



MUSEUMS

and

GALLERIES:

CREATIVE

ENGAGEMENT

A report commissioned by
the National Museum Directors' Conference



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INTRODUCTION

This report considers the creative output of NMDC institutions. These museums and galleries are, collectively one of the world's biggest repositories of art, culture, science and natural history. Perhaps only in the United States and France is there anything similar in terms of breadth and scope. For people and companies within the UK, the close availability of such rich and diverse collections encourages a particular set of interactions. Museums and galleries potentially allow the curiosity of 60 million Britons (and many others from overseas) to feed off the world-class expertise and stimulation contained within their walls.

But there is also a problem. While expert commentators and those intimately involved with museums and galleries can point to immense numbers of creative interactions between such institutions and (amongst others) private companies; universities and other educational establishments government departments and the public such creativity is virtually impossible to catalogue or measure. Indeed, because so much of the visible activity of museums and galleries is "front of house" (ie. where the public visit), the many deeper and continuing creative links between these bodies and the wider world can easily be overlooked.

To this problem another one is added. Museums and galleries, in common with many other major cultural institutions, traditionally offered the public – or a limited section of it – an exclusive version of art, culture or science. Visits to museums, galleries, opera houses, theatres and libraries were often serious, exclusive and even gloomy experiences. Many people probably felt that such institutions had little to offer the "real world" and that few efforts were made to change things.

In reality, this characterisation of museums and galleries is outdated. Wider social and economic change, as well as world-leading innovative thinking and practice within museums and galleries, has revolutionised the approach to culture in most developed countries. A comparison of the dull and improving television output of the 1950s with today's slick and popular programming would make clear how approaches to culture have changed. While NMDC institutions are now modern, efficient and outward-looking, their former image – in some areas – still lingers.

This report explores creativity across the NMDC sector today, recognising the collections and the ideas they prompt as the key resource. It uses extensive research into the activities of Britain's museums and galleries to create a modern picture of their contemporary capacity to interact with individuals and institutions (see Appendix B for a list of relevant initiatives submitted in response to questionnaires to all NMDC members). The report highlights the ability of museums and galleries to create social capital, educating and empowering individuals and groups alike, creating networks and stimulating dialogue. Importantly, as it is clear from the many examples set out below, they also inspire creativity in their audiences, thereby enhancing both individual fulfilment and, through their contributions to the creative industries and broader economy, the well-being of the nation.

The kind of activities explored in this report include:

- strengthening civil society
- working with large companies and research institutions to explain complex and controversial scientific issues and in so doing to enhance the public understanding, acceptance and utilisation of scientific and technological innovations
- initiatives reaching out to groups of young people who would otherwise never go near a cultural institution
- efforts to provide socialising experiences and opportunities for constructive engagement for those excluded from a range of conventional public and private sector bodies, notably Britain's Black and Asian communities
- using new technology to increase access to collections (for example for those who live far from cities or who have disabilities) and in so doing demonstrating the capacity of British cultural institutions to provide world leadership in educational innovation from schools, to universities to lifelong learners

- working with private sector scientists and designers to improve the commercial viability of goods
- linking historical artefacts with today's creative needs
- changing Britain's image from that of a traditional, class-based society into a more fluid, innovative and diverse one
- providing a showcase for architecture and successful improvements to public space by using new developments to assist in providing the public with an understanding of how buildings and their contents can be juxtaposed to achieve creative effects
- using cultural power to create new urban quarters as an element in the physical regeneration of run-down areas

and, importantly

- providing an opportunity for taxpayers to visit – on a voluntary basis – a creative output provided as a result of their tax contribution

All of the above creative outcomes – and more – are achieved by the NMDC projects highlighted in the sections that follow. Museums and galleries are now involved in such an array of activities that the traditional tasks of preserving and exhibiting items are only two among many functions.

Of course, it is not always possible to measure the educational benefit, design improvement, reduced crime rate, an improved neighbourhood or the additional tourism that results from the creative projects highlighted in this report. In much the same way that, say, a new childcare service or a public health improvement cannot often be shown to have a direct result on a particular individual, the links are clearly there.

The advantage for the government in using national museums and galleries in this way is that there is a two-for-one benefit. A pound spent on this kind of cultural activity generates not only the (conventional) transmission of knowledge or culture, but also the creative spin-off represented by the changed life, the redeveloped site or the high value-added goods. Compared with many other forms of public expenditure, where a pound often buys a single outcome, cultural creativity of the kind explored in this report is highly productive.

The parallel study by LSE and Imperial College on 'Valuing Museums' captures the direct impact of the NMDC sector on the national economy. This report focuses on softer forms of creative practice which have less quantifiable but as profound impacts on people living in and visiting the UK. It is beyond the scope of this report to measure the qualitative impacts on individuals and communities who are exposed to these new forms of creative practice, even though this will be a valuable exercise in its own right. But the case studies do reflect the emergence of a new type and range of activity that both responds to and extends the range of Public Sector Agreement targets set by the DCMS in the following areas:

- improving access for school children
- improving access for young people and diverse communities
- improving productivity for the cultural industries
- improving value for money for government-sponsored bodies

The examples described and analysed below have been organised under the following headings:

- making links (to new audiences and constituencies)
- changing perspectives (impacting on areas of social exclusion)
- research, development and consulting (building on skills and resources)
- places and spaces (contributing to the civic public realm)

They have been selected to provide a good cross-section of the kind of creative endeavour currently to be found in NMDC institutions (See Appendix A for details of selection process). Of course, the variegated nature of such a large number and type of projects means that every example is a one-off. But the volume and broad principles of the projects considered allow a more general conclusion to be drawn. Museums and galleries offer the potential of social improvement and the strengthening of the nation's cultural diversity. The pages that follow show how this is achieved.





Chinese New Year Fireworks,
Tate and Egg Live launch,
Tate Modern.

1. MAKING LINKS

Museums and galleries have increased both the range and type of activities undertaken both inside and outside the walls of the institutions. Central to this effort has been the ability to work in partnership with a range of public and private organisations that make links to business, the media, local and central government and other community, cultural and educational establishments. The case studies reveal a new and, at times, unexpected range of activities undertaken by museums. These include initiatives that have helped engage disenfranchised groups in inner cities of Liverpool, Edinburgh, and London, to the preservation of ancient monuments in Iraq; from the collaboration with universities and the BBC on new media and educational programmes, to the creation of an informed debate on public issues such as MMR, the Shuttle disaster and the medical effects of cannabis.




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Art Signs, Tate Modern.

The Spiral, V&A Museum.

A visitor gets up close to specimens in Phase One of the Darwin Centre at the Natural History Museum.

MAKING LINKS



Dana Centre, Science Museum.

SCIENCE MUSEUM

1.1 A Changing Context

Museums and galleries were created to celebrate and display the collections and achievements of the arts and sciences for the benefit of the general public. Their aim was and is, to educate and inspire by example through the interpretation of objects. Over the last decade this approach has developed as museums and galleries have sought to create a more dynamic relationship with its audiences. This has, in part, been reflected by the emergence of Education and Sponsorship Departments. In fostering these new relationships with the visiting public and the private sector, museums and galleries should now be perceived as active rather than passive institutions; producers as well as suppliers of knowledge and experience.

The case studies show that over the last few years there has been a significant expansion in the ways museums and galleries interact with their audiences and influence the public sphere in which they operate. This has been facilitated by the experience and confidence the institutions acquired during the previous decade, forging sustained and mutually beneficial relationships with outside parties. Although many of these links and partnerships are becoming visible through more formal arrangements and greater advocacy, others have been in useful existence for some time on an ad hoc and informal basis. Evidence of the extensive network of partnerships at a national and international level with other museums and cultural bodies can be found in the NMDC studies *International Dimensions* and *National Dimensions*; and enablers of public engagement with crucial ideas and issues facing our society.

1.2 Education, Outreach and Community Development

The provision of educational services within museums for audiences of various ages has been a key objective for the last decade. The strategic development of partnerships is seen as an integral means of achieving the Government's objective of reaching new and diverse audiences. The study has revealed that a number of institutions within the sector are extending the skills base within their Education Departments with Outreach and Community Co-ordinators who play increasingly central roles in the management and development structures of the individual institutions.

From the numerous examples submitted from NMDC members, the following case studies have been identified:

1.2.1 National Museums of Liverpool, Celebrating Diversity

"Over 20,000 children, young people and families from culturally diverse backgrounds from across Merseyside have participated in our project 'Positive Images', (funded by the Home Office) which has given them the opportunity to discover and explore their own cultural heritage and history in Liverpool."

Debbie Wright, Project Manager, Greenhouse Multicultural Project, Liverpool

As with other non-London members, NML's prime audience is local and regional, rather than national and international. As a result, education has always been at the forefront of its activities in order to build a core and repeat visit audience. A dedicated Partnerships Unit has recently been established to develop and consolidate this area of work, supporting NML's role as a lead organisation in the build-up to Liverpool's role of Capital of Culture in 2008.

In addition, the Learning Division plays a significant part in NML's strategic development and has been repositioned with the management structure to deliver the organisation's key policies of social inclusion and partnership building. Significantly, the Head of the Learning Division came to NML after acting as Education Manager of the City Council's bid for Capital of Culture. By maintaining links with the bid organisation and contributing to a number of key multi-agency steering groups for Education and Regeneration, she acts as a bridge between the museum and the city.

Similarly, the Outreach Co-ordinator has experience in city-wide community consultation, providing the museum with a strong knowledge base that helps deliver its 'Celebrating Diversity' programme – a pilot project funded by the Paul Hamlyn Foundation to reach audiences from low-income families, Black and ethnic minority communities, young people and the disabled.

From 2,000 people in its first year, the initiative now involves 16,000 people in the third year, in areas of activity which involve an imaginative use of the collections. Curatorial staff are now directly involved with the public, both inside and outside the museum, creating links with over 30 local organisations including Liverpool Asylum Seeker and Refugee Development Partnership, Liverpool City Council Education Authority and Library Service and Liverpool University Widening Participation Project.

1.2.2 Tate Modern and Tate Britain

A different approach to local partnerships, but with similar results, has been developed by Tate. Building on the success in the regeneration of the Liverpool Docks with Tate Liverpool – including development of new staffing approaches, where gallery invigilators assumed an interpretive role – Tate Modern in London has pioneered new forms of partnerships at a local level. Four years before Tate Modern opened in the former Bankside Power Station, one of the first full-time members of staff to be appointed to the new gallery was the Bankside Development Officer who established a working Neighbourhood Group. This became actively involved in design reviews of the evolving plans for the new museum and its surrounding landscape, helping create consensus and awareness of Tate's plans.

Apart from acting as a significant local employer, Tate Modern has played an important role in forging partnerships for the future development of the wider urban area. A masterplan commissioned by Tate Modern, which establishes a vision for the entire neighbourhood surrounding the museum, has been adopted by Southwark Council in its Unitary Development Plan. Tate is also part of a partnership scheme with other local employers – Spacia, Financial Times and Price Waterhouse Coopers – to sponsor projects that enhance the local environment through greening, social and safety initiatives. It also plays an active role in one of five pilot areas for Business Improvement Districts (BIDS), a new urban management structure where businesses pay a local levy to the council to actively engage in improvements to the area.

The 'Ideas Factory' project at Tate Britain has also been built on the effective outreach links made by the gallery with London schools. Over 180 children from three primary schools in Newham gathered at the gallery in June 2003 with their families for the opening of an exhibition that marked the culmination of a six-month literacy project. Using the gallery's collection as a source of inspiration for their own painting, poetry, performance art and sculpture, the children were encouraged to express themselves in novel and creative ways. The scheme used art to develop language, reading and writing skills and has been of particular benefit to children for whom English is a second language.

1.2.3 National Museums of Scotland, Creating the Past

"The students who were involved in the project were challenged and stimulated to look at and study artefacts in a highly creative manner."

