed by the Heritage Lottery Fund as a very successful project which has achieved its planned outcomes, including changing the cultures of the organisations and its effective coordination. The participating organisations identified the central coordination as fundamental to the success of the program providing advice, developing networks and financial management.

The coordinator of this program has developed guidelines for working with young people. The relevance and usefulness of these has been stressed by museums and galleries visited.

(Refer to report by Suzanne Rider and Shona Illingworth, "Guidelines for working with young people". Museums and young people" The Museums Association publications, 1997)

The following contains details of Opening the Doors completed projects at each venue.

1. ORLEANS HOUSE GALLERY, Twickenham, London.

Dinner Party Project

Orleans House Gallery has been working with youth-at-risk for six years. They work closely with the Pupil Referral Unit of the Strathmore Centre with young people excluded from school. Projects are designed to provide basic skills to youth to achieve the General Certificate of Secondary Education. The Gallery involves artists and designers on all projects, together with a staff member. The inclusion of a staff member is seen as essential to ensure a good outcome of any project. Further they recommend that there must be an end product for each project to provide a tangible outcome, a sense of achievement and a celebration of their work.

The Dinner Party Project, developed with Opening the Doors funding, involved 11 young people from the Strathmore Centre. Gallery staff went to the Centre from the first day of the school term and met the professional team and the youth. They discussed the concept of working with the Gallery to develop an installation/exhibition for the general public. Weekly meetings at the Centre were followed by weekly visits to the Gallery and to other cultural places such as Tate Modern and the Victoria and Albert Museum.

The young people worked towards a Dinner Party installation at Orleans House, based on a similar installation by artist Judy Chicago in 1979. The young people were provided with training on digital image manipulation, textiles, ceramics, food sculpture and sound broadcasting. They selected their own icons as characters at the dinner party and developed table settings and food appropriate to each character. This was displayed in the Octagon Room for general visitors.

Outcomes of the project included:

- An increase in self-confidence of the participants;
- An increase in communication skills and the ability to ask for help;
- A sense of enjoyment and achievement;
- Increased motivation and improved attitude to learning and other people;
- It assisted in young people resolving some of their personal issues;
- Teamwork;
- An increase in maturity of the participants;
- Increased knowledge and understanding of cultural institutions;
- Participants continue to visit;
- One participant, after volunteering after the project, now has paid employment at Orleans House, and a further person is gaining work experience, at the Gallery;
- Very few go on to Art careers but carry the newly learned skills into their lives;
- Increased recognition from social services and agencies to place school-excluded pupils into the program;
- Staff attitudes have changed;
- All staff are involved and “own” the program;
- Young people see the Gallery as more relevant to them; and
- General visitors have been introduced to positive features of young people.

Some of the problems encountered include:

- The young people were often childlike, particularly in the beginning;
- Incidents between participants were sometimes disruptive;
- Lack of Strathmore staff at some of the sessions; and
- Orleans House requires funding to be able to participate in these projects and considerable time is spent acquiring funds, each project requiring £10,000 – £15,000.

Orleans House Gallery is currently converting a stable into a suitable space for exhibiting project outcomes so that they can be displayed for longer periods. They are also planning to expand their work with young people beyond visual arts into dance and drama. They identify that it is vitally important to involve all Gallery staff in the project. They involve artists and designers with someone directly working with the project.

2. FORGE MILL NEEDLE MUSEUM, Redditch

Bordesley Diggers Project

This museum already had a local archaeological club of all ages working with a volunteer archaeologist, when they became part of the Opening the Doors program. With the funding provided of £6,000 - £8,000 per year, they appointed a youth worker who recruited a group of eight young people to take part in an excavation at Wyre Piddle in Worcestershire to encourage youth to become more involved in their museum. From this dig, the young people continued to meet weekly, named themselves the Bordesley Diggers, and contributed significantly to the Boffins and Bones exhibition, the science of archaeology, at the museum. They took photos and videos of the dig, which were incorporated into the exhibition, planned coach trips of museum visitors to archaeological sites where they formed part of the visitor experience, made tickets for the planned program of talks for visitors, and took on the role of attendants during these talks. The following year a second dig took place. The program is evolving with currently 10 youths from one school doing a similar project.

