MANUAL FOR CHILDREN IN AFRICAN MUSEUMS

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Group for Children in African Museums (GCAM)
Commonwealth Association of Museums
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Dedicated to the memory of Constantine Leventis
Of the Leventis Foundation
And Emmanuel Nnakenyi Arinze
CAM President

Without their inspiration and support this Manual would not have been possible.
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From our hosts for these workshops

National Museums of Malawi, especially Malawi Museum in Chichiri, Blantyre and the National Bank of Malawi, 2005
Chief Albert Luthuli Museum, Stanger, South Africa, 2009
All staff members who made their visitors feel welcome and the visits memorable

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Above all, the participants created a warm atmosphere of collegiality, honesty, fun and open dialogue while at the same time contributing greatly to this document.

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I. INTRODUCTION

When delegates assembled in Nairobi Kenya in 1997, to examine the need for museums in Africa to reach out to children and include them in an active way in the museum’s programs and exhibitions, it was the beginning of a new relationship between the museum and its community. The resulting Nairobi Declaration on Children in African Museums became the foundation for growth and development of children friendly museums throughout the continent and established the Group for Children in African Museums (GCAM) to support this development and collaborate with regional and national museum associations in bringing it to fruition.

It has been over a decade since the first GCAM meeting took place, and the roots of its ideas and plans of action have taken hold in African museums, creating positive changes and a welcoming place for children to explore their past and recognize the importance of their cultural heritage in today’s society. The Nairobi Declaration continues to be the guiding inspiration for those who want to transform their museums into places that value the educational and cultural development of African children.

This CAM/GCAM Manual for Children in African Museums illustrates some of the work that has been done to include children in African museums and reflects the growth of knowledge and practice that has occurred over the last decade through the dedicated work of people committed to making museums more responsive to children’s needs. Many of the case studies contained in this manual were presented at the subsequent CAM/GCAM workshops that were organized to share experiences and promote action across the continent. The manual builds on ideas from all four GCAM workshops.

The manual explains how to find out about the community that you live in and about the needs of children within that community so that the museum can play an active role in dealing with the issues that affect everyone. It outlines a methodology for conducting community research including a case study of how to conduct consultations with children. The importance of the museum’s mission and policies in establishing a children friendly environment is explained in the section of the manual that deals with how to develop an education policy that includes children’s needs.

The manual presents practical approaches to program and exhibition development and implementation that are illustrated with information and case studies. Step by step methods will guide you through the process of developing programs, activities and exhibits that are inviting and interesting to children. The financial aspects and importance of identifying and securing resources to undertake your work is also addressed in the manual.

Those who have already taken action encourage you to consider and apply the contents of this manual to your vision for your museum so that it can become a place that welcomes children and serves its community through their development and growth.
II. PRINCIPLES

NAIROBI DECLARATION
ON CHILDREN IN AFRICAN MUSEUMS

We, the Participants, gathered in Nairobi at the National Museums of Kenya, on the occasion of the Workshop on *Children in African Museums: The Undiscovered Audience*, organized by the Commonwealth Association of Museums (CAM) with the financial assistance of The Commonwealth Foundation, The A.G. Leventis Foundation, the Rockefeller Foundation and others noted below,

In order to launch a programme on the educational and cultural development of African children by addressing the needs of Children in African museums and to establish a Group for Children in African Museums (GCAM), make the following recommendations:

1. PRINCIPLES:

   a. Museums should be Children-Friendly

   b. There should be free entry to Museums, Monuments and Sites for children at all levels

   c. Children should be involved in the planning and organization of children's programmes

   d. Family and community groups at all relevant levels should participate in museum children's programmes

   e. All museum staff, Directors included, should be involved and committed to children's programmes

   f. Mission statements should be developed for museum Education Departments, museums as institutions and professional organizations that include an emphasis on the needs of children

   g. Children should be given a voice in the museum.

2. ORGANIZATION:

   a. An organization known as the Group for Children in African Museums (GCAM) will be established to initiate, link, support and monitor children's programmes in African Museums

   b. To enable GCAM to function effectively, CAM will support the establishment of National and Regional Museum Associations in Africa

   c. Planning of museum education and children's programmes should be closely linked to the interests and needs of children, and to national calendars of events and school curricula.
d. All museums should set aside specific budgets for children's programmes and projects in their educational programme budgets

3. PROJECTS:
   a. The establishment of children's museums in each country will be encouraged.
   
b. Children's activities will be encouraged through the establishment of children's corners, libraries and museum clubs.
   
c. Museums must reach out to children through providing Mobile museums, kits, packages and promoting them by information through the media.
   
d. Training and exchange for both museum and education officers and other partners in children's programmes will be encouraged and implemented.
   
e. GCAM will encourage the exchange of children's programmes among African museums.
   
f. Children's programmes should emphasize both contemporary issues and traditional living cultures in positive and interactive ways.
   
g. Networks will be established between museums, schools and communities for the benefit of the child.

In pursuit of this Vision and these objectives, we call on all Commonwealth African countries, other nations and international organizations and agencies to join CAM in the implementation of the Group for Children in African Museums (GCAM) and;

We therefore invite the Secretary General of the Commonwealth, the Director General of UNESCO and other international humanitarian and development organizations to assist and work with the Commonwealth Association of Museums in the realization of GCAM, its objectives and its programmes.

Declared and adopted unanimously on November 15, 1997 in Nairobi, Kenya.

Signed on behalf of the participants by:
Emmanuel N. Arinze, President, Nigeria
Lois Irvine, Secretary General, Canada
GCAM VISION

GCAM is about Children in Museums in Africa.
It is for Children, by Children working with Adults.
GCAM is about making our Museums Children-Friendly.
It is about bringing some noise into African Museums.
GCAM is letting children speak to us in the museums.
It is giving Children a voice in the museum
GCAM is about treating children as a special museum audience
It is about allowing children to be children in museums.
GCAM is about giving children free entry into African museums.