Phillip Hughes and Iain Twaddle,
Craigmillar Instep Project

Another relevant example of community engagement is the National Museums of Scotland (NMS) 'Creating the Past' project. This was instigated as part of its Social Justice Action Plan in 2002 to establish further programmes for young people aged between 14 and 21. To improve links with social inclusion groups in Edinburgh, NMS commissioned the visual arts and performance-based company Reckless Sleepers, which works as an outreach facilitator making direct contact with community

"At last my art project is over and I feel absolutely fantastic... I have learnt a lot of art skills. I've improved my writing and my drawing skills which I'm very happy about."

Kane, Year 6, North Beckton Primary School

"Through working with the artists in the gallery and back at school the children were able to draw on their experiences to produce descriptive writing with an insight not evident before."

Amy Shields, Class Teacher,
Sheringham Junior

“The project allowed the young people to explore Scottish history in a creative and innovative way.”

Carol Elder, Woods Youth Centre, Wester Hailes

organisations. A Steering Group, with representatives from Edinburgh Youth Social Inclusion Partnership, Capital City Partnership, Dancebase, Edinburgh Young Careers Project, and Community Learning Scotland, was established to directly involve young people. After a difficult start the project proved a success, but a key learning factor from the project was the lack of communication and exchange between youth and community groups in the city. The project consequently prompted a fundamental reassessment by the city’s social inclusion agencies to develop a working network of Edinburgh’s youth groups and to communicate with them more directly. This is now being actively pursued by the Arts and Social Inclusion Project Co-ordinator at Capital City Partnership.

1.3 Links with Universities and Broadcast Media

In addition to these outreach and other innovative education programmes with primary and secondary schools, the research revealed that there is substantial evidence of collaboration between museums and higher education establishments. In some cases, this has led to the creation of new joint courses which build on and exploit the research value of collections and staff expertise. For example, Tate has been working with the London Consortium and the Royal College of Art, and is devising a Masters Degree with Birkbeck College; the Natural History Museum and the Science Museum both work closely with neighbouring Imperial College; the V&A collaborates with the Royal College of Art and Central St Martins School of Art; and, in Edinburgh the National Galleries of Scotland are partners with the Visual Arts Research Institute at Edinburgh University. In all cases, these initiatives demonstrate the benefits of re-engaging the museum collections with new and wider audiences, and involving the academic and creative skills of museum staff in activities outside the host institutions.

Museum and gallery staff have also engaged at a similar level with the media. The BBC in particular has renewed its emphasis on programming with an educational value and has developed strong links with museums and galleries to deliver their programmes. The British Museum is contributing to an eight-programme series on the discovery of British treasures to coincide with its exhibition ‘Treasure: Finding our Past’; the National Army Museum is working in long-term partnership on ‘Two Men in a Trench’; and the Natural History Museum has entered into a long-term collaboration which will facilitate a more strategic approach to the development of programmes outside of exhibitions. The regional BBCtv studio for Bradford and the surrounding area was recently opened within the premises of the National Museum of Photography, Film and Television.

The arrival of BBC4 has further expanded the range and number of programmes being produced with the NMDC sector and new relationships are emerging as the BBC becomes more actively involved in a collaborative process. A recent example of lateral thinking and practice is the BBC’s commission of Rachel Whiteread to make a cast of Room 101 (made famous by George Orwell) at Broadcasting House. This monumental work is now on display in the V&A’s Cast Galleries and is accompanied by a documentary on the artist’s work produced by BBC4. The National Museums and Galleries of Wales has also collaborated with the BBC on a design competition for a house for the future. The project aimed to stimulate debate about energy efficiency, sustainability, changing family structures and new patterns of work and leisure and to demonstrate how housing in Wales could potentially evolve in the next fifty years.

1.4 Public Engagement

Based on the unrivalled authority and expertise of specialist staff within the NMDC sector, museums have emerged as key players in informing public debate on issues of public interest. The respect and knowledge acquired over time by individual institutions, and the impartiality of individuals involved, has enabled museums to provide an objective voice in the public debate of controversial issues.

Recent examples of successful public engagement resulting from initiatives launched by NMDC members include:

1.4.1 British Museum, Post-war involvement in Iraq's heritage

"The BM responded with impressive speed and effectiveness to the devastation caused by the second Gulf war."

Harriet Crawford, Chairman,
British School of Archaeology
in Iraq

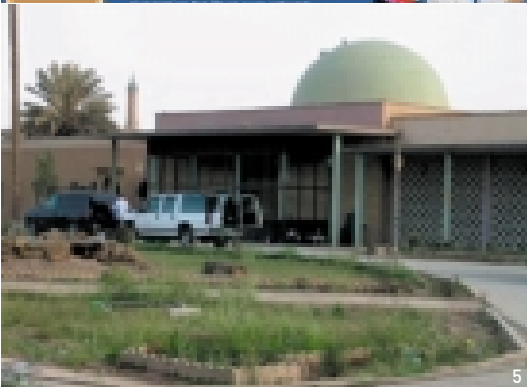
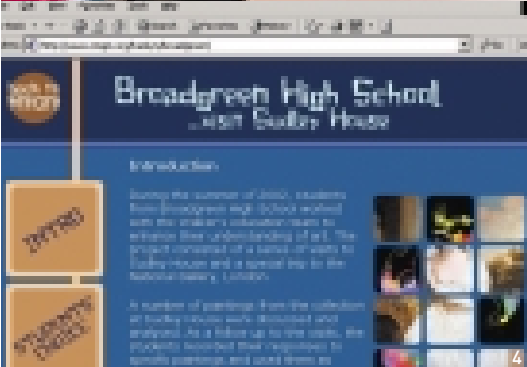
Media coverage of the damage to Iraq's National Museum in Baghdad brought to the fore the major role of the British Museum which quickly became the lead organisation fronting international efforts to assess the damage to Iraq's national heritage. The role played by the British Museum staff reflects the high regard in which they are held amongst the international community. Following the looting of Iraq's National Museum, the British Museum organised a major press conference which mobilised international attention on the issue (over 250 journalists attended). The Secretary of State for the DCMS also spoke at the event, at which the Iraqi Curator of the National Museum was also present, to express the UK Government's desire to support international effort. Subsequently, a British Museum-sponsored conference at UNESCO agreed a series of recommendations that were passed on to the authorities in Iraq. As this example demonstrates the Museum's role rested on its combination of knowledge, network and museological expertise.

1.4.2 Natural History Museum, Darwin Centre

The Darwin Centre at the Natural History Museum has made accessible a significant part of its collections by breaking down conventional barriers between scientists and the public. Opened at the end of 2002, Phase 1 has been visited by over 320,000 people, allowing the public not only to experience the exceptional range of the NHM's zoology collection but also to watch scientists at work and talk to them in informal information sessions, as part of the intensive 'Darwin Live' programme. These sessions not only encourage visitors to engage in topics they may never have encountered but they are also run with live videolinks and webcasting to other sites, both nationally and internationally.

1.4.3 NMSI, Rapids and the Dana Centre at the Wellcome Wolfson Building, Science Museum

The engagement in dialogue and debate between the public and science is promoted effectively by the Science Museum's 'Rapids' programme, a quick-response series of events which has covered nearly fifty science news stories in the year 2002/03. Building on relationships with Nature magazine, the BBC and *New Scientist*, stories covered have included medical trials for cannabis, a genetics project enabling people of Afro-Caribbean origin to trace their ancestry and the USA Shuttle disaster - an exhibition produced in just 48 hours. The perception of the Museum as an impartial and authoritative voice in contemporary debates also attracted an overwhelming response from parents when an exhibition and website discussion board were organised to address the issue of the MMR (mumps, measles and rubella) vaccination. Recently the Dana Centre at the Wellcome-Wolfson building was opened. A 'walk-in' broadcasting and narrowcasting studio for adults, this unique facility is a forum for public engagement with critical issues driven by science, technology and medicine.



MAKING LINKS

1 Chinese calligraphy at Liverpool Museum.
COURTESY OF THE BOARD OF TRUSTEES OF NATIONAL MUSEUMS LIVERPOOL

5, 8 Post-war damage to the National Museum Iraq.
©JOHN CURTIS

11 The Ringlemere gold cup. Early Bronze Age, 1700-1500 BC. Found in East Kent, November 2001, Buried Treasure: Finding Our Past, British Museum.
©BRITISH MUSEUM

2 Dana Centre, Science Museum.
©DANA

6, 12 The Spiral. V&A Museum.
©V&A

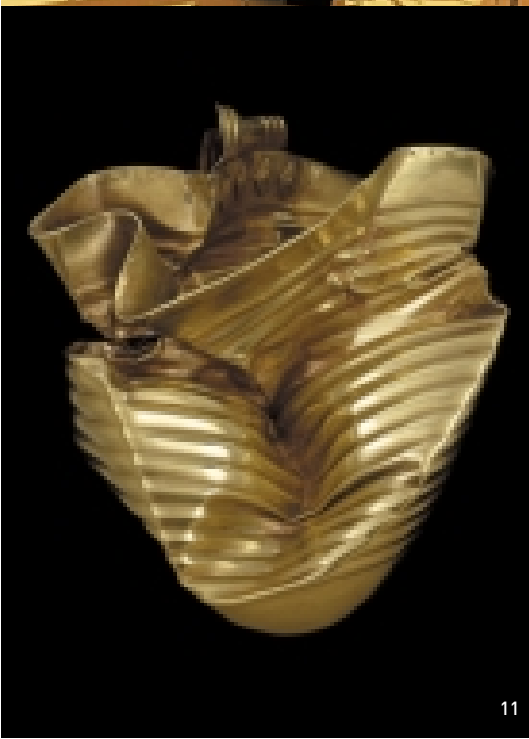
7, 10 Art Signs, Tate Modern
©ERIC/SHAPE, CITY LIT AND TATE MODERN

9 Caption needed
©TATE PHOTOGRAPHY

3 Horrible Histories exhibition at Liverpool Museum.
COURTESY OF THE BOARD OF TRUSTEES OF NATIONAL MUSEUMS LIVERPOOL

4 Broadgreen High School visit Sudley House.
COURTESY OF THE BOARD OF TRUSTEES OF NATIONAL MUSEUMS LIVERPOOL





2. CHANGING PERSPECTIVES

Many museums and galleries in the UK have built on the transformative and educational potential of their core collections, creating new initiatives and experiences that directly affect the lives of individuals in direct and indirect manners. The case studies presented in this section reveal that museums play a significant role in supporting, consolidating and acting as a sounding board to the UK's diverse cultures. Examples include helping reduce racial tension in the inner city of Bradford through pro-active involvement by museum staff; to regional projects that involve prisoners, Asian women or lone parents in making objects that contribute to the range of collections and promote the self-worth of individuals involved. The same level of innovation lies behind the new forms of documentation of personal memories from people of diverse backgrounds - including the contribution of Black communities to Britain's war effort - to the development of educational packages for the disabled and interactive websites for the visually impaired.



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© NATIONAL MUSEUM OF PHOTOGRAPHY, FILM & TELEVISION



Boy measuring skull,
Natural History Museum.

Shape Your Future
'Volunteers' scheme.
Imperial War Museum.

Youth TV, National
Museum of
Photography, Film
& Television.

CHANGING PERSPECTIVES



TATE

Karrot Fashion, Tate.

2.1 Creative Environments

Many of the collections of the NMDC museums celebrate the history of individual creativity, innovation and achievement and demonstrate the role and value of individuals in society. They are promoting new initiatives aimed at young people, and particularly the socially excluded, who until recently did not engage with museums or galleries at any level. It is evident from the case studies and interviews that the sector has made significant achievements in this area, by inviting people into the museum and providing them with an opportunity to change perspectives of their own social and cultural existence. Some key examples follow:

2.1.1 National Museum of Photography, Film and Television, Youth TV

"The NMPFT have not only given me something to do on a Saturday morning, but they have also opened up a window of opportunity for me to get involved in youth work. Working with predominantly Asian groups has shrugged off any racist grudges I'd had before."

Patrick Holmes, 'Youth TV' participant

"we are continuing to develop this so that we can engage and excite young people and encourage them to be better citizens."

Paul O'Hara, Head of Youth Offending Team, Bradford

"We have seen young people become animated about learning...it has been particularly heartening to watch young people of different cultures working together towards a common goal regardless of their own and each other's ethnicity."

"We have wonderful examples of young people starting to question the parliamentary system and that of local Government!"