Outcomes of the project include:

- Increased self-confidence;
- Provided them with something to talk about in interviews for work;
- Experience in the preparation of text graphics;
- Designed posters for archaeological events;
- Produced a CD Rom for the exhibition;
- Two participants are now studying archaeology at university;
- All participants highly value the Museum;
- Because they have established the Museum as a youth-friendly venue, youth workers and colleges approach the museum for assistance in providing positive opportunities;
- Museum staff changed their attitude to young people;
- Four members continued their involvement for over 18 months; and
- Participants made their own scrapbooks of the project.

Problems encountered during the project:

- Partners need to identify their own agendas to others, and must desire similar outcomes;
- Youth services felt they "owned" the program, not the Museum;
- Mixing young people with all ages does not always work;
- Racial and cultural differences need to be addressed in the program;
- Museum staff to recognise young people are their visitors and allow them some ownership of the space;
- Youth workers need to be carefully picked; and
- Regular meetings are required (weekly) to maintain attendances and interests and to signal commitment to young people.

This project stressed the need for a common understanding between the partners of the project from the outset.

3. BURY ART GALLERY AND MUSEUM

Radcliffe Youthy's Expedition Project

Bury Art Gallery and Museum developed a project with 14-16 year old youth to encourage their visitation to the Museum. Most young people in the town of Radcliffe had not enjoyed any heritage programs. A core team of six, together with input from 15 more, agreed to contribute to an exhibition based on "Journeys". They explored and documented landmarks in Radcliffe town, mapped the parts of the town they used, and documented their journeys between them. The result was an exhibition in the Museum entitled "Radcliffe Youthy's Expedition" for museum visitors.

Outcomes included:

- Gradual changes in participants during the project, especially an increase in self-confidence;
- Increased attendances at youth clubs;
- Increased interest in old objects and handling them, especially if they are local to their environment;
- Museum staff learnt about working with young people; and
- Curators more at ease with young people.

The Museum stressed the importance of meeting the young people initially in their own environment.

4. KILMARTIN HOUSE TRUST, Argyll, Scotland

Young People New Skills Project

Kilmartin House is a relatively remote rural facility. Attracting young people is problematic, but they have developed with Heritage Lottery Funds, a residential program for unemployed people on the New Deal scheme. They run training programs on ancient pottery, and currently are planning to train young people on the ancient art of dry stonewall construction. Each course is fully subscribed. Participants make and fire pots and jointly create an exhibition at the Museum.

5. LEICESTER CITY MUSEUMS

I Love in the 70's I Luv 2001 Project, Wilder Space Project

Leicester City Museums have worked with youth centres and a community arts group to involve young people in mounting exhibitions at the New Walk Museum. They have received £4,000 per year from the Heritage Lottery Fund. The first of these projects was to produce an exhibition comparing popular culture in the 1970s to 2001, containing imagery, sound tracks, which included music and comments of individuals from both decades. This exhibition toured a number of centres around the Saffron Lane Estate to publicise and engender interest in the subsequent year's program.

The next youth project involved three different groups – the Keyway Pupil Referral Centre, a mixed race youth and community centre, and an Asian community centre. These young people were invited to comment on the newly opened "Wild Space" natural history exhibition, and to take part in developing an associated exhibition, which they went on to produce and call "Wilder Space". They were toured through the collections and provided with digital cameras and videos. Working with a community arts group the young people produced stunning huge models of such things as dragonflies, decorated the walls and produced a multi-media program.

Outcomes included:

- The relationships between the museum staff and young people, very bad at first, improved hugely during the project;
- Collections staff gained respect of the young people, and improved their skills in communication with them over the life of the project;
- The exhibition was mounted at the British Museums Association Conference;
- Noticeable improvement in the young peoples' attitude to the Museum;
- Staff perceptions of young people have changed;
- New visitor experiences and changes in their attitude to young people;
- Young people learnt new skills;
- The Museum now has 1.5 Outreach Officers to continue building relationships with the community; and
- An enthusiastic "mock wedding" activity inspired by the collection of costumes in the museum, in which all participants took turns in dressing up and taking on different roles in the ceremony.