Nairobi, September 2001
Children in African Museums: The Undiscovered Audience
President’s Keynote Address, Monday, Nov. 10, 1997

DO WE HEAR THE VOICES OF CHILDREN IN OUR MUSEUMS?

Introduction

Looking back into the history of museums, a keen museum observer would have the impression that the founding fathers of the museum as an institution did not seem to consider children as a vital audience. Both in concept and content, the museum was elitist and exclusive. For example, the early museum in the university at Alexandria in Egypt around the 3rd century B.C. was concerned with subjects like mathematics, zoology, music, and astronomy among others. Certainly, these subjects could not have been said to be targeting the interests of children.

Unfortunately, African museums established during the colonial era also did not consider either the needs or interests of children. Even in recent cases, children were deliberately discouraged from coming to the museum because of what most "curators" called their nuisance effect. To further compound the problem for children, big labels were displayed everywhere saying "don't touch" and "no noise please". Further, notices were displayed saying that children visiting the museums must be accompanied by adults.

Today, what is the situation? Can we say that we have radically changed our attitude toward
children in our museums?

**The Present Situation:**

One common feature you will find in most African museums today is the organization of educational programmes for schools and children. On its face value, it would appear good and encouraging as most of these programmes are said to be dedicated to children.

By way of example, the programmes include activities such as organized visits, drama, dance, school visits, talks, film shows, excursions, and art clubs among many others. These in themselves are good activities, however, their conception and implementation seem flawed for the reason that, in almost all cases, the children who are the main beneficiaries of the activities are not involved in the conception and planning stages. The museum curator or education officer is the master planner who knows what is best for the children while the children are expected to "enjoy" the programmes and behave properly while in the museum.

This trend has not changed that much over time as we have continued to perpetuate the same stereotypes of activities, even when the beneficiaries (children) do not enjoy them or find them very boring and monotonous. But because the children have no voice in the museum, they cannot do anything to change the situation.

**The Problem:**

- With our children becoming more inquisitive and restless, what new problems and challenges are they posing to us as museum professionals?

- How are we responding to these challenges?

This workshop has to address the question of how to meet the needs of children in our museums today. It should find an answer to the main question:

> Do we hear the voices of our children in our museums?

This is the problem that we have to address seriously and offer concrete suggestions on how to respond to it. Further to this, here are a few more pertinent questions:

- Do we ever find out from children why they want to visit museums?

- Do we take into consideration the needs and interests of children when planning for them?

- Do we ask children to identify their areas of interest and things they would like to see or do in the museum?
- Do we give children a chance to talk to us and tell us what they think about what we are doing?

- Do we give children a voice in the museum?

- Do we allow children to experience the museum in their own way?

- Do we allow some noise into our museums to bring in that vital human touch which is essential for our type of work?

- Do we sufficiently excite our children to make them want to come close to the museum?

- Do we make our museum floor warm enough for the bare feet of the African child to walk on happily and confidently and with a smile?

For us in Africa, these questions are fundamental because we cannot continue to behave as if our children are not there, nor can we continue to run our museums based on ancient ways. Children are a factor in our museums today and we should accord them respect in their own right.

The Plea:

I plead for our children to be given a voice in African museums. Children bring in warmth to enliven our activities; they bring in noise to ensure that the museums are for the living and their angelic innocence enables us to think and see clearly when we interact with them.

Convinced of the real need to give our children a voice in our museums, I propose the following plan of action:

1. **The establishment of a Group for Children in African Museums (GCAM).**
   The group will be established in all museums that will participate in its activities. This means that in every country, there will be a national co-ordinator of GCAM while an international co-ordinating mechanism will be put in place by CAM Secretariat that will co-ordinate its activities and circulate necessary information to all the participating countries and museums through the National Co-ordinator.

   GCAM will have as its main objectives, the interests of children in African museums. This means that it will initiate, encourage, research and monitor various activities and programmes associated with children in the museum. It will function with the full and active collaboration of the museums in each country. It will interact and collaborate with children at all levels and encourage full participation of children in museum-related programmes. It
will document, for wider circulation, the various activities of children in the museum. It will create children's working groups and children’s museum committees.

2. **The writing of a Handbook for Children in African museums.** A committee should be set up to work out the details for this project.

3. **The production of posters by children which will be reflective of their cultural heritage, environment and society.** Such posters will travel through Africa and other Commonwealth regions.

4. **Adoption of a Declaration at the end of this workshop to be known as "The Nairobi Declaration on Children in African Museums".** This Declaration should embody our vision for African children on matters related to their cultural heritage, environment and history; it should also include the rights of children to the museum and all historic and cultural sites and it should encourage our museums to become children-friendly by making them a centre-point in their programs and activities.

I also hope that the Declaration will articulate a vision for Children in African Museums for the 21st century.

**Conclusion:**
If the children of today grow up to reject the museum, then we will have no adult visitors tomorrow.

I hope that at the end of this workshop, we would be able to answer the question: Do we hear the voices of our children in our museums?

We cannot remain deaf to these voices. We have to hear them, listen to them and respond to them.

This is what the children of Africa expect from us in the museum.

We cannot fail them for as "our greatest asset, our children are the rock on which our future will be built" - (President Mandela, 1997)

Emmanuel Nnakenyi Arinze
President
Commonwealth Association of Museums
Ten Commandments of a Child

1. Give me time to wander and explore this beautiful world
2. Let me discover things for myself but guide me in the right directions.
3. Be patient with me when I am slow or make mistakes
4. Answer my questions or I may never know the correct answers.
5. Listen to me when I want to share my experience with you.
6. Praise me when I have tried even if I have not been successful.
7. Encourage me when I seem to be fearful.
8. Challenge me when I start taking things too easily.
9. Correct me as soon as I do wrong not the day later
10. Above all, love me and from time to time tell me and show me so.