Rosemary Lawrence, Director, Bradford Foyer

The NMPFT is located in the heart of urban Bradford and is a focal point for local Asian youths who live in the surrounding area; an area marked by high unemployment, poverty and youth crime. Until recently, the museum was regarded by locals as a 'litmus test' for the level of racial tension on the streets. Used as an informal 'hanging-out' space by 100-200 Asian youths on Saturdays, the museum became increasingly preoccupied with the risks posed to the collections, staff and visitors. Rather than evicting them or barring the youths from entry, the Head of Visitor Services decided to embark on a more direct approach to resolve the problem. Working with a local community group, Bradford Foyer, he found out that the gang of youths came to the museum because it was warm, free and 'somewhere to go': but there was nothing 'to do' that interested them in the museum.

The museum took the bold and creative step to run a workshop in its fully-equipped television studio. The ringleaders were invited to participate and soon changed their attitude from being deeply suspicious - and potentially aggressive - to being active members of a team that created TV programmes. When asked to make a programme of their own choice, they focussed on issues of poor housing, street crime, and swocking ('stealing without owner's consent'). The success of this process created a demand from other youths to participate in similar events.

Funds set aside to prevent vandalism were reallocated to running a six-week course which encouraged literacy and numeracy skills through writing proposals and creating a budget for TV programmes. During this period in 2001, the Bradford Riots took place and several of the attendees were arrested. On release, some of the young offenders told local magistrates of their desire to take part in NMPFT workshops and make programmes about the riots and interview the local police and community. The magistrates asked the museum to adopt the project for offenders on the Intensive Supervisory Surveillance Programme.

Vandalism in the museum has now been reduced by 70%. Two of the original 'troublemakers' now work for the museum as youth mentors; others have won a video research contract from Bradford Central Library; and one young man is an active member of Bradford Youth Parliament. In addition, it has generated a network of relationships with Bradford City Police, local magistrates, Youth Offending Teams, the Intensive Supervisory Surveillance Programme, and the Youth Parliament for Bradford and Keighley. It has also become part of a Yorkshire-wide initiative, 'Media in Focus', and is connected with three other arts initiatives: Bradford Community Broadcasting, Just Art and Music Studio.

2.1.2 Tate Modern, Karrot Fashion Fair

"The Fashion Fair was originally conceived as a one-off event but it was such an extraordinary success and there has been so much interest to replicate it, that we are now talking to colleagues in Leeds, Liverpool and Glasgow and we have even been contacted by people in the Netherlands and the United States interested in how we did it."

Sgt Richard Hynes, Project and Partnerships Sergeant, Metropolitan Police, Southwark

Over 1,000 people gathered in Tate Modern's Turbine Hall in September 2003 to attend the Karrot Fashion Fair. The audience included members of the local community and police, MPs, counsellors, social workers and teachers. Run by the local police in Southwark, Karrot was launched in 2001 following a police survey in schools investigating truancy and youth crime. Boredom and a low sense of self-value were identified as key causes. To address these issues a partnership was formed between the Metropolitan Police and Social Services, and funding made available for community youth projects. From this the Karrot Project was established at Southwark Police Station which initiated the Karrot Fashion Fair as a pilot project. Karrot was created in response to complaints by young girls in the area that the majority of activities were being organised for boys.

Working with Tate Modern's Community Initiatives Co-ordinator, a competition was held to identify young designers who were paired up with professional fashion designers – including Zhandra Rhodes – to work on creating their own collections. A series of workshops on photography, choreography, journalism and other activities were held for members of the local community, leading to the celebration of the first Karrot Fashion Fair. The initiative has been considered a success in tackling youth disenfranchisement, and the original project manager at Southwark Police has been promoted to oversee the rolling out of Karrot as a national programme with similar events in Glasgow and Liverpool.

2.2 Skills and Training

The NMDC has always benefited from the help of numerous volunteers working in the sector, but it is now starting to play a significant role in the provision of training for the socially excluded. Skills development for the young is notably on the increase in the NMDC sector as shown in the following examples:

2.2.1 National Library of Wales, ROUTES

ROUTES (Reaching Out Extending Skills) is a project based in four local authority libraries in different parts of Wales and aims to draw users in by offering introductory sessions in computer skills. The training is targeted at disadvantaged areas in all four libraries and is co-ordinated by the National Library. Specific professional training is also offered, including training for women in the construction industry.

2.2.2 Imperial War Museum North, Shape Your Future

"I never imagined that I would be part of something like this. I wanted to do something different with my life and this is my chance. Volunteering puts me in the mindset to get back into work, and it opens different opportunities."

Sandra Rowland, unemployed Salford resident and participant

Described by *The Guardian* as 'the most radical staffing scheme of any Museum in Britain', 'Shape Your Future' has engaged over 150 local residents in a variety of training courses and volunteer placements in the gallery, many of which were put into place months before the museum opened in July 2002 to ensure a sense of ownership and participation. The scheme targets lone parents, people returning to work, 13-17 year olds in danger of exclusion from school, people with disabilities, and ethnic minorities people from deprived areas close to the site of IWMN in Trafford Park, Greater Manchester. The success of the programme has led the museum to expand the ambition of the scheme and to act as a 'hub' for other museums in the North-West offering this model of volunteer work and participation.

2.2.3 Tate Modern, Bankside Arts Training Trust

Tate Modern's Bankside Arts Training Trust was also initiated on a collaborative basis with other arts organisations in the area, to generate access to employment for the arts for local people. Funded by central government regeneration grants (SRB), the Trust ran pre-employment training for local people. This has resulted in nine local residents working at Tate Modern and two in other arts organisations. The results of a concerted effort to engage with the neighbourhood has, in effect paid off: nearly 30% of staff at Tate Modern live locally in Southwark or in the adjacent borough of Lambeth.

2.2.4 V&A, Fine Cell Work

A more unusual opportunity to support and encourage skill development is the V&A's current involvement with Fine Cell Work, a charity which enables prison inmates to earn money (accessed only after leaving prison) by making tapestry cushions, rugs, patchwork quilts and hand-embroidered tablecloths in their cells. Prisoners learn professional standards of embroidery and the public can purchase high quality work from interior decoration companies. In 2003, the V&A Textile Department was approached by Fine Cell Work for advice about extending the retail outlets for the charity. The museum has decided to engage with the prisoners in a more creative relationship by proposing an exhibition of their work to generate publicity and to promote their now highly acclaimed skills. Following the news that one inmate generated £6,000, the scheme has attracted more interest as a real way to invest in a future on release. The V&A Curator of Contemporary Textiles is exploring ways of making its database available to prisoners via 'Access to Images' online.

2.3 Creative Diversity

The NMDC sector is committed, through its varied initiatives, to respond to the challenges of reflecting and providing for cultural diversity. The sector is exceptionally well endowed with collections of artefacts that originate from different cultures, from all parts of the world. Some collections act as a source of inspiration for the creative industries. Artists and designers of all kinds (textile, fashion, interior, graphics) are able to draw on the exceptional global range and quality of V&A and British Museum collections.

Apart from commercial and artistic potential, the collections themselves provide a fertile ground on which to build a relationship with ethnic and cultural minorities as demonstrated by the following examples:

2.3.1 V&A, Shamiana

"A visit to the V&A for some was the first time out of Leicester and definitely their first time in a museum. Seeing Islamic objects and culture had a profound impact on the community as a whole. The project gave women immense self-confidence and an opportunity for personal development."

Group Leader, Leicestershire Museums Group.

The Shamiana project has succeeded in breaking down barriers and challenged shared preconceptions about the relevance of museums for ethnic audiences. Under the Mughal Tent Project, initiated in 1992, groups of South Asian women and children were invited to create a collection of textile panels. Each group used the museum collections of South Asian art and design as inspiration for their own highly personal exploration of cultural identity. Working in groups, the participants learnt textile skills both from each other and from the collections, gaining confidence and a sense of pride and ownership of their work. The completed textile panels were exhibited to the public, stimulating a similar campaign at the V&A's Museum of Childhood at Bethnal Green which runs textile design workshops for Bengali-speaking women's groups in Tower Hamlets.

During the last decade, the Shamiana project has become well established and has received support from over 30 UK museums and galleries, 200 civic and community organisations; 20 schools, colleges and universities, and over 20 overseas museums, galleries and community organisations.

The sector is clearly accelerating its work to reach ethnic and cultural minority audiences and much of this is currently centred on identifying these audiences and developing projects that will both appeal and create a sustainable legacy. In many instances consultation panels with representatives from ethnic and cultural minorities are helping to support this process. For example, the National Museums of Liverpool 'Celebrating Diversity' project is being successfully delivered through its partnership work with local community groups and agencies. In less than one year over 4000 people took part in culturally diverse events. (See 'Making Links')

2.3.2 Imperial War Museum, Black Poppies

The case studies reveal that there is a healthy degree of self-motivation and creativity amongst museum staff when it comes to tackling constraints and facing challenges to increase cultural diversity. Institutions without relevant collections or direct connections to culturally diverse audiences demonstrate much imagination in developing more culturally diverse programmes. The Imperial War Museum's 'Black Poppies' project is an annual weekend event that marks the contribution of African, South Asian, Caribbean and other peoples and communities who contributed to the British war effort. Working in close contact with '100 Black Men of London', the museum holds film and video screenings as part of the nationwide Black History Month.

2.3.3 Museum of London, London's Voices

'London's Voices' is also reclaiming the history of ethnic and cultural minorities and celebrating the contribution of these communities through a large and innovative project that draws on the Museum of London's oral history collection. The Museum of London has been recording the memories of Londoners for more than a decade, and now has a greater emphasis upon the life stories of people from ethnic, cultural and social minority backgrounds who are not represented in other forms in the collection. In making this rich collection accessible in exhibitions and publications the museum aims to encourage cross-cultural awareness and understanding and to involve Londoners in presenting and interpreting their own histories. Equally, it is experimenting with innovative approaches to make oral history accessible and appealing in exhibitions and displays. The project, funded by the Heritage Lottery Fund, is now in its third year and approximately 500 people have actively contributed, while an estimated 350,000 people have enjoyed its outputs.

2.4 Creative Access

Another area of activity that cuts across the NMDC members is access to the collections for people with disabilities and poor health. There has been a concerted effort to exploit advances in modern technologies to further improve access, experiences and communication. Although museum-based outreach programmes provide art educationalists to hospitals and schools, video conferencing presents children with a more exciting link to the sector and a greater sense of immediacy and contact with the outside world. There are a number of lesson providers among the NMDC members – the Cabinet War Rooms, the Imperial War Museum, the National Maritime Museum, the National Archives and the National Portrait Gallery which alone has delivered over 50 video conferencing sessions since 2002 as part of 'Global Leap'. 'Global Leap' is part of the 'Videoconferencing in the Classroom Project' funded by the Department for Education and Science. It makes available content-based lessons to classrooms in different countries and different contexts, helping to support the work with hospital schools.

The NMDC sector has been working with people suffering from visual and hearing impairments through its work on the development of audio tours and touch tours. The emergence of Access Policies and the rise in appointments of Access Officers, reflects a more coherent and long-term approach, but there is evidence to suggest that perhaps of all the socially excluded groups that the sector is trying to reach, this is perhaps the least advanced. This is essentially accounted for by the staff-intensive nature of the work and the prohibitive cost of technology, which is emerging as a key tool for communication and engagement with the sector.

It is the larger members of the NMDC group which are promoting innovative practice in this area. Both the National Maritime Museum's website and the British Museum's Compass site have won a Visionary Design Award from the National Library for the Blind (NLB). The websites were nominated and chosen on the basis of their high level of accessibility for all forms of access technology including screen magnification through software or browser settings, audio screen readers, refreshable Braille and speech synthesisers. As NLB estimates that less than a third of websites on the net are accessible to visually impaired people, these awards indicate the revolutionary nature of the two sites. In 2002 Tate launched *i-map*, the UK's first online art resource for visually impaired people, sponsored by BT. It was launched to coincide with the popular Matisse/Picasso exhibition at Tate Modern and is gradually being expanded to include other artists. The website incorporates text, image enhancement, animation and raised images and has won the BAFTA Interactive Entertainment Awards 2002 for Accessibility.