Their experience with young people has demonstrated that young people really enjoy dressing up and taking on re-enactments and different roles. The use of digital photography and image manipulation, together with web construction, are also very popular. Their current project is to get young people involved in the design and construction of a travelling exhibition constructed out of durable cardboard.

6. KETTLE'S YARD, Cambridge

Twisting Reality Project

They are in process of setting up their project and thus there was no work to report on.

GALLERIES OF JUSTICE, Nottingham

APT Project (Activate, Platform and Time out)

Funding for the APT project comes from the European Social Fund, providing £50,000 per year to the Ministry of Justice. Other funding sources include the National Youth Agency/Neighbourhood Support Fund, Arts Council England, Connexions, Youth music and grants from charitable trusts and contributions from partnering agencies.

The APT project works with 13 – 17 year old people who are referred to the project by organisations such as the Social Services teams, Youth Offending team, the Health Service, Connexions and the Alternative Curriculum Providers. Participants in the program are often socially excluded, low educational achievement, a history of offending, substance abuse and family crises, amongst other social issues. The project aims to respond to participant needs, provides support for participation in creative, cultural, educational and vocational activities. APT also aims to develop more inclusive creative and cultural provision for young people through research, partnerships and training.

There are three components to their work – projects, mentoring and research. They run 8 programs per year in galleries and museums. Each program lasts for 6 weeks where young people work closely with an artist. This is followed by a 3 months mentoring program in which a mentor is selected based on individual needs and goals.

Associated with this is a research program, which is investigating services for young people. In addition training in relevant youth-related areas is provided for project partners, artists and mentors. Evaluation on the impact of the program for both participants and partners includes research into arts monitoring practices and in the longer term tracking of participants.

This program is yet to be fully evaluated and reported upon. The report on the peer led education projects should be completed in January 2004, and the mentoring scheme report is due in March 2004.

The APT Project Coordinator has reported that at a recent seminar on youth-at-risk, social workers felt that working with culture and the arts in such programs as APT "was the most valuable tool they had used in their therapeutic intervention with young people". Furthermore she stated that it takes approximately £90,000 per annum to keep a young person in care, so investment in this cohort is cost-effective in the longer term.

ENVISION PROGRAM

Envision has arisen through the Engage Program of the National Association for Gallery Educators that promotes access to and knowledge about the visual arts. Envision is a sub program that seeks to encourage engagement of young people with the arts, as this group did not rate highly in audience development work of galleries.

It is an action research project with funding of £116,000 for three years, together with funds from participating organisations. Young people were consulted to establish what they would like to see provided to them. From that nine venues were selected that did not work closely with young people. The projects are very different at each venue to provide research and evaluation on different models of practice. The aim of each is to effect cultural change at each of the venues towards a more youth-focused emphasis.

The programs that are underway are:

- Development of a meaningful and sustainable relationship between an art gallery and museum with rural isolated young people aged between 14 and 21;
- Investigate how a gallery can be used as a resource for learning about contemporary art and artists and to create a CD Rom as a model of best practice learning resource;
- Engaging with and supporting the personal development and learning needs of young people experiencing exclusion in rural communities;
- 3 action research projects across three sites to explore what each can offer young people and build lasting relationships with them;
- Recruitment of 10-15 young people to pilot new work with them to inform future programs;
- Recruitment of 10-15 young people to work alongside artists to produce and curate exhibitions/activities;
- Young people's action research including gallery visits, audits of gallery works, creating a film report documenting their experiences, views and recommendations about youthful-friendly practices;
- Mapping of local young people's/youth arts scene and identification of possibilities for citywide collaborations/partnerships; and
- Training, skills sharing and seminar program.