I need this security. Don’t compare me with others. I am myself

Francis Kabue
Karuri Primary School
P.O. Box 35
Karuri
Kenya
GCAM 2001 - James Ngugi, Teacher
# The Children-Friendly Museum

- **Shares Information** - does not hold on to and hoard its information; responds readily and pleasantly to children’s questions and encourages their interest.

- **Is community-centred** - it is not removed from the community and is involved in its community and society; it works for the community and with the community; contacts children through school programs, family programs, elder / children programs, museum Saturday clubs and agencies which work with children as well as reaching children in rural and urban areas and those not in school.

- **Develops programs to meet needs** - pays attention to the special needs of children and young people, by developing programs for them to meet their needs and address their problems.

- **Is accessible to all** - its doors are open to all segments of society; it recognizes and addresses interests and needs of diverse groups, not just the select few; develops programs for special needs.

- **Is dynamic and relevant** - moves with society to remain relevant and dynamic, increases accessibility, accepts changes and includes new things; it has space to work with contemporary issues; it understands heritage, is not locked in the past but linked to the past to help to plan for the future.

- **Promotes cultural understanding** - it encourages participation by minority groups as well as the majority and shows both the commonalities and diverse characters of the peoples of its community; helps children interact with and understand other children with different cultures.

- **Is welcoming** - it makes people feel at home and is a place where you feel welcome; hears the voices of children in the museum and plans activities which are fun and promote learning.

- **Involves its audiences** - it knows its visitors, especially the children and young people and encourages them to contribute to and be involved in programs and exhibits; it has staff who know how to work with individuals and groups, donors, colleagues, media, and who understand the museum’s publics and promote positive public relations; it has constant dialogue and interaction with communities – talents and knowledge flowing both ways, working together, not just moving outwards from the museum.

- **Is progressive and willing to embrace change** – it keeps up to date on children’s trends and activities.

- **Is a lively and exciting place to be and reaches out beyond its walls** - it enlivens exhibitions with programs, traveling exhibits and outreach activities; it is continuously evaluating its exhibits and programs to connect with children and encourages them to create their own exhibits and programs.

- **Is inclusive it its collections** – it collects tangible and intangible heritage of diverse groups in its community that is meaningful to them; it uses collections to interpret past history and address current problems that the community faces today; it includes toys, games, objects and activities which are especially for children.

- **Talks the language of its audiences** - it presents and interprets collections in a context to tell stories; it makes exhibits and programs meaningful to children; it uses the languages known to its visitors and adapts it to those with different levels of age, education and experience.
III. Knowing & Involving the Community

The first group to consider for children’s programming in African museums is the children themselves. We are using “children” to mean children and young people up to eighteen years old. Each age group will have different expectations and needs and will be interested in different activities and understand different concepts. The principles of the declaration and other documents emphasise consulting the children when planning and developing children’s programs. The questions in the President’s address from 1997 should be asked and answered for each museum.

The other community groups to be considered in children’s programming are parents and families, teachers, caregivers, agencies concerned with children’s welfare, community elders and influential officials.

In order to know our audiences and our communities, the museum, as part of the community, develops relationships and does research from time to time to understand how its community is made up. This is important for all departments of the museum and not just for those in education but for all staff including curators, public relations, fund raising and other personnel in order to understand how the museum’s purpose and mission can be carried out.

How do we find out about the community and about the children in our community?

As the participants in the second workshops found out, it can be very helpful to do four things:

1) Find out about your community through research; build a community profile.

2) Develop questionnaires and conduct surveys in meetings with groups and individuals to determine how they feel about the museum, what they expect and need.

3) Involve members of the community in the process of developing programs and evaluating them.

4) Form partnerships with other organizations to achieve a common goal through your exhibits and programs.

COMMUNITY RESEARCH

There are many things about the community you will know, especially those of you who live in smaller cities and villages, but few of us put them together to build a profile that would give us a broad picture. It is helpful to review the list of information below when you are doing a program or exhibition in order to think about what topics will be most effective and of special interest. It may seem like a great deal of work to do at one time to find all of the facts but it can help you
plan current and future programs since you will then have the basic knowledge you need about your community and it can be updated fairly easily.

WHAT DO WE NEED TO KNOW?

1. What is the composition of your community? (Percentages are useful)
   - gender
   - age groups
   - migration - are there refugees, large groups of migrant labourers, etc?
   - what ethnic groups are represented?
   - what languages are spoken?
   - are there disabled groups that should be involved in museum activities?
   - what occupations are represented?
   - schools - how many at what levels? How many children in each school?
   - how many children are not in school?
   - what are the religious organizations?

2. Economy
   - what are the main economic activities and the subsidiary ones?
   - what are the major companies?
   - what NGOs and other non-profit organizations are in your community?
   - how can each one fit with your programs?

3. Community Issues - Social, Economic, Environmental, Health, Cultural
   - What are the major challenges?
     - Health: e.g. malaria, HIV/AIDS, infant mortality, etc?
     - Social: e.g. theft, murder, violence against women and children, school drop-outs, etc., ethnic collaboration or hostility, religious collaboration or hostility?
     - Educational: e.g. drop-out, low performance by identified groups, accessibility to education among specific groups, lack of resources such as libraries?
     - Environmental: e.g. clean drinking water, disappearance of necessary resources, land erosion, deforestation?
     - Economic: e.g. poverty, cost of food and necessities, unemployment, inflation?
     - Cultural: e.g. diverse languages, ethnic differences, religious diversity and intolerance

The categories above often overlap and need to be considered from social, cultural, economic, health and development perspectives. Are some ethnic groups more vulnerable than others? Do some cultural values prevent people from taking action to solve problems?

4. Politics and Government
   - structure of political processes & democracy
   - legal system and justice
   - freedom of the press
5. Human Rights, such as freedom, justice, shelter, free press, children’s rights, etc.