CHANGING PERSPECTIVES

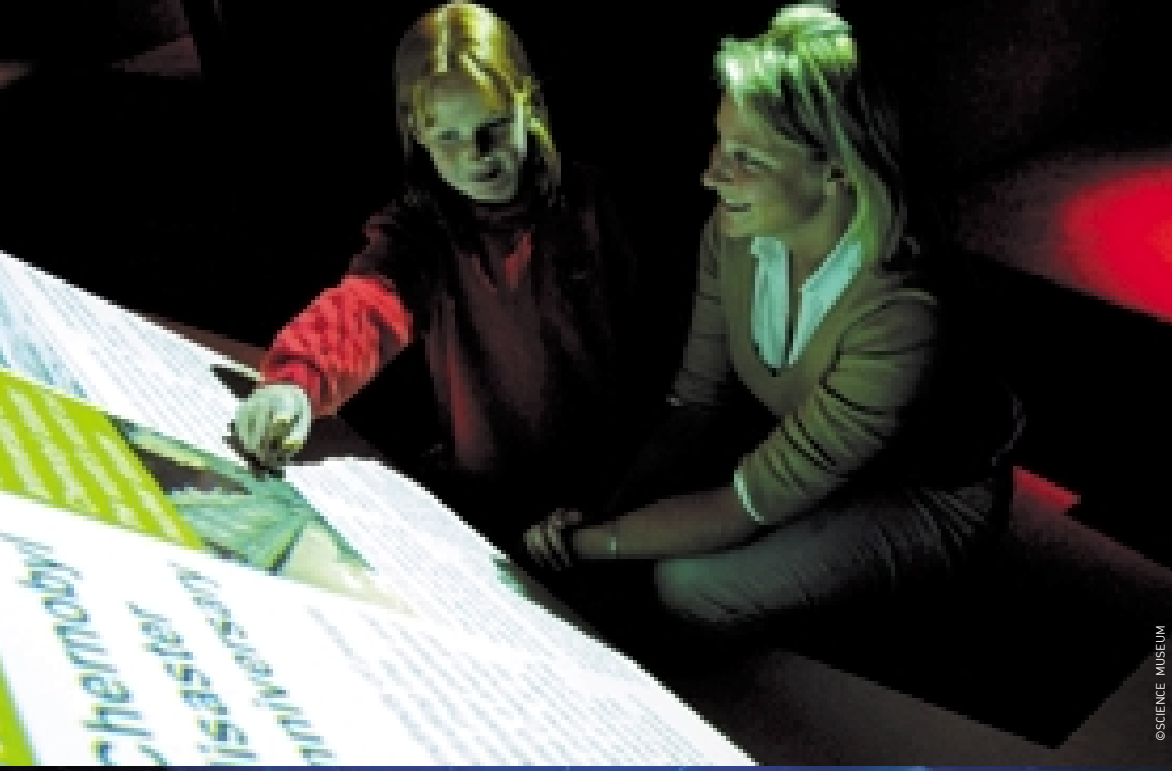
1, 4, 5, 6
Youth TV, National Museum of Photography, Film & Television.
NATIONAL MUSEUM OF PHOTOGRAPHY, FILM & TELEVISION

2
Family and Dig, Natural History Museum.
©NATURAL HISTORY MUSEUMA

3
Karrot Fashion, Tate.
TATE

3. RESEARCH, DEVELOPMENT AND CONSULTING

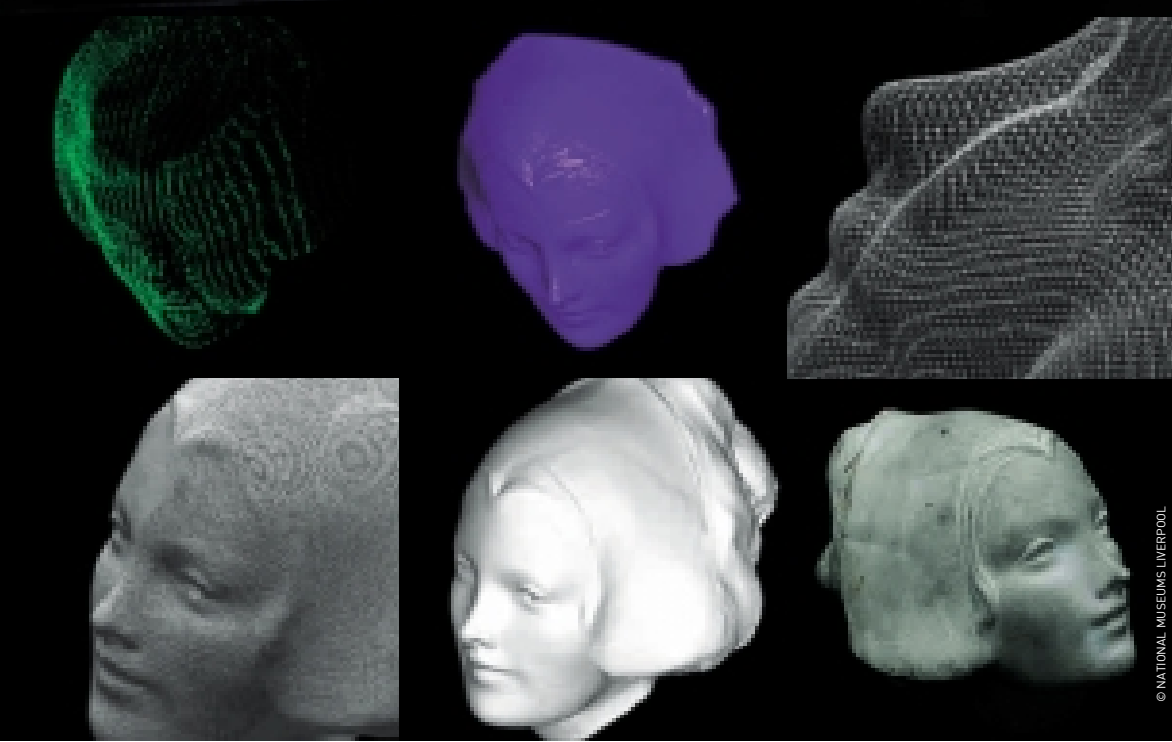
Museums and galleries have responded imaginatively to the changing climate of public sector funding, promoting themselves as reliable and authoritative partners for business sponsorship, with a proven ability to deliver. These skills and resources are now being applied to a much wider range of activities that span the research and development communities, providing consultancy services to private and public sector organisations. The case studies illustrate a range of examples, from the study of fish skins to develop streamlined swimwear, to the application of new laser cleaning technologies to a range of conservation and building projects, within and outside the museum sector. Museum staff, resources and equipment have been commissioned to carry out research in medical, petrochemicals, transport and printing projects, and have developed imaginative initiatives with the fashion and nuclear power industries, bringing new audiences to the museum and contributing to the national debate on issues of national interest.



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A woman with blonde hair, wearing a black dress, stands in the foreground, looking towards a large, curved wall covered in a bright green projection. In the background, two other people are visible, one standing with hands on hips and another in a dynamic pose. The floor is dark with some white markings.

Sparking Reaction, Family,
Science Museum

Radical Fashion, Alexander
McQueen, V&A Museum.

Laser conservation technology,
Conservation Centre, National
Museums Liverpool.

RESEARCH, DEVELOPMENT AND CONSULTING

I would like to apply for a
high-level wasic
my own land and
the heat from it to
warm my home



3.1 New Models of Business Development

The success of the NMDC sector in securing sponsorship for its programmes and exhibitions since the 1980s demonstrates the high profile attained by museums and galleries in the public arena. Attracted by the potential audience reach and highly professional service delivery, many corporations are keen to align themselves with the values associated with the NMDC's member institutions. New types of high-level sponsorship – such as Tate & Egg Live, National Gallery and Hewlett Packard, and the forthcoming major exhibition on Modernism at the V&A sponsored by Marks & Spencer – reflect the solidity of the 'cultural brand' in securing significant funding, even in periods of relative economic instability. The confidence generated by these initiatives has spawned highly creative enterprise departments responsible for merchandising and retail, as well as the emergence of dynamic and innovative commercial consultancies.

As the following initiatives show, the NMDC sector is using its collections and staff expertise effectively, exploiting commercial potential and value in ways that cannot be easily achieved by other sectors.

3.1.1 V&A Fashion in Motion

"When the V&A asked me to do this, I was immediately, like, "Yeah!" For me the best part is the accessibility ... It's a whole product, a fashion show, and then after that it all gets broken up and dispersed so it's never really seen by the public in the way that you intended it to be seen."

Stella McCartney, Fashion Designer, on 'Fashion in Motion', ES Magazine, July 2000

"What's good about the V&A is that you always find something different each time you go. I never go there to be inspired by anything specifically. I prefer to take it in sub-consciously and marvel at the excellence."

Philip Treacy, Milliner, Independent, 9 June 1999

"The V&A houses a sea of information that must be kept forever - its collection is wonderful and very inspiring."

Anthony Price, Fashion Designer, Independent, 9 June 1999

The impact of the NMDC sector on business and industry rests on its capacity to nurture talent, inspire creative practice, provide opportunities for experimental work and promote the industries through imaginative engagement with their audiences. One of the clearest examples of this inter-relation between culture and industry is the V&A's key role in raising the profile and interest in contemporary fashion. The V&A houses the most important collection of British fashion and costume in the UK. It is one of its main assets and attractions for visitors. In recent years, the association with the fashion industry has been magnified through a series of radical exhibitions and compelling events that reflect the enormous public and commercial interest in young British designers – from Stella McCartney to Alexander McQueen.

The V&A Senior Curator of Modern Fashion conceived 'Fashion in Motion', a series of interactive events which involved 'human' models wandering through the sculpture galleries wearing contemporary garments. The first event featured clothes by Anthony Price and hats by Philip Treacy. The project was improvisational in nature and circumvented the V&A's policy that collection items cannot be worn. As a result, designers were invited to lend their contemporary creations for models to wear around the museum - including savage jewellery by Shawn Lane. Similar involvement was secured from hair and cosmetic companies, as 'Fashion in Motion' graduated to regular catwalk shows in the museum. In this way, the fashion industry has become not only a sponsor in kind, but a contributor to the cultural life of the museum itself and the construction of future collections of currently fashionable designs.

Despite the lack of pre-publicity, over 3000 people turned up at one event. This led, in turn, to the exhibition 'Radical Fashion' which displayed the work of 11 prominent designers in 2001. This event has now been consolidated into a firm relationship between the museum and fashion houses, providing the museum with a strong advocacy basis for its ground-breaking work in this area. Stella McCartney, Christian Lacroix, Alexander McQueen, Jean-Paul Gaultier and many others are active supporters of the V&A's activities, lending a degree of glamour and public attention to this historic institution.

3.1.2 NMSI Creative Services, 'Sparking Reaction', Sellafield Visitor Centre

"The Museum's approach and the completely freehand we gave them resulted in content that was perfect for visitors in as much as it presented a balanced account of both sides of the nuclear argument in a credible and accessible way that could not have been achieved by BNFL alone."

Tony Harrison, Marketing Communications Manager, BNFL Ltd (previously Visitor Operations Manager lead client representative for BNFL for 'Sparking Reaction')

The National Museum of Science and Industry (NMSI) Creative Services is a robust example of pro-active consultancy that builds on the core expertise and assets of the museum. One of three trading arms of the NMSI, Creative Services is responsible for projects with an annual turnover of £3-4million. It delivers projects on the history of science using innovative forms of display and cutting edge technology. Clients include the media (including the BBC), government and the corporate sector. The department is developing a 'Usability Lab' to test how their new products work. Visitors to the museum will be presented with a new product and their reactions monitored in controlled conditions.