The results of this evaluation will be helpful in the selection and design of programs to build a youthful audience in museums. Warwick University, England, is contracted to evaluate the action research programs. This is due to be completed in 2005.

CONCLUSIONS

Museums can, and do, already play a part in the development of young people into adulthood. However, out of the formal education system, young people are seen generally as a difficult audience to target and engage in museum products, and thus are sometimes overlooked. The evidence in Canada, USA and Britain shows that by engaging youth in targeted and well planned and executed programs, significant gains can be made by both the young people and the institutions.

Social inclusion programs and youth-at-risk programs are effective in transferring skills to young people and enhancing their personal development and confidence. Such programs will support other government departments and youth-related agencies to fulfil their own objectives, which in turn may reduce the long-term costs of social services for this group.

Young people can make a significant contribution to any cultural organisation, bringing with them new perspectives and ideas. By inviting their participation at both an advisory level and in engagement with exhibitions, programs, projects and events, young people will gain a greater insight to aspects of their natural, social and cultural heritage which in turn will assist their transition into adulthood.

While they are the adults of the future, in the words of James D. Wolfensohn, President of The World Bank Group, "they are also the now". It is of high social value for cultural institutions to be addressing the needs of young people in a more holistic manner. Investigating ways in which museums can be relevant to young people will be important in the building of new audiences for both the present and the future.

1. Museums can provide exhibitions, programs and projects that successfully engage young people.
2. Museums will require both policy direction and additional funding to provide a comprehensive youth focus in their operations.
3. Museums can play an important part in young people's development and enhance their awareness of their natural, social and cultural heritage.
4. Young people are very aware and sensitive to "unwelcoming" attitudes of museum staff.
5. Museum staff should be fully informed of the importance of youth programs to youth, the museum and the community generally before programs are initiated.
6. The Heritage School Fair model in Canada can provides opportunities for young people to use their local and understand the contribution museums can provide to their understanding of their heritage, while at the same time fulfilling student curriculum outcomes.
7. It is important for museums to have youthful staff to interface with youth and advise on programming for young people.
8. Young people on advisory groups or in youth forums can assist museums to provide a more welcoming environment for youth and the general public.
9. Museums can provide the environment to develop leadership skills in young people through peer-led education programs.
10. Projects underpinned by social inclusion values and the personal development of young people can be very successful and result in positive life-changing outcomes, particularly if they are undertaken in partnership with other youth organisations.
11. Investment in youth programs, particularly for those at risk, can result in a reduction in the cost of social services in the longer term.

12. Youth Indigenous programs can provide significant personal development and cultural enrichment, as well as contributing to the interface between indigenous people and museums, and in the enrichment of museum programs.
13. Projects for young people require relevant and tangible outcomes. Young people respond best to regular sessions with constant museum personnel.
14. Young people from the tertiary sector can provide museums with new technologies and a more youthful approach in exhibition design and programming.
15. The development of a youth volunteer group can enrich the visitor experience, particularly for children and other young people.
16. Exhibitions with themes relevant to young people can attract large numbers of youthful visitors. Youth forums on contents and design are important.
17. Young people find the challenge of curating their own exhibitions rewarding, but require relevant training, resources and regular meetings with museum staff. Providing refreshments at meetings for young people is seen as fundamental to the success of programs.
18. Web development, digital photography and image manipulation are popular with young people, particularly if linked to a tangible outcome such as a display or exhibition, and provide current and relevant skills to them.
19. Role-play and costumes are useful tools with some young people to enhance their self-confidence and understanding.