6. Who are the influential people in your community by position or personality?

7. What are the historical problems and do they affect the contemporary issues? e.g. land distribution and access

8. What are the cultural and sports institutions, activities and groups?

9. How can you encourage efforts among different groups to address major challenges? For example, if you wish to address peace, a good way is to work with other organizations on creating a "culture of peace" by everyone doing similar programs, according to their own strengths and purposes, to raise awareness and understanding in many different segments of society. Conflict management is another example.

While testing and applying the above list of questions, the participants of GCAM 2 listed those information areas, some for general knowledge and some for specific knowledge, relating to a particular program or museum. You can select those questions most useful for whatever it is that you need to know for your particular circumstances.

QUESTIONNAIRES, SURVEYS AND CONSULTATION

Develop questionnaires and conduct surveys in meetings with groups and individuals to determine how they feel about the museum and what they expect and need. These are general opinion questionnaires that help to find out about how people regard the museum and whether they are aware of it. Simple methods for doing this are often helpful even though they may not reach too many people. Specific groups can be targeted not just people that you expect would be aware of the museum.

It is wise to consider questions and the length of the survey carefully and how you will use the results - not just what you would like to know but how you are going to use the answers.

Most organizations do not have the time to do a lot of survey or questionnaire work but it can be fitted in every few years. You can also use students to conduct surveys during vacations.

General consultation can also take place in open meetings and on museum open days when you simply talk to the visitors about their experiences. Your objectives in continuing consultation with the community are to raise Awareness and increase Understanding in order to obtain Commitment to culture, museums and heritage, and take Action by working together to transmit values and traditions and create a better future.

Involve members of the community in the process of developing programs and evaluation.

Not only do we talk to community groups and individuals, especially children in our case, but also, we try to involve them at various points in the program development process. In some cases we may include them on a committee that advises all the way through the process.
CASE STUDY 1: Consultation with Children in Malawi

Before the 2005 GCAM 3 meeting in Malawi, the team from the Museum of Malawi in Blantyre surveyed about 900 school children in three districts in Malawi – Blantyre (city), Zomba (rural) and Chikwawa in the southern region of the country. The objective was to find out what these students at primary and secondary schools felt were the major issues affecting their lives. The team that conducted the survey consisted of the Officer in Charge of Lake Malawi Museum in Mangochi, Mr. Braveson Nkhoma, the Museum Education Coordinator, Mr. Michael Gondwe, and the Driver, Mr. L. Anusa. In Blantyre, the District Education Manager, Mr. Chigadula, accompanied them; in Zomba, Mr. Makina, an Officer at the Education Office joined them. In Chikwawa, it was not possible for them to provide an Officer. The exercise took about an hour in each school.

Students were asked to brainstorm the issues that affect them (economically, socially, culturally, environmentally, educationally, spiritually and in terms of health). A list of all the issues mentioned by the children was written on the chalkboard. In many cases there were more than 25 different issues mentioned at one school. [In total 65 issues were mentioned by all schools]

The children were then given pieces of paper and told to personally choose (without consultation) from the chalkboard list and jot down on the pieces of paper given, only one issue they felt was most pressing to the youth of Malawi.

The pieces of paper were then collected and placed on the table where everyone could see. Four students were asked to put together pieces of paper of the same issue. Four issues with the most votes were recorded as selected at that school.

The team recorded the issues starting with the most popular ones.

POVERTY came out as the issue of most concern followed by unemployment, inadequate / lack of educational materials, and overcrowding of schools.

[This is an example of consultation with children about a museum exhibit in the early stages of planning. The story continues with the GCAM workshop in Blantyre and will be mentioned again in the section on Exhibit Planning (5B). The end result was the production of Culture Connection. This magazine was distributed at the GCAM4 workshop at the Luthuli Museum in Stanger and the museum created its own publication in a similar format to recognize the workshop and follow up with a concrete action step.]
In concluding this section on knowing and involving the community, we also want to emphasize that it is important to encourage people to come to the program or exhibit and talk to them about what they liked or didn’t like, what they learned, how they felt about the experience and so on. This enables the museum to evaluate the program more effectively.

Also, your museum may want to form partnerships with other organizations to achieve a common goal through your exhibits and programs.

In terms of community issues, several groups may be invited to come together for a program to discuss a particular issue, for example to talk about a specific health issue, government health officials, doctors, nurses, community elders, and young people can pool their specific knowledge and attitudes and work towards solutions.

**IV. Our Museum’s Commitment**

The Nairobi Declaration stresses the commitment of the whole museum to children. This does not mean everyone is actively involved in children’s programming but it does mean that everyone understands that the museum likes to have children as visitors and wants to make them feel welcome and comfortable.
Museum Mission

Does your museum have a stated purpose or mission? Is the community referred to in the mission? Are children named?

Some museums do not have a stated mission or purpose. It is helpful to have one so everyone in the museum understands what the museum does and for whom and how it does it. More importantly the public and your community will have a better idea of what you do. Children may not be mentioned specifically in the mission statement but it is a good idea to make reference to the people for whom you are doing your museum work, e.g. “the citizens of Kenya of all ages and visitors from abroad” You may not wish to include tourists and international visitors or that may be one major category that you do intend to include.

Education or Programming Policy

Many museums do not have education policies or programming policies. Sometimes education programs have a separate policy, as is often the case for exhibitions, and sometimes education and program policies are combined with each other and publications as well. Having an education policy helps you to focus on what you will do, for whom you will do it and what methods you will use. An education policy is similar to a mission statement but usually includes more information. It is an important tool used to identify museum priorities and goals concerning education. You might include some of the principles from the Nairobi Declaration and the Children- Friendly Museum in your policy. The policy needs to be specific to your museum.