The new Visitor Centre at Sellafield for British Nuclear Fuel Ltd (BNFL) is, perhaps, an unexpected but highly relevant example of creative business development with significant added value. Following initial discussions on potential funding for a gallery in the main museum in London, the NMSI's Sponsorship Department recognised a greater opportunity for BNFL and NMSI to work together. Creative Services was commissioned to redesign the Visitor Centre at BNFL's nuclear plant at Sellafield, creating an interactive and imaginative resource for the public curated and edited by NMSI staff. The museum insisted that the exhibition at this 'remote' site would have the same scientific integrity as one in the main galleries, and demanded full editorial control to ensure a balanced account of nuclear fuel was presented to the public. The project was a challenge in terms of public perception, but the Visitor Centre has attracted a wide audience, 90,000 during 2002/03, as well as positive media coverage that has celebrated the innovative nature of this creative partnership and the high quality and impartiality of its display. The project, which has generated £8m, exemplifies how NMDC sector expertise is well placed to contribute to a mature and informed debate on a complex subject, that is accessible to the public at large, in ways that, say, a university, would be unable to deliver.

3.1.3 Natural History Museum, NHM Consulting

In a similar fashion, the Natural History Museum's NHM Consulting operates contracts using the technical skills of the museum. Entomologists, for example, collaborate with the police on forensic work to assist major crime detection in the UK, while other scientists participate in projects for medical research and government agencies, including DEFRA. The museum is working with Anglo American's exploration programme in Sweden, and its scientists and equipment are engaged by the petroleum companies like Petronas, Amerada Hess and Shell Brunei. In particular, a new consultancy post has been created in Palaeontology to develop this area of work. An innovative project with Speedo, the swimwear company, to develop swimsuits inspired by fish skin has resulted in the production of a bio-mimetic sharkskin to form a new type of swimwear that reduces the swimmer's friction in the water by 3%. This project is informing new research into the design of goggles and other swimming equipment.

3.2 New Technologies

New developments in electronic technology have stimulated new ways of interpreting knowledge. The NMDC members have been relatively quick off their feet to embrace new technologies and develop programmes that improve access to their collections. By exploiting the benefits of online information and internet access, museums have not only vastly increased their reach but have also been able to find new ways of

interpreting and presenting their collections, often striking the appropriate fine balance between direct and virtual experiences.

The number of targeted educational packages has substantially increased during the last three years. This has stimulated greater creativity in content management and innovative design, with many electronic packages demonstrating imagination in engaging young people who face fierce competition from other attractions on the worldwide web. Several NMDC members have moved way beyond the initial data processing-type activities to interactivity, working closely with organisations with appropriate technical and creative skills, helping defray the substantial capital costs associated with ambitious programmes.

Examples of innovative practice include the National Maritime Museum's 'PortCities', an interactive online project designed for lifelong learners and funded by the New Opportunities Fund. It aims to create a national, multi-media, interdisciplinary database retracing the influence of Britain's maritime past, enabling local communities of the various partners involved to explore this heritage. 'Explore Tate Modern' is a new addition to Tate Online and allows users to experience a virtual interactive tour of Tate Modern in classrooms, libraries and sitting rooms around the world. Developed by BT's graphic design team in conjunction with Tate education staff, it provides users with an interactive floor plan of Tate Modern and enables them to wander round the themed displays. Although works in the displays regularly change, these can be quickly incorporated by drawing on the collections database. During the last year over two million people have visited the site.

For libraries and archives in the NMDC sector, technology has signalled a new era in terms of access to wider audiences. In Scotland, the National Library is leading the 'Resources for Learning' project, which will digitise and make available learning material from all of Scotland's libraries and archives. More than 100 organisations are working together in this project, funded by a New Opportunities Fund of a grant of £4 million. Other examples include the National Archives' 'Moving Here Project' which illustrates 200 years of migration history to England of four ethnic communities. Working in partnership with 30 heritage organisations at a local, regional and national level, it has gathered together over 150,000 digitised versions of original content to its website making them available 24 hours a day in a readily accessible context. The British Library's 'Co-operation and Partnership Programme' is also funding Metropolitan Archives to gather data on Black and Asian Londoners from parish registers and other sources.

From the responses to the questionnaire, the following examples have been identified which reflect innovation in research and development:

3.2.1 National Museums of Liverpool, Laser Cleaning Technology

The NML Conservation Centre has won a range of awards for its ground-breaking development work and applied research in Laser Cleaning. Lasers provide conservators with a versatile and precise tool which offers a rapid and safe form of cleaning for objects of even the most delicate nature. Although the technology was developed with museum collections in mind, the technique is being used in commercial projects and other cultural areas. NML staff undertake projects for other NMDC members, such as the V&A and British Museum. The technology is also being applied effectively on a larger scale on monuments and heritage sites, such as Stonehenge on a project led by English Heritage. Apart from the technical efficiency of the process, laser cleaning helps reduce costs in expensive building restoration and cleaning processes. NML is in discussion with various regional funding agencies to develop the technology for cleaning buildings in Liverpool and the North West in the

"Your help thus far has been invaluable. The fact of your presence in the City, your accessibility and the technical knowledge is of great assistance. We see your continued involvement as essential to our long-term success in the upkeep of our public art and the development of laser techniques as a most important arm in this work."

Letter from Peter O'Brien MRICS, Regeneration Land and Development Services, Liverpool Capital of Culture 2008 to the Conservation Department of NML

run up to Capital of Culture in 2008 and the Conservation Centre has been awarded £287,000 from the Public Sector Research Exploitation Fund to develop the method for wider public use. The Centre currently runs laser cleaning courses and undertakes approximately 25 contracts a year in addition to its work for NML.

3.2.2 National Gallery, Digital Imaging Technology

The Scientific Department of the National Gallery is engaged in an EU-funded collaborative project with museums, conservation institutes and technology manufacturers in Europe to develop digital imaging technology replacing the traditional photographic process for the recording and reproduction of works of art. The MARC (Methodology for Art Reproduction in Colour) project has led to the improvement in resolution levels and colour accuracy for image exchange and analysis. The project also completed the chain from painting to publication, allowing images to be printed on a conventional 4-colour press. Collaborative work is now being pursued with the CHRISATEL project aimed at producing digital images countering the effect of aged and glossy varnish. This will assist future conservation work and support the principle of minimum intervention.

3.2.3 Tate, Art in Transit

Tate has been involved in an international collaboration on the development of handling expertise and transport technology for works of art. The development of conservation research and technology, which substantially enhanced the ability to monitor conditions of art works when travelling, provided the context for a collaborative research initiative to investigate paintings' tolerance thresholds for variations in environmental conditions and the effects of vibration while travelling. The work culminated in a conference entitled 'Art in Transit' which consolidated international knowledge on the packing, handling, and shipping of works of art. Leading commercial art handling firms took part in the conference and the information was made available widely to shippers and agents. The conference acted as a catalyst for subsequent developments of environmentally friendly casing methods and more sophisticated security measures. The overall improvement in the security and safety standards in art handling and transport has been an important factor in holding back the rise in insurance premiums thereby supporting the ongoing viability of international lending.

3.3 The Environment

NMDC members have extended their social and cultural role by embracing the issues raised by the natural environment through a series of innovative projects and initiatives. Research activity in this area has increased as public concern about the state of our planet escalates. In particular, institutions associated with the natural sciences play an active role, alongside universities and research organisations, in developing applied research with the collections. The Natural History Museum's and Liverpool Museum's taxonomic work based on their comprehensive collections of data has forged links with other museum collections, leading to the creation of the English Natural History Collections Network and the National Biodiversity Network.

The increase in awareness and concern about the natural world and the environment has refocused attention on the research capacity of NMDC members. This has led to

an increased level of partnerships and consultancy work supporting the activities of environmental agencies and commercial companies working in the natural environment, with a particular emphasis on applied research on biodiversity.

Notable examples of environmental projects drawn from a wider range of case studies are the following projects from the National Maritime Museum:

3.3.1 National Maritime Museum, Planet Ocean and Climate for the World's Ocean

To promote public awareness of the science of the oceans and the importance of their conservation and sustainable development, the Museum in partnership with a range of key organisations, launched Planet Ocean in 2002. This is a major long-term initiative that enables the Museum to bring together for public display issues relating to the past, present and future of our oceans. The project's main aim is to provide integrated, inclusive and inspiring public interpretation and outreach resources which will facilitate debate as well as encourage a sense of ownership and participation in the issues. Working closely with key government, industry and non-governmental organisations enables the Museum to provide a dynamic approach and to reflect topical issues and developments, thereby providing a mechanism for informed and balanced debate about this global resource.

The National Maritime Museum's ground-breaking 'Climate for the World's Ocean' project also brings together institutional partners from Holland, Spain, Britain and Brazil. It involves the innovative use of original ships' logbooks held in the NMM collections to compile an overview of weather conditions in the 18th and 19th centuries. The project has completed a two-year period of data extraction and is in the process of collating the results for publication online and in journals. The results will contribute to our understanding of climate change today, by comparing this historical data set with 20th-century information.

RESEARCH, DEVELOPMENT AND CONSULTING



1 Sparking Reaction, Vote with your Feet, Science Museum exhibition, Sellafield Visitors Centre.
SCIENCE MUSEUM

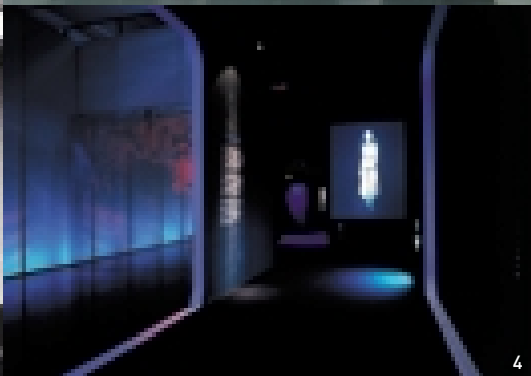
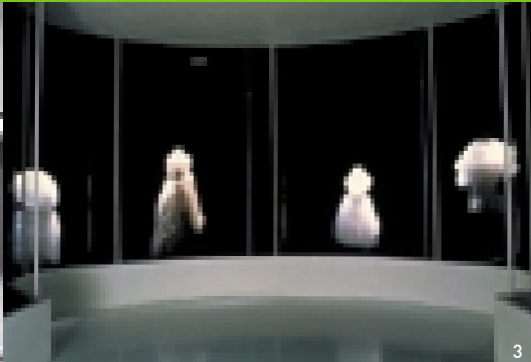
2 Moving Here: Roy the fishmonger at his shop in Soho Road. Vanley Burke Collection, 1970, Birmingham City Archive Ref: (BCA) MS2192/20/8.
BIRMINGHAM CITY ARCHIVE

3 Radical Fashion, Junga Watasabe.
V&A MUSEUM

4 Radical Fashion, Helmut Lang Changelings.
V&A MUSEUM

5 Radical Fashion, Jean Paul Gaultier.
V&A MUSEUM

6 Sparking Reaction, Kids controlling Chernobyl, Science Museum exhibition, Sellafield Visitors Centre.
SCIENCE MUSEUM



4. PLACES AND SPACES

The role of the museum as a public and civic institution has changed significantly over the last decade, acting as a neutral meeting ground for urban and rural communities across the UK. A new generation of cultural buildings that are more open, transparent and accessible, both to the visitor and to the surrounding communities, has emerged. The case studies include many examples of museums and galleries that have contributed positively to the urban experience of an area, providing zones of relaxation, warmth and protection close to popular commercial and cultural activities. Museums have become places to meet as well as places to experience culture. The power of art in regenerating large swathes of declining inner city sites in London, Manchester, Liverpool or Swansea is matched by the imaginative insertion of cultural uses into redundant buildings - warehouses, power stations, factories - contributing to a more sustainable approach to the built environment.




© TOM POLLOCK



© THE NATIONAL GALLERY, LONDON AND HAYES DAVIDSON



© NIGEL YOUNG



Pre-dinner drinks under the
Harrier jump-jet, Main
Exhibition Space, Imperial War
Museum North.

The National Gallery and
pedestrianised Trafalgar Square.

The Great Court,
British Museum.

PLACES AND SPACES



4.1 Patrons of Good Architecture

Museums and galleries in the UK have increasingly become patrons of innovative architecture, often enabled by the National Lottery, but their positive impact on the quality of life and the public realm has not been fully recognised. This is a significant issue for a sector whose member institutions own and occupy such a large property portfolio in the UK's towns and cities, including the nation's most outstanding exemplars of built and natural heritage. The case studies across the NMDC sector amply reflect the importance that cultural buildings play as custodians of the public realm, creating places and spaces that both extend and complement the civic functions associated with urban and communal life.