RECOMMENDATIONS

1. That the Federal and State Governments and the Department of Culture and the Arts consider policy formulation and the funding of new initiatives in museums, galleries and other cultural organisations to enhance the significant contribution they can provide in the development of young people and lifelong learning in general. These initiatives should go hand-in-hand with training to change the culture of museums to be more welcoming and relevant to young people.
2. That all levels of government and the corporate sector consider that an investment in young people now is really an investment for the future and potentially a long term reduction in the cost of social services. Such opportunities can be modelled on the Young Canada Works program of the Department of Canadian Heritage and Parks Canada, and the Youth Employment Strategy of the Canadian Government, together with the United Kingdom's Department of Culture, Media and Sports' Education Challenge Fund to change the culture of museums to embrace youth and youth initiatives in their programs.
3. That the WA Museum develops and adopts a five-year youth strategy to attract and sustain a significant increase in youth involvement. Such a strategy will need to reflect the differences in cultural background and interests, together with the changes in lifestyles and attitudes as they mature.
4. That the WA Museum forms a Youth Advisory Committee to assist in product development, engagement with young people and bring about operational changes to encourage youth participation.
5. That the WA Museum seeks funding, both government and private, to implement its Youth Strategy and to appoint a Youth Officer to develop and assist the implementation of youth initiatives at all of its sites.
6. That the WA Museum consults with its Aboriginal Advisory Committee and other indigenous stakeholder groups to implement programs which are beneficial to

indigenous youth, to the interface between them and the Museum, and assist other Indigenous organisations in the achievements of their own objectives.

7. That the WA Museum develops a young volunteer group that provides opportunities for young people to directly participate in programs and projects.
8. That the WA Museum consults with Museums Australia and the Department of Education and Training to investigate the potential of the Heritage School Fair model of Canada to bring Western Australian youth closer to their heritage.
9. That the WA Museum seeks partnerships with major stakeholders in youth development for youth-at-risk programs designed to enhance self-confidence and awareness and improve their skill base and potential employability.
10. That the WA Museum consults with the State Government, relevant Ministers, the Youth Advisory Committee of the Museum, the City of Perth, Railway authorities and other stakeholders including the youth to provide meaningful and positive social inclusion programs for the youth that frequent the Northbridge area, particularly at night.
11. That the WA Museum consults with its Youth Advisory Committee and other forums to develop a changing exhibition program which engages and enriches the lives of young people.
12. That the WA Museum, through its Youth Advisory Committee investigate the potential of digitally-based photographic projects for young people to develop a Young WAM website.
13. That the WA Museum consults with other cultural institutions to set up a website to inform the cultural industry of the advantages, outcomes and issues of working with young people.
14. That the WA Museum develops guidelines for working with young people, initially based on the experiences in overseas, and adapts these to the local requirements.
15. That the WA Museum continues to work with youth-related networks to establish the Museum as a centre of excellence for youth programs.

FURTHER READING

“Museum Fever and Represent – lessons for working with young people in museums” Kate Pontin and Emma Hawthorne, Resource, The Council for Museums, Archives and Libraries,

“Museums and young people”, Suzanne Rider and Shona Illingworth, The Museum Association, 1997

“Building Bridges – Guidance for museums and galleries on developing new audiences”
Jocelyn Dodd and Richard Sandwell, Museums and Galleries Commission, 1998

Testing the Water –Young people and galleries”, Ed: Naomi Horlock, Liverpool University Press, 2001

Museums and Social Inclusion – The GLLAM Report” , Group for Large Libraries and Museums

“Succession” Museums Alberta Review, Volume 28, Issue 1, Fall 2002

“Transforming Youth Work – Developing youth work for young people”, Connexions, Department for Education and Employment, 2001

USEFUL WEBSITES

www.volunteer.ca

Volunteer Connections – youth strategies, Canada

www.youthsource.ab.ca

Web development by young people, Alberta, Canada

www.youth.gc.ca

Youth Employment Strategy, Canada

www.pch.gc.ca/special/ycw-ict/english/heritage.htm Young Canada Works

www.resource.gov.uk

The Council for Museums, Archives and Libraries

www.resource.gov.uk/documents

Select Learning and Access for “Start with the Child” document. Excellent research on youth developmental stages

www.connexions.gov.uk

UK Government's support service for young people

www.culture.gov.uk

UK Government heritage policies and reports

www.wm-museums.co.uk

Evaluation of the Represent program, Birmingham

www.nwmuseums.co.uk

Evaluation of the Museum Fever program, Salford