The Policy may include:

- the museum’s statement of purpose and how education relates to that within the museum
- the purpose or mission of the Education Department; why you have educational programs
- the objectives of the Education Department and programs e.g. raise awareness and appreciation of the natural environment of the country; help to stimulate mutual understanding among different cultures within the country
- principles of programming - e.g. relevancy to the museum, relevancy to the audience, child-centred programming
- the target audiences for educational programs
- what kinds of programs will or will not be offered, e.g. outreach, in-house, school, leisure time, family, inter-generational; formal or informal, curriculum based or activity based;
- how you will include the audiences or community in determining needs and expectations and in developing programs, e.g. children, teachers, parents and other groups involved in culture and heritage
- who develops and approves programs; how other parts of the museum are included in the process and how the program is marketed*
- how programs are evaluated
- staffing, training and resources including a budget for the education department; volunteer roles and training may be included
- often museums also include specific procedures for program development, approval, budgeting, funding and evaluation

*GCAM4 emphasised over and over again the need to include curators in the development of education programs and also the need to work closely with school teachers.

In all parts of the policy it is necessary not to restrict yourself too closely but to provide guidance to those staff members who are new and give an overview of your approach to any one reading the policy.

**Heritage and Contemporary Issues**

The museum is a place for the preservation and safeguarding of cultural heritage and its interpretation. This heritage may be seen as national, as environmental, and as our natural heritage and sense of place. All of these interact to define our ways of viewing the world. But we know that history and “old things” may not be of interest to everyone. Contemporary issues affect everyday life and may prevent many from even thinking about the past and our heritage. In working with contemporary issues within the museum, we cannot forget the museum’s other historical role as well, including, for example, traditional knowledge in natural history museums. It’s up to us make the connections between our past experience, our present and how we can apply that to explaining the present and choosing a course for the future. Working with all three gives us a link with people of different interests and attitudes.

**CASE STUDY 2: Margaret Okonkwo**

V. Planning and Implementation

A) Program Planning and Implementation

We know our community and we know our museum. How do we plan our programs?

The next step is to take what we know and apply it to the development of our programs. In order to continue to involve the children, at least some of the programs can include a group of children and community members as advisors.

From Needs to Implementation

1. Identifying Needs
   a) Internal
      Museum Needs - why is the museum doing the program?
      - to effect change as part of the museum’s role in the community
      - children are a target audience and a priority
      - the museum has new research to share
      - the program will attract a new audience

      Children's Needs
- education in collaboration with schools and school curriculum; does the school provide educational support for the museum?
- social and health needs of children in the immediate community
- recreation and fun with heritage
- information about current events and activities
- language skills and creative skills

b) External Needs
- national priorities
- national identity
- cross-cultural understanding and appreciation
- compelling social problems
- general community needs; schools may also need more resources in order to work with the museum, e.g. libraries, transportation
- government requirements, e.g. new laws, processes of democracy, elections

Information about all of these needs is gained through your community consultations and awareness of community issues and current events as well as the mission and policies of the museum.

2. Prioritising

Needs can be prioritised according to their importance to children for their welfare or interest. What resources does the museum have to address the needs with a program that can make a difference? The resources include financial, human, physical (space, facilities and equipment) and the skills and capacity to create and implement the program.

Are there other reasons to choose one need over another?
- short term urgency or longer term significance
- ability to find partnership in the community
- easier to find funding
- popular appeal

We need to ask ourselves why we want to address this program topic and whether it is really the best choice.

3. Defining Purpose and Objectives

What do you want to achieve with the program? The purpose should state the overall reason you wish to do the program. Goals may be used to define what general impacts (outcomes) you want the program to have and the objectives should include the outputs (concrete products). Objectives should be measurable and, when you are creating them, you can consider how they can be measured. The latter two together will cover the results you want from the program.
4. Identifying the Program

What do you actually want to do in the program that will lead to the desired results? Is a workshop best to achieve results, or is it better to create an exhibit, or a lecture series, or a performance, or a combination of one or more of these?

The role of your target group in the development of the program along with the roles of the curator and other museum staff should also be discussed and agreed to at this stage.

5. Designing the Program

Once you have decided what kind of program to have, the choice can be tested by considering the details of the activity. You must think about and decide:

- whether there is more than one target audience and whether you are working with different age groups
- the material you will work with and use,
- the way in which you will start the program, get into the main content and how you will conclude it
- what different activities will be part of it,
- how you will interact with the children and exactly what you will have them do and in what order,
- how large a group you will manage, and whether it should be a school program, family program or community program
- what materials you will need to develop for pre-program use, e.g. teacher's guide, for the program; activity sheet, quiz, for program follow-up; activities in the school or group
- what methods you will use to evaluate the program.

In addition you will need to contact the children and other groups involved, to think about how you will promote the program to make it interesting and exciting, and at what points you will involve children and others.

6. Resources

In order to carry out the program you will need to identify the resources that are required to implement the program. Ask yourselves the following questions:

- how many staff members do you need and with what skills do they require?
- do you need external craft experts or artists?
- what physical materials do you need? what facilities, equipment and space? (pencils, paper, AV equipment, special location, toys?)
- how much money do you need to purchase materials or to bring in people with special skills
- do you need to transport the children or others to attend the program
7. Managing and Implementing the Program

Besides deciding what you must have, it is necessary to decide who has the responsibility to do what tasks:
- for preparing materials
- for buying materials
- for arranging activities
- for contacting resource people
- for promotion & publicity
- for making sure everything is done – THE PROJECT LEADER (or Coordinator) is very important; even if it is a working team structure, someone should be designated as responsible

Is everything ready?

8. Doing the Program

Carry out the program and watch what is happening carefully. Watch what needs to be done that you did not or could not foresee. Observe what works well and how the children respond to the program. Consider what parts could work better.

9. Evaluating the Program

When you begin with the idea for the program and as you develop the activities and the contents, you will think of things which don't quite fit with what you are trying to do and you will change your approach and adjust activities. This formative evaluation is important and in your program meetings it will probably happen naturally. If it does not, make sure that the only reason it is not happening is because your program is fitting together very well.

Sometimes you will find too that even though the program sounds great, it just is not working with the children or adults for whom it is designed.

After children have participated in the program you can ask them what they liked and what they didn't like and what they learned. The program group can also have an evaluation meeting to consider what worked and what didn't and what needs to be changed. This follow-up evaluation is summative.