Free admission has undoubtedly assisted this process of assimilation, as well as attracting private sector match funding for capital projects with National Lottery and other sources of public funding. The high architectural quality of many of Britain's most recent buildings procured by the cultural sector surpasses many new buildings commissioned by the private sector. This is a significant reversal of roles – one that has been recognised by national and international design awards, popular and critical acclaim of buildings as diverse as the Imperial War Museum North, the Great Court at the British Museum, Tate Modern and the Royal Museum of Scotland to the more discreet Ondaatje Wing at the National Portrait Gallery in London.

In demonstrating vision as public clients and the ability to deliver building projects on budget and on time, the NMDC members have positioned themselves firmly as reliable and attractive partners for joint ventures with other public agencies and commercial developers.

4.2 Urban Regeneration and Connections

The contribution of cultural buildings commissioned by NMDC members to the urban regeneration agenda is equally significant. Apart from creating local jobs and allegiances, well-designed cultural buildings create a sense of civic identity and pride for local communities.

Many NMDC projects have been designed not only to connect to the city at ground level but also to exploit panoramic views of their urban environments. Rooftop bars, cafes and restaurants such as at the National Portrait Gallery, the Museum of Scotland, Tate Modern, or in the case of the Imperial War Museum North a viewing tower, offer this opportunity which is a further attraction to visitors and helps the public gain a sense of perspective of their environment.

Other examples include:

4.2.1 National Museums & Galleries of Wales, National Waterfront Museum

An example of successful partnering with significant regeneration potential is the National Waterfront Museum which will form the centrepiece of the redevelopment of Swansea's Maritime Quarter. Designed by an award-winning practice of architects, the new facility occupies a Grade II listed warehouse, the former home of the Swansea Maritime & Industrial Museum. Apart from striking new architectural interventions, the design includes public open spaces where people can meet and enjoy the surrounding environment. The £30 million project, scheduled to open in 2005, is being managed by the National Waterfront Museum Swansea, a company formed in partnership by the National Museums & Galleries of Wales and the City & County of Swansea.

4.2.2 National Galleries of Scotland, The Playfair Project

The Playfair Project in Edinburgh is an interesting case study of creative practice in use of space and public engagement. The project was developed by the National Gallery to accommodate world-class international exhibitions and repair the Royal Scottish Academy building. The museum also needed to upgrade its visitor facilities, with new educational, IT and catering. The project links the Royal Scottish Academy with the National Gallery, making a major public gesture at the heart of Princes Street Gardens. In this way a unified site has been created which connects the two institutions and links them with the public space of the Princes Street Gardens. Apart from adopting innovative construction management systems that allowed the complex project to be delivered efficiently, the Playfair Project is a strong example of effective partnerships between the museum and key stakeholders including the City Council, the Scottish Executive and heritage agencies.

4.2.3 British Museum, The Great Court

The significance of the British Museum's Great Court project transcends its exceptional architectural and engineering quality. What was once one of the greatest lost spaces of London, hidden from public view since 1857, has now been opened up to the city and to the sky with a two-acre glass roof, creating the largest covered square in Europe. The Great Court provides the museum with 40% more public space which visitors enjoy at leisure, and acts as a central orientation point for the museum's galleries. A key aspect of the project is the transformation of the north entrance at Montague Place which allows people to walk through the British Museum as part of a cultural promenade that extends from the British Library to Covent Garden. The design creatively responds to an imaginative brief that sought to integrate the museum more effectively into the fabric of the city and create a greater sense of connectivity with its surrounding environment. The effect is noticeable, with more people enjoying the museum's collections 'en route', and the Great Court becoming a major component of London's high quality public realm: safe, warm and well-lit.

The Great Court is one example amongst many from the NMDC sector that is emphasising the public nature of the museum's internal spaces, welcoming people into the building as a natural extension to the city. Significantly, there is a strong emphasis on a seamless connection to the street, which counteracts the conventional view of the museum as an elevated, and relatively inaccessible, place of cultural distinction.

4.3 Reclaiming Public Space

In line with government policy and the NMDC's own active commitment to the regions, there are many projects being developed at satellite sites. Investing in and planning for the future at a significant level is clearly revealed in the corporate development plans of the sector and reflects the confidence and enthusiasm with which it continues to anticipate its future. The sector's proactive approach to working in partnership with its neighbours also extends to collaborating with other associated stakeholders and interested parties in order to deliver buildings that serve a more public role. There is evidence to suggest that this proactive approach often exceeds the interests of expediency (particularly in terms of planning applications) to embody greater public service ideals of inclusion in order to create a sense of collective ownership and responsibility. This is particularly noticeable in the way in which local authorities, development agencies and regeneration bodies are often brought into partnership networks by NMDC members to create an open dialogue about proposals and planning procedures.

In London, the NMDC institutions are working with the Greater London Authority on various projects to address the issue of public space in a city that suffers from congestion. The Mayor of London's Cultural Strategy supports the initiative of creating 100 new public spaces across the capital following on from the successful redesign of Trafalgar Square in which the National Gallery and the National Portrait Gallery were actively involved as key stakeholders. A similar project is being developed for Exhibition Road in South Kensington, with close involvement of the Natural History Museum, the Science Museum and the V&A, alongside the boroughs and the GLA.

The move to enhance what could potentially become a 'grand avenue' has clearly been informed by the inspired new and proposed developments of the three institutions along Exhibition Road: Phase 1 and Phase 2 of the Darwin Centre at the Natural History Museum, the creation of The Wellcome Wing at the Science Museum and the proposed 'Spiral' at the V&A. The extraordinary potential and cultural significance the project holds is clearly reflected in the shortlist of world-class architects and designers that has been announced. The project is being organised by the Greater London Authority in partnership with the Royal Borough of Kensington and Chelsea.

4.3.1 Tate Modern

Tate Modern's role in regenerating a neglected and mainly derelict area of London, including a central section of the River Thames, is recognised. Tate Modern and Tate Britain have also played instrumental roles in the creation of the Millennium Bridge and the recent Millennium Pier at Millbank. These innovative structures have altered the public's perception of the river, from a forgotten backwater to a major urban resource. A river bus now links Tate Britain with Tate Modern, making use of the river by the public a viable and attractive option. Art works by Damien Hirst and lighting by Angela Bulloch have added to the cultural value of the project.

But the role of the museum does not end at its front door. The animation of public space through imaginative programming of events is a central component of Tate & Egg Live's initiatives. In 2003, a large audience gathered on both sides of the river to witness a spectacular one-minute firework performance by Cai Guo-Qiang that engaged with Tate Modern, the Millennium Bridge and the River Thames. The occasion, reported in local press and the national media, demonstrated the value and potential of public space in bringing large and diverse audiences together in creative ways.

4.3.2 Trafalgar Square

The 4th Plinth Project for Trafalgar Square, led by the Greater London Authority, is also being informed by the Director of the National Portrait Gallery who chairs the commissioning group and is also a member of the Arts Advisory Panel of Westminster City Council. The National Gallery is actively involved in the project and is hosting an exhibition of the models of proposals by the shortlisted artists. Both galleries have recognised the important contribution they can make in terms of recording the history of Trafalgar Square as a public space and in helping to foster current and future understanding. The National Portrait Gallery organised an exhibition of photographs, 'Circling the Square' which revealed the many ways people have visited and gathered in the square. It also ran photography workshops with young people in Trafalgar Square which resulted in an exhibition of their photographs at the Gallery and both the National Portrait Gallery and the National Gallery are collaborating closely in the development of projects relating to the Square and to the wider questions of memory and memorials. The National Gallery also organised a one-day conference on 'Square Politics', involving the wider community and adding value to this urban cultural project.

"We are grateful to the National Gallery and the National Portrait Gallery for their valuable input in raising the profile and importance of Trafalgar Square through exhibitions and conferences."

Professor Lola Young, Head of Culture, Greater London Authority

Conclusion

From the case studies presented there is compelling evidence of a sea-change in the readiness and capacity of the National Museums and Galleries to adopt a proactive approach to their role within society, frequently creating good models of practice for the wider cultural sector.

Drawing on the unique resource of their collections and curatorial expertise, the National Museums and Galleries demonstrate a high level of innovation in developing activities and quality projects which are delivering benefits to society well beyond those usually associated with the sector.

These include projects such as those detailed in the 'Changing Perspectives' and 'Research, Development and Consulting' sections, where partnerships with the business, creative and scientific communities lead to innovation, inspiration and technological development.

The delivery of the associated social benefits of these and the other initiatives set out in the case studies is clearly informing the changing profile of museums and galleries from inward-looking institutions to significant agents of change at both the individual and community level.

As the case studies in 'Making Links' reveal, the building of partnerships with outside agencies is a key component of the successful delivery of these new kinds of activities and outreach projects, ensuring that the interests and needs of specific target audiences are met and engaged with at a creative, meaningful and sustained level.

For many outside agencies working with the community, museums and galleries provide not only an inspiring context in which to encourage individual creativity, but also the means by which to excite and engage all ranges of audiences through the variety and imaginative use of their collections by both curatorial and educational staff.

Moreover, the notable number of educational and training projects involving members of the community who have never come into contact with the cultural sector before is clearly contributing to the Government's objective of creating new opportunities for the young and socially excluded.

From the case studies presented in 'Changing Perspectives', many members of these groups are directly benefiting from participating in society at an individual level through the museum helping to raise their level of self-esteem, social confidence, and personal aspiration.

Understanding the social capital the sector is generating is a complex task, but the range and number of case studies presented in this report provides a strong indication of the types of social participation, individual development and civic engagement that new activities are fostering.

Valuing this social capital is clearly an even more challenging task, but it is significant that the positive value and benefit to society is more clearly perceived from those outside rather than the sector itself, as illustrated by the responses from participants, partners and key stakeholders quoted in the report.

Whether understood as an aspiration or an indicator of success, 'creativity' is in itself a term that needs continuous reappraisal in order to capture the changing and innovative ways in which museums and galleries are impacting on society.



1 2

PLACES AND SPACES

1
Classrooms of the Future,
Maple Tree, Science Museum
NMSI

2
'Earth from the Air', outdoor exhibition of
photographs by Yann Arthus-Bertrand,
Natural History Museum, Summer 2003
© NATURAL HISTORY MUSEUM

3
Classrooms of the Future,
Burgoyne Middle, Science Museum.
NMSI



3

APPENDIX A: THE STUDY

Scope

Enterprise LSE Cities was commissioned by the NMDC in July 2003 to carry out a study amongst NMDC members to identify new modes of creative practice within the museums and galleries sector in the UK. The study focussed on organisations within the NMDC family that are generating projects and activities that demonstrate ingenuity and creativity in a range of activities that sit well outside the general perception of what museums and galleries do.

As commissioned, the study did not attempt to record the undoubted creative flair that exists within the UK curatorial and artistic endeavour (e.g. imaginative display of collections and temporary exhibitions), but sought to seek out and identify creativity in other areas of educational, social and economic activities that are particular to Britain's NMDC sector.

The study has been co-ordinated and monitored by the NMDC Creativity Group which has held regular meetings with the ELSE Cities Team throughout the research period (Appendix D).

Methodology

Following initial discussions between the key stakeholders, a questionnaire was developed which was sent out to all NMDC member organisations in July 2003. The questionnaire was designed to extract information regarding the ways in which member organisations are creatively engaging with new audiences and creating new opportunities in which their emerging role as key players in the social and physical landscape is effectively demonstrated.

From the answers submitted to the questionnaires it became evident to both the LSE Team and the NMDC Creativity Group, that there was a wealth of example of such practice throughout the sector. At the Creativity Group meeting in September 2003, key examples were selected that best illustrated the variety of approaches taken, and the variety of audiences engaged.

It was agreed that as many examples as possible would be examined in further detail in interviews with nine member institutions, selected in consultation with the NMDC Secretariat. The interviews were structured to gather information about the origin, process, outputs and legacy of the selected examples, and would become the case studies that form the basis of this report.

The museums and galleries selected were:

- British Museum
- National Galleries of Scotland
- National Maritime Museum
- National Museums of Liverpool
- National Museum of Science and Industry
- National Museums of Scotland
- Natural History Museum
- Tate
- V&A

The case study approach was selected to capture the range of practice undertaken across the sector as a whole within the short time constraints available. In addition, the methodology allowed the LSE research team to investigate forms of creative practice which do not fall within current quantitative evaluation standards used by the government and the cultural sector.

APPENDIX B: LIST OF PROJECTS AND INITIATIVES ACROSS THE NMDC SECTOR

The following list of projects and initiatives illustrate the responses from NMDC members to the questionnaire sent by the LSE in July 2003. They have been listed under the four main categories that form the structure of this report.

1. Making Links

● British Museum

- SMart Workshops. SMart is a London-based charity working with homeless and socially marginalized people, encouraging them to find new confidence by creating art. Workshops were run in collaboration with the Museum to introduce participants to new artistic techniques.
- Founder member of The Bloomsbury Partnership which aims to improve the local area. The Museum also works as a key partner in the delivery of Camden's Cultural Strategy.
- The Portable Antiquities Scheme for England and Wales provides a national network of locally-based finds liaison officers. The scheme ensures that archaeological discoveries made by the public are properly recorded to national standards and to raise levels of awareness about the value of such finds. In 2003 the Museum will host the exhibition 'Treasure: Finding our Past' which will display major public finds of treasure.

● Museum of London

- 'The Dig' was a project which reconstructed an archaeological excavation aimed at families and Key Stage 2 school groups held at the Museum in 2001. It was supported by a hands-on display introducing archaeology and archaeology-inspired story-telling for under 5s. The Museum continues to run the activity for family and community days at the London Archaeological Archive and Research Centre in Hackney.
- 'Linking Lives' is a programme of community initiatives aimed at broadening the cultural experiences and opportunities available to young people and community groups at risk of social exclusion. Projects have included a reconstructed dig in partnerships with Gingerbread, a support organisation for lone parents; a family activity day for adopted children and their parents; and a creative writing and story-telling project based in prison. The Heritage Lottery Fund is supporting a two-year Community Liaison Officer Post.
- 'Capital Concerns' is a programme of exhibitions aimed at addressing topical and contemporary issues such as London government, transport issues, the decriminalisation of drugs, tower block housing, the contribution of the gay community to London, amongst others. The 'debate exhibitions' linked with other events in the capital such as London Fashion Week.

● National Archives

- Working in partnership with the Tower of London, The Tower of London Schools Week was developed to give children in local schools an opportunity to take part in a series of workshops. Many of the children live in close proximity to the Tower, but due to social and economic reasons may otherwise have not visited the Tower.
- As part of the celebrations for the Queen's Golden Jubilee, the National Archives worked in collaboration with the Cross River Partnership and the London String of Pearls to involve children from secondary schools in Westminster, Camberwell and Southwark in various projects including the design of a new Royal Seal.
- 'Spanning the Years' was a project which brought First World War veterans aged 101 to 110 together with young children to pass on their memories for the last time to this generation. A live video link to a school in Merseyside was broadcast and attracted national press and media coverage.

- **National Army Museum**

- Working in partnership with the String of Pearls (a network that brings together public venues along the River Thames) and the Royal British Legion to organise a Remembrance Project as part of the Queen's Golden Jubilee celebrations. Outcomes have included stronger links between the Museum and local schools and Chelsea Pensioners and an exhibition of children's art work.
- 'Medicine and War' – education provision for both schools and medical students about medicine in war. Lectures to forensic anthropology students at Bournemouth University; an academic partnership is under consideration.

- **National Gallery**

- 'Talking Points' – young people's consultation panel meets twice a year to report to senior management to enable the most vulnerable and excluded to actively influence policies and services of the gallery that affect them.
- 'Line of Vision' comprises partnerships between social services in four London boroughs, National Gallery Education Staff, contemporary artists mentors, a state registered art therapist and the London Special Education Needs Regional Partnership. Programme culminates in public exhibition and published catalogue.
- Young Women's Group. A collaboration between the National Gallery and the Young Women's Support Group run by the Department of Health, Teenage Pregnancy Reintegration Unit in Waltham Forest. Aimed at young women (13-19 years) and their babies (newborn to 2), a tailored programme of practical workshops fosters the women's intrapersonal development, self-esteem and wider expectations of life.
- 'The Artist's Studio' enables 13 and 14 year old pupils from areas of great social and physical deprivation to work closely with artist mentors. Many of the participants have refugee status at school and suffer a sense of isolation and wider exclusion.
- London Parents Groups. Newly established collaborative project with the City Literary Unit and Parents Advice Centre in Tower Hamlets to encourage Bangladeshi women to visit the Gallery with the aim of returning independently with their families.
- 'Take Art' is a programme involving hospital schools in the London area and 'Art Travels' involves hospital schools and special units in Newcastle and Bristol.

- **National Museums Liverpool**

- The Liverpool Museum is currently involved with Kew, the Foreign and Commonwealth Office and the University of Kuwait in efforts to facilitate the safeguarding and return of the Kuwait National Herbarium which was expropriated by Iraq during the invasion of Kuwait in 1990.

- **National Museums and Galleries of Northern Ireland**

- Museum of Emigration - establishment of scholarship panel in United States to evaluate current scholarship regarding pre-famine emigration from Ireland to US.
- 'Conflict' exhibition held at 'The People's Story' gallery which raised the level of debate about the history of conflict.

- **National Museums and Galleries of Wales**

- NMGW is the regional host for the 'Portable Antiquities Scheme' which is a voluntary scheme to record archaeological objects found by the public and to broaden awareness of the past. In collaboration with the British Museum, NMGW will also host the forthcoming major exhibition 'Buried Treasure: Finding our Past' which will feature some of the country's most important British treasures.

- **National Museum of Science and Industry**

- To provide advice and guidance on broadening the Museum's audience, a panel of people from the Afro-Caribbean and Gujarati communities was established and has been helping to develop content for the redevelopment of the Space Gallery.
- The community outreach team has developed a partnership with South Bank University's Language and Literacy Unit to provide museum programmes for Turkish and Bangladeshi families in Islington and Southwark. A pilot project has also been developed to work with teenagers from the Golborne Youth Center in North Kensington to produce internet radio programmes.
- 'Making the Modern World Online' is an interactive online exploration of science and technology and its impact on our daily lives from 1750 to the present, based on the Museum's exhibition 'Making the Modern World'. The project fulfils both cultural and educational remits and will deploy the latest in digital media technology in its production and distribution.
- 'Ingenious' is a website project funded by £1.2m from the New Opportunities Fund and involves the digitisation of 30,000 images, library and object records across NMSI. They are accessible to the public within a context of 50 narratives that make connections between people, innovations and ideas that have changed our lives, from the Industrial Revolution to the present day.

- **National Portrait Gallery**

- 'Local Heroes' a project in partnership with the String of Pearls and five London schools and community groups to record their local heroes. Resulting photographs and testimony displayed in a gallery exhibition.

- **Royal Air Force Museum**

- 'Primary Numbers'. A project organised by Barnet Education Business Partnership to teach the relevance of mathematics in the way businesses operate and targeted at children in the top two years of primary school, especially those struggling with numeracy. Also organised Dance-Drama and Poetry workshops with Partnership for Key Stage 3 & 4.
- After-school meetings of a local school's Science Club hosted at the museum making its facilities available in a deprived area.

- **Sir John Soane's Museum**

- Works in collaboration with the Open College of Arts in Barnsley, a community of artists, writers and designers, providing inexpensive arts-based courses to a predominantly female audience of over 50 wishing to revive old skills or acquire new ones.
- 'Curious Collections' was a course run for people receiving any kind of government benefit. The Museum is currently raising funds to run more courses of this kind.
- The Museum has recently completed a project to include a database of all the Asian Community Centres and Charities in Camden and adjacent boroughs and the centres now receive regular mailings.

- V&A, Museum of Childhood

- Since February 2002 when the Museum began a new community strategy many new programmes have been established with the voluntary sector and local authority partners. The projects include the St. Peter's Bengali Association Puppet Project which was a six-week visual arts and literacy project in which 20 children from a local school made papier-mâché and shadow puppets inspired by the Collection. The culmination was a dual language performance and exhibition of the puppets made and the children also performed the show again at the V&A as part of the Bollywood programme.

2. Changing Perspectives

- Imperial War Museum

- The Museum's sound archive specifically organises oral history projects to include particular social and ethnic groups, for example Holocaust victims, gay military personnel, Commonwealth people.
- Audio guides for students and adults with visual impairments was organised to accompany the Holocaust exhibition with the addition of specially created facsimile tactile objects.
- Westminster Community Reminiscence and Archive Group is organised by the Museum and attends a series of sessions at the Cabinet War Rooms where they have access to computers and equipment they may never have encountered.

- Museum of London

- 'London Inside Out' is a free outreach service for special and hospital schools in London and for primary schools in areas where it is difficult for schools to raise the contributions from parents for the children to visit the museum. It offers National Curriculum-linked sessions with object-handling, interactive drama performances and story-telling.

- National Archives

- 'Black Presence: Sources for Black and Asian History in the UK, 1550-1850' is an online exhibition exploring the history of Black people in Britain.

- National Army Museum

- 'Not Just White Wars' – educational presentations emphasising the contribution of non-white soldiers to the British Army.

- National Maritime Museum

- The Museum's acquisition of the Michael Graham-Stewart slavery collection has prompted a joint research initiative with partner institutions in Liverpool and Bristol to engage young people and communities in developing programmes that use the history of slavery to explore cultural shared history.
- Study days for deaf and visually impaired audiences were arranged in partnership with the Old Royal Naval College to accompany the Elizabeth exhibition.
- An after school project in partnership with a Black community support group and Merseyside Maritime Museum explored issues of empire in a debate between young people via video conference on the occasion of the Anti-Slavery Remembrance Day.
- To mark World Mental Health Day a dance project was organised for women with mental health difficulties in partnership with Greenwich Social Services.

- A Family Learning Project has been established in partnership with Greenwich Community College to facilitate parents and children learning together with an emphasis on literacy and numeracy skills. The Museum and the College are also looking into the potential of using the collection with refugee families to develop English as a Foreign Language skills.
- **National Portrait Gallery**
 - In 2000 the NPG commissioned the Bressey Report to consider the place of Black and Asian sitters within the Primary and Reference Collection and suggested ways to raise greater public awareness. The gallery now has a year-round commitment to diverse representation of sitters including 'Diversity' in the IT search facilities for digitised images.
 - Full programme of tours for people with disabilities and recently awarded 'Tourism for All' award by the London Tourism Board for its access provision.
- **Royal Air Force Museum**
 - 'We Were There'. A temporary exhibition loaned by the Ministry of Defence emphasising the role of ethnic minorities in the armed services of Great Britain.

3. Research, Development and Consulting

- **Imperial War Museum**
 - The Museum is part of a consortium that works alongside the Forensic Science Service on occasions such as firearm amnesties and 'buy-ins' analysing certain categories of small firearms as part of the FSS's on-going study of the origins of illegally held firearms. Also contributes to the House of Commons Northern Ireland Affairs Committee on licensing of museum firearms collections.
 - The Museum's Film and Video Archive supplies materials for approximately 400 television productions annually.
- **National Archives**
 - UK National Digital Archive of Datasets is aimed at conserving and providing access to many computer datasets from Central Government Departments and agencies deemed worthy of preservation by the National Archives. Amongst the top ten most used datasets is the British Crime Survey which carries one of the key indicators used by the Home Office to measure crime rates and attitudes.
- **National Army Museum**
 - Museum's archives are extensively used by the media as a resource for film and television to provide historical information and to advise on accuracy. Working in collaboration with The History Channel on the Crimean War.
- **National Museums of Liverpool**
 - NML staff contributed to the House of Lords Select Committee reports on Systematic Biology Research (both the Dainton Report and the Walmsley Report). These reports have informed the debate over the uses of preserved plant and animal material for taxonomic research, with implications for policies on environmental conservation, human health and the conservation of genetic resources. They have also contributed information and advice to the Retained Organs Commission.
 - The NML's Entomology Biodiversity Advisory Service informs species conservation and general site management for a wide set of national and regional government

conservation organisations, local authority planning departments, international and regional environmental companies and environmental health departments monitoring pest control.