During this last phase you may also decide whether you have achieved the goals and objectives that you set and whether the program achieved its purpose and made a difference.

Should you continue it? If not, why not? Is there a follow up which should be done?

What groups can be involved in evaluation?
- the target audience
- the community
Evaluations can also be done months or years after the program is completed to see if it has made a difference to the participants in the way that these same individuals think about the topic or behave differently. Programs that are designed to cause behavioural change such as those on HIV/AIDS are good examples of ones that should also be evaluated after a period of time. These longer-term evaluations should be done, at least on some programs, to see if the program has been relevant and to find out if the impact (outcomes) that you wanted to happen did happen.

N. B. When you ask people to talk about a program or exhibit, they may tell you that it was good and informative but also it will help to ask them whether they liked it or disliked it and why. Are they enthusiastic? Would they come again to the museum exhibits and programs? You want to make their visit a very POSITIVE experience so they will want to come to the museum again. The aim is not only to encourage people to think about what they have seen and to learn something from it but also to feel enthusiastic about having participated.

This is the way a “FRIENDLY MUSEUM” will make you want to feel.

**CASE STUDY 3: Muloongo**

**CASE STUDY 4: Tichman/Tusi**
B) Exhibit Planning and Implementation

What are the differences between exhibit planning and implementation and program planning and implementation?

- Both exhibits and programs are tools that museums use to be relevant in their communities.
- Programs can be more flexible, dynamic and changing than exhibits and can be better adapted to each audience that is involved in the program.
- Programs are generally faster to set up and cost less money than exhibitions.
- Exhibits are defined most basically as objects, put in 3D space and related to each other by a common idea.
- Exhibitions also typically have a printed format and are seen as more "official" due to the fact that new information cannot be added as often as a program can be adjusted.
- A difference to notice between creating a program and an exhibit is that a program may often stem from the needs of an exhibit while an exhibit may spring from the needs of a community and from an idea.
- An exhibition may be temporary or long-term and can reach a larger audience.
- Exhibitions usually use more “real” objects than programs do, except that programs can more effectively deal with specific types of “real” intangible heritage, e.g. dance, ceremony, craft techniques, story-telling.

To be most powerful and effective, museums need to use both exhibitions and programs as main methods of communication with their audiences.

There is no set way to create an exhibit. It is a dynamic creative process that will look a bit different for each creator. However there are several features that are at the heart of all exhibit planning and implementation. These are reflected in the following steps.

1. Identify the needs

Just like in creating a program, when creating an exhibit one needs to identify the needs driving the development of the exhibit. These may be internal reflecting the needs of the museum and the children, and external addressing issues outside the museum in the community at large.

2. Prioritise

After determining the present needs and issues of the museum and the community, the needs must be prioritized to determine which are most important to address. This is still the same process as delineated in the section on Program Planning & Implementation.
3. **Identify the Exhibit**

The idea that you wish to express is the most important feature of the exhibit. It will hold the whole exhibit together and satisfy the needs of the community. The exhibition team, including curators, educators and designers, will creatively brainstorm ideas that will interest and intrigue the minds of all ages, while keeping in mind at all times, the needs and priorities already identified. This central idea or theme will colour every other step of the way. When creating exhibits for children, one must keep the subject broad and make lots of room for variation. The exhibit should also have space for interactive components written into the very fabric of the initial concept to ensure that the experience is an active one rather than passive.

While selecting a cohesive idea/theme consider the following:

- Why choose this topic over others?

- Is it broad enough to appeal to diverse curiosities?

- What needs does it meet? e.g. the needs of the museum; the need to supplement parts of the educational program of studies; or something that is of great interest to children

- Is the idea best developed as an exhibit and not as a paper, program, or workshop?

- Always consider and be sensitive to possible different cultural interpretations and misinterpretations taking them into account but still creating a truthful balanced view.

- Children may have difficulty relating to abstract ideas so making visual or physical connections with these concepts is important for understanding and retention

Humans in general have diverse learning styles. These styles are tactile, visual, auditory and kinaesthetic. By adulthood we have learned to make use of multiple learning styles but children may lean towards one style to the exclusion of all others. Every one of these learning styles should be incorporated into the exhibit in some way so that every visitor is spoken to through their best way of understanding. Children also need something simulating in an active way. They have more energy and less attention span than adults and this must be taken into account in exhibit and program planning.

4. **Define Purpose and Objectives**

Write out and state the purpose of the exhibit including the central idea, what you wish to convey, as well as the objectives for the exhibit. Concrete outputs that are measurable should be included.

Broad goals can be created. General goals need to fit the mandate or direction of the museum. One should also think about possible concrete and measurable outputs, for example: we would like to create an exhibit that is geared towards connecting children with their past and making it relevant to them today. Thus, we know that the exhibit will be for children and about the past. How are we going to measure that the connection was made in the minds of the children who see
the exhibit? What topic or story will we choose to show how the past and present are connected?

5. Design the Exhibit

Once an exhibit has been chosen as the most appropriate means for communicating the idea, it is time to explore what the exhibit will look like. A thorough approach to designing the exhibit, that will ensure most aspects are examined, is the 6 W approach that applies the questions why, who, what, where, how and when to the process of design.

Why:
- Will the exhibit reflect the prioritized needs determined in the beginning of the planning process?

Who:
- Who will the exhibit be geared to/for?
  - Your target audience for the exhibit will influence everything you do from how much writing and text you have to the amount of interactive tools you use.
- Who will be involved/needed for creation of the exhibit?
  - Staff and/or volunteers

What:
- What will the exhibit try to do or say?
  - What artefacts are needed
    - From storage
    - From other institutions.
    - Will a central artefact introduce the topic?
  - What interactive components are required? – Will you have:
    - Artefacts that you can touch
    - Dress-up costumes
    - Flaps that lift or doors that open to reveal the answer underneath
    - Audio Visual – sounds, music, video
    - Games.
  - A balance needs to be found between interactive and static exhibits.