4. Places and Spaces

● Imperial War Museum

- The Museum leads the UK National Inventory of War Memorials which aims to generate community interest in local war memorials to stimulate concern for their preservation and to generate pride in the people they commemorate. The Inventory is at the heart of a national network of local volunteers who collect the information to be held on a national database.

● National Museums of Liverpool

- With the extensive works to the Walker Art Gallery and the Liverpool Museum, the focus has shifted from the Queen Square area of Liverpool which was regenerated by the creation of the Conservation Centre, to the St George's Cultural Quarter of the City. Without major investment in the Gallery and Liverpool Museum there would have been serious risk of the deterioration of one of the finest historic townscapes in Liverpool which is now once again becoming a centre for student life, city centre living and leisure.

● Natural History Museum

- Walter Rothschild Zoological Museum at Tring in Hertfordshire, due to its location and history forms a distinctive part of the local community, hosting many civic events throughout the year.
- The photographic exhibition 'Earth from the Air' held in the front gardens of the Natural History Museum was open till 8pm at night attracting large audiences and animating this key space in Exhibition Road.

● National Maritime Museum

- The Museum is working in partnership with the Science Museum, the Imperial War Museum and The Historic Dockyard at Chatham to bring together an important collection of historic ship models in a new facility. Chatham Dockyard is located within the Thames Gateway regeneration area and this proposal has the potential to contribute to wider regeneration aims.

● Royal Air Force Museum

- The grounds of the museum are a key public space for the London Borough of Barnet and community events such as the Barnet Community Care Fair take place in the grounds.

● Sir John Soane's Museum

- The Soane Monuments Trust based at the Museum restored the Soane Tomb at St Pancras Gardens in London in 2000 and is currently working with Reading Council to affect the restoration of the Soane designed Simeon Monument in the heart of the city. The Secretary of the Trust is a Trustee of the SAVE Britain's Heritage and a Trustee of the Spitalfields Trust and the Mausolea and Monuments Trust.
- The Museum works closely with Camden Council and the Holborn Business Partnership, working to maintain and enhance Lincoln's Inn Fields and other public spaces. The Museum was a leading voice in the campaign to tidy up and restore the fields.

APPENDIX C: LIST OF AWARDS

Examples of some of the awards won in recent years

| NMDC Member | Year | Award |
|---|------|--|
| V&A | 2003 | European Museum of the Year for the British Galleries |
| Imperial War Museum | 2003 | European Museum of the Year Award for The Holocaust Exhibition (Special Commendation) |
| National Museum of Photography, Film & Television | 2003 | Finalist, Visitor Attraction of the Year |
| Imperial War Museum | 2003 | Good Britain Guide's to National Museum of the Year |
| Natural History Museum | 2003 | Large Visitor Attraction of the Year, Visit London Tourism Awards |
| Science Museum | 2003 | Award from the Institute of Public Relations (IPR) for the promotion and communication of Grossology Consumer Relationships across arts, sports, leisure and tourism |
| Museum of London | 2003 | National Archaeology Awards - High Street Londinium highly commended for public presentation |
| National Railway Museum | 2003 | Short-listed for York Evening Press Tourism and Leisure Business of the Year Award (results announced 20 Nov) |
| National Museums and Galleries of Wales | 2003 | Swansea Lord Mayor's Community Regeneration Award for Outstanding Youth Contribution for The Wheel of Culture Project |
| Imperial War Museum | 2003 | Good Britain Guide's London Family Attraction of the Year |
| V&A | 2003 | The Wellington Museum at Apsley House was Visitor Attraction (under 100,000 visitors) awarded by Visit London |
| Museum of London | 2003 | Georgian Society - Best Conversion of a Georgian Building for Museum in Docklands |
| Ulster American Folk Park, MAGNI | 2003 | Winner Northern Ireland Event/Marketing Initiative for its Appalachian and Bluegrass Festival (Northern Ireland Travel and Tourism Awards) |
| British Museum | 2002 | Civic Trust Award - Great Court |
| Big Pit National Mining Museum of Wales | 2002 | Good Britain guide - British Guided Tour |
| Big Pit National Mining Museum of Wales | 2002 | Good Britain guide - Wales Family Attraction |
| British Museum | 2002 | Institute for Energy accreditation for Achievements in Energy Efficiency |
| British Museum | 2002 | National Heritage Museum of the Year 2002 |
| Tate | 2002 | Tate's multimedia Tour project Technical innovation BAFTA Interactive Entertainment Awards |
| Tate | 2002 | i-map web-based resource for visually impaired people Award for accessibility BAFTA Interactive Entertainment Awards |
| Big Pit National Mining Museum of Wales | 2002 | Wales Tourist Board - Tourism Training Star (and plaque) |
| Museum of Welsh Life | 2002 | Wales Tourist Board's award for the Best Visitor Experience for Biggest wow-factor |

| NMDC Member | Year | Award |
|---|------|---|
| Museum of Welsh Life | 2001 | Britannia National Homebuilder Design - Best House for the Future |
| Fleet Air Arm Museum | 2001 | Business Link Award for the museum's links with schools |
| National Railway Museum | 2001 | European Museum of the Year |
| National Museum of Photography, Film & Television | 2001 | European Museum of the Year – Special Commendation |
| National Museum of Photography, Film & Television | 2001 | Finalist, Visitor Attraction of the Year |
| Tate | 2001 | Tate Modern Tourism For All award London Tourism awards |
| British Library | 2001 | Winner of the Besterman/McColvin Medal for an Outstanding Work of Reference: The Encyclopaedia of Ephemera by Maurice Rickards, edited by Michael Twyman Published in 2000 by the British Library |
| Natural History Museum | 2000 | Family Attraction of the Year, Good Britain Guide |
| National Museums of Scotland | 2000 | Institute of Charity Fundraising Managers Award |
| National Maritime Museum | 2000 | London Tourism Awards – Tourism For All for physical access, provision of facilities for those with sensory impairments, innovative programmes |
| Museum of London | 2000 | London Tourism awards. Highly commended. Visitor attraction of the year, over 100,000 visitors |
| National Museum of Photography, Film & Television | 2000 | The Which? Guide to Tourist Attractions, Winner – Best Attraction |
| Big Pit National Mining Museum of Wales | 2000 | Wales Tourist Board (WTB) - Star Attraction |
| Big Pit National Mining Museum of Wales | 2000 | Which Magazine - One of top ten themed attractions in Britain |
| National Museum of Photography, Film & Television | 2000 | Winner, Visitor Attraction of the Year |
| Museum of London | 1999 | London Tourism Awards - Winner, Large Attraction of the Year |
| National Maritime Museum | 1999 | RNIB See It Write It Award |
| National Maritime Museum | 1999 | Sign Design Society Grand Prix Award for Neptune Court Project |
| Ulster American Folk Park, MAGNI | 1999 | Winner Gulbenkian Museum of the Year Award for Best Larger Museum in Ireland category |
| National Museums Liverpool | 1998 | Conservation Centre: European Museum of the Year Award and IIC Keck Award |
| National Museums Liverpool | 1996 | Museum of Liverpool Life: Special commendation in the European Museum of the Year Award |
| National Museums of Scotland | | RIBA Award for Architecture (Benson & Forsyth) |

APPENDIX D: INDIVIDUALS CONSULTED

Alex Beard, Deputy Director, Tate
 Dr Andrew Burnett, Deputy Director, British Museum
 Janet Carding, Head of Planning and Development Unit, NMSI
 Michael Cass, Managing Director, V&A Enterprises, V&A
 Sir Neil Chalmers, Director, Natural History Museum
 Michael Clarke, Director, National Gallery, Scotland
 Dr John Curtis, Keeper of the Ancient Near East, British Museum
 Dr John Edmondson, Head of Sciences, National Museums Liverpool
 Dr David Fleming, Director, National Museums Liverpool
 Mary Fridlington, Natural History Museum
 Clive Gordon, Head of Masterplanning and Sustainable Development, NMSI
 Catherine Halcrow, NMSI
 Michael Harvey, Programme Manager, Darwin Centre, Natural History Museum
 Donald Hyslop, Community Initiatives Co-ordinator, Tate Modern
 Toby Jackson, Head of Education, Tate Modern
 Amy de Joia, Director of Development and Communications, National Museums Liverpool
 Sylvia Lahav, Senior Education Officer, National Gallery
 John Larson, Head of Sculpture Conservation, National Museums Liverpool
 Dr Margarete Lincoln, Director of Research and Collection, National Maritime Museum
 Heather Mayfield, Deputy Head of NMSI
 Christine McLean, Access and Outreach Manager, National Museums of Scotland
 Dr Janet Owen, Head of Curatorial Group, National Maritime Museum
 Jonathan Potts, Project Manager – Planet Ocean, National Maritime Museum
 Sue Prichard, Curator of Contemporary Textiles, V&A
 Scott Robertson, Project Director, Playfair Project, National Galleries of Scotland
 Kate Rodenhurst, Outreach Co-ordinator, National Museums Liverpool
 Carol Rogers, Head of Learning Division, National Museums Liverpool
 Liz Smith, Head of Education and Interpretation, National Maritime Museum
 Peter Trevitt, Head of Creative Services, National Museum of Science and Industry
 Damien Whitmore, Director of Public Affairs, V&A
 Andy Widdowson, Head of Visitor Services, National Museum of Photography, Film & Television
 Claire Wilcox, Senior Curator of Modern Fashion, V&A

NMDC CREATIVITY GROUP

Dr Lindsay Sharp, Director, National Museums of Science and Industry (Chair)
 Alex Beard, Deputy Director, Tate
 Roy Clare, Director, National Maritime Museum
 Jill Finney, Director of Strategic Marketing and Communications, British Library
 Elizabeth Hallam Smith, Director of Public Services, National Archives
 Damien Whitmore, Director of Communications, V&A
 Sean Bullick, Secretary, NMDC
 Emily Adams, Research & Communication Manager, NMDC



ENTERPRISE LSE CITIES PROJECT TEAM

Ricky Burdett
 Niall Hobhouse
 Victoria Walsh
 Bettina von Hase
 Emily Cruz

Enterprise LSE Cities Ltd (Cities) provides planning and urban design services and carries out urban research for the public, private and voluntary sectors. Cities' mission is to combine urban design, planning, and urban research with the social sciences - particularly sociology and economics - to improve the design of the built environment and hence the quality of life in cities. Cities is a wholly owned subsidiary of Enterprise LSE, the commercial subsidiary of the London School of Economics and Political Science.

MEMBERS OF THE NATIONAL MUSEUM DIRECTORS' CONFERENCE

| | |
|---|------------------------------|
| British Library | National Museums of Scotland |
| British Museum | National Portrait Gallery |
| Fleet Air Arm Museum | Natural History Museum |
| Imperial War Museum | The National Archives |
| Museum of London | Royal Air Force Museum |
| Museums and Galleries of Northern Ireland | Royal Armouries |
| National Army Museum | Royal Marines Museum |
| National Galleries of Scotland | Royal Naval Museum |
| National Gallery | Royal Navy Submarine Museum |
| National Library of Scotland | Science Museum |
| National Library of Wales | Sir John Soane's Museum |
| National Maritime Museum | Tate |
| National Museums and Galleries of Wales | Victoria & Albert Museum |
| National Museums Liverpool | Wallace Collection |

The National Museum Directors' Conference represents the leaders of the UK's national collections. It was founded in 1929, in anticipation of a Royal Commission recommendation that the national collections should 'coordinate their work and discuss matters of mutual concern'. Today the NMDC provides its membership with a valuable forum for discussion and debate and an opportunity to share information and work collaboratively. More information about NMDC can be found on our website at www.nationalmuseums.org.uk

CREATIVE ENGAGEMENT

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National Museum Directors' Conference
Imperial War Museum
Lambeth Road
London
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