*Remember to include fun and fun objects like cartoons and toys if appropriate to the topic*

Where:
- Will the exhibit take up the whole museum, a gallery or two, or be a satellite museum, or a travelling exhibit for outreach into schools or communities?
- Keep in mind the 3D physical space and floor layout when planning exhibits.
- Make the layout inclusive:
  - For those with disabilities
  - For children. - If the text is too high for children to read or the plinths raise the artifact too high for them to see, perhaps step-stools are needed
Like laying out in a model or on stage, the lead objects or actors need to be most visible so that the main idea or impression is obvious even to young observers; test it with children if you don’t know whether it works (below participants are testing the exhibit as if they were children (2001))

How:
- How will we convey the information?
  - Through text:
    - Unlike in a program, once the text for an exhibit is created it can be very difficult to modify.
    - It must be thought provoking, focussed and concise while still at the approximate reading level of a 12 year old to compensate for children and adult visitors; or to the reading level of the community; or at the reading level of the younger children that comprise your target audience.
    - The text needs to clarify, question and inform.
    - Other things to think about:
      - it may be useful to provide multi-lingual labels.
      - we must resist the urge to present all the information found and be sure not to overwhelm the visitor.
  - Through programs
    - Will programs specific to the exhibit be created for children and other audiences?
  - Through marketing:
    - What is the best plan of attack for advertising?
    - What media shall be used? e.g. TV, newspaper, word of mouth, pamphlets at other institutions, website, etc.
Leave visitors with an optimistic look to the future and how the information provided can transfer to their everyday lives.

When:
- When will the exhibit be implemented and ready to open?
- Establish a timeline and set way points as guides along the way for:
  o floor layout
  o text development
  o artefact relocation forms,
  o expected exhibit opening date.

These way points will help you to review your progress and notice errors before more costly steps of printing or construction are undertaken for the exhibit. As well, testing each component on test groups of children or adults is not only possible but desirable to really work with your community of children and young people.

6. Resources

The resources needed for creating a children’s exhibit are somewhat different from those needed for creating a program. An exhibit will need to speak mostly for itself with the added serious consideration of programs and speakers to supplement but not replace it. Each unique exhibit design will determine what is needed and considered a resource in each situation.

- List the resources you have:
  o Staff and volunteers involved in design and implementation
  o Funding
  o Artifacts for display
  o Artifacts for handling
  o Plinths and other constructions
  o Connections to other institutions for information and artefacts
  o Successful programs that can be modified to fit this new topic
  o Local community and cultural group connections
  o AV equipment

- List of resources you may need/wish:
  o Things you may need to hire out:
    ▪ e.g: carpenters, graphic designers, printers, marketers
    ▪ Seeking local resources will make the exhibit more ‘organic’ coming from the community itself.
  o Lists of possible sponsors; are there companies with similar interests to your exhibit theme?
  o Fundraising opportunities
  o Artifacts from other museums to supplement your own
  o New educational programs
  o Brochures, exhibit books with extra information for those who want it
  o Gift shop
7. Managing and implementing the exhibit

It takes a lot of organization, consultation and teamwork to manage and implement an exhibit. One of the ways to ensure that everything is going as planned and that people and resources are used effectively is to divide the work and ensure that each participant in the exhibit process is responsible for specific tasks. This really means sharing the responsibility and workload so that everything is manageable and no one person has the full load. It is important to:

- Identify the budget
- Divide and conquer
  - Divide necessary tasks among the museum staff and volunteers
    - Buying materials
    - Construction
    - Artefact relocation
    - Text development
    - Arranging interactive activities
    - Promotion and publicity
- One person may have to be the lead curator to make the tone of the exhibit uniform and insure that everything is completed
- Some of the budget should be kept aside for necessary repairs to the exhibit

8. Doing the Exhibit

An important part in the production of an exhibit is managing the exhibit once it has opened. Children can sometimes be hard on interactive activities, therefore, exhibits must be regularly monitored for wear and replacement when needed.

The production of an exhibit takes time depending on whether there are cases to build and install and whether artifacts need to be protected from visitors and given a climate-controlled environment. Often with children’s exhibitions objects are placed on plinths or stands and parts of the exhibit can be accessible to the children.

According the plan and design you have set up, you must stop and figure out what you have, what needs to be purchased, built or painted, how long these steps will take and who will do them. If you have labels and text panels to tell children or adults about the materials they will also have to be built and installed. You will need to allow time for placing of the all of the stands or cases and the objects themselves.

If you want to test the exhibit with children or adults before it opens, this will take more time. All programs meant to accompany the exhibit should also be ready to go by the opening.
9. Evaluation

Evaluation is an important gauge of the effectiveness of an exhibit. It should be done throughout the creative process of building an exhibit. Formative and summative evaluations are important components of the evaluation process and these methodologies should be considered at the outset of planning the exhibit.

Formative Evaluation:
- Is conducted during the planning and design process.
- Does the exhibit work for the test groups for which it has been designed?
  - test it on children who are the intended audience
- What worked, didn't, needs to be changed?
- Evaluation should be built into every stage of the planning and implementation process.

Summative: short-term
- Is conducted directly after a visit or closing of an exhibit.
  - Conduct front-end evaluation.
  - Ask what the visitors did or didn’t like or what inspired them most.
  - Carefully observe children’s responses to each part of the exhibit.
- Were goals achieved?
- Determine what worked, didn't work?

Summative: long-term
- It is also good to look for the exhibit’s presence in collective memory by conducting, in the future, surveys of the community. Adults often come to museums saying they came there as children. Often they remember their favourite exhibits. It is good to notice these as well.
One of the most basic modifications in gearing an exhibit to children or at least including children as an audience for exhibits is to consider the type of idea and the types of issues that will be included and discussed. Museums, though they hold objects of the past can be interactive, and inclusive places of the future. Children are naturally inquisitive. Let us feed that and include them in our exhibit planning. If we instill an interest and love for knowledge and museums not only will they come as adults in the future but it will also make museums a vibrant part of the living, breathing community that exists today.

Ask yourselves whether the exhibit needs accompanying programs to make it meaningful to various groups and especially children or children of specific ages. Sometimes the exhibit is the program and will only need evaluation and follow-up exercises which can be done in school or at the museum.

MALAWI CASE STUDY:
As noted previously the preliminary work for an exhibition on poverty to be developed in Malawi was done before the GCAM meeting in 2005 in Blantyre “Realizing the Dream: Reaching the Children in African Museums”. The process for developing this exhibition was discussed and planned extensively at the GCAM meeting and children, teachers, parents and others working with children came together to help to create the exhibit. The following year an intern, Nicole Thomson, sponsored by CAM through a Canadian government program went to Malawi to help to implement the exhibition and work with Michael Gondwe and Aaron Maluwa on education programs for children. As time went on and these three started to try and find funds to create the exhibit, it became apparent that the people in the community could not see the point of doing an exhibit.

Approaching the topic of poverty through an exhibition would not work. Further discussion with children and among the three people working on the exhibit led to a transformation in intent and the creation of Culture Connection (a magazine) that talked about how culture can aid development and contained children’s stories and art to show the community how children felt and saw the effects of poverty in their lives.

This was an excellent example of consulting the community and changing the way in which the museum approached a contemporary issues to make it more relevant to the whole community.

CASE STUDY 5: Gloria Chuma-Ibe

CASE STUDY 6: Peter Okwaro
VI. Overall Program Plan

The museum in its mission statement and education (or programming) policy may have indicated the various audiences that it wishes to serve through programs. If it has, there are probably several programs that can be run for several audiences, or more than one program for the same audience, e.g. lecture series for adults, pantomimes for young children, story-telling for all age groups.

Once you develop a program and it works, it can be added to your "repertoire". You can adapt programs for different ages and offer several at a time, if you have the resources. For example you might choose to have one school related program for children from ages 10-14 and one informal museum program. The same programs or different ones may be developed for children from ages 6-9. There may also be a family program or an inter-generational program with elders and storytellers. All of these programs can remain within your repertoire and be used as necessary, some more often than others.

All of your programs together will make up your program plan for the year.

If you choose to include exhibitions and publications in your programming overall plan, you will have a composite plan for the museum’s public programs.

CASE STUDY 7: Yvonne Ruwe Mulala  

CASE STUDY 8: Hassoum Ceesay  

CASE STUDY 9: Michael Gondwe  

VII. Fund-raising and Grants

You have already done the work of planning the program or exhibit and thought through and recorded most of the details, activities, methods and resources required. The development of proposals for raising funds from external sources and obtaining grants from granting agencies consists of bringing all these things together into a proposal with some additional information about the museum itself. Sometimes the actual purposes, objectives and activities have not been written down so it becomes more time-consuming to develop the funding proposal but it will
actually help you to focus your ideas and activities when you have to write them down clearly to be understood by others.

Many agencies have different methods and topics for you to address in funding proposals. However, the following are some of the topics that you should address in your proposal.

a) The title and subtitle (related to the subject and theme)

b) Location, Dates and Institution (as applicable)

c) Description of the Program or Exhibit
   Including:
   - Need and background of the activity
   - Purpose and objectives
   - Targeted audience or participants; how many?
   - The program itself (types of activities that will be included, how long it will be, steps in implementation and delivery
   - Methodology (how you will actually proceed, e.g. in a workshop or conference; will it be papers and panels, or discussion and papers, what are the subtopics, are there performances, etc?)
   - Expected outputs and outcomes (for example in the case of GCAM 3, an exhibit and a manual are the outputs, and a better understanding by children and others of the exhibition topic (poverty) is one of the outputs but you may also decide that forming community action groups on poverty is another outcome in the long term.
   - Evaluation methods – a description of how you will evaluate the program and continue to monitor its effectiveness.

d) Budget.
   It is important when laying out the budget that you include the revenues and make a guess at the possible sources of those revenues. When you know other agencies or companies that will contribute, you will be able to include them in your revenues. If you do not know, indicate other possible sources in a description of other sources of funding.

N. B. It is also important to look at the way in which your budget is broken down and what resources and costs are devoted to what part of the budget. Most agencies like to see administrative costs under 20% of the budget and the highest percentage devoted to the actual program itself. They often will not pay for personnel unless they are contracted especially for the program because the required expertise is not within the current staff of your organization or you do not have enough people to do the program without paying for some extra people or time.

e) Finance & Sources of Funding
   You will have prepared a general budget in part d) according to what the grant application requires. This general budget is based on your more detailed budget created when you were
developing the plan for the project. The detailed budget can be an appendix if needed for a funding application.

Many applications ask you to state the amount of funding requested from the Agency you are approaching. They also require that you describe the specific purposes for which funding from that Agency will be used.

In addition, you may be asked to name your other sources of funding. Many funding agencies are much more likely to put some money into your project, if you have others who are also willing to do so. You should be committing funds from your own organization even if they are mostly in the form of time of staff and resources on hand (in kind). Some in fact will not provide funding if you do not have other sources and commit to some funding yourself.

You may include contributions in kind in your budget, e.g. planning time in terms of salaries or other remuneration such as travel, and in your description of your own support of the project.

e) Collaborating Organizations
Who are your partners or other organizations that will provide assistance in some form, e.g. as a tour, staff to assist, funding or services? Partners are those who will be participating in the program with you. They may be providing extra funding or not towards your budget but will be working with you.

f) Conclusion and Rationale for the Funding.
This section describes the reason why you are asking for the funding from this Agency. For example, in our cases, it may be an agency that is particularly interested in children, or an agency that is working to reduce poverty, or an action group to help the poor that you can ask to assist you in the program, or an educational institution that has facilities. Remember that you may be approaching the agency for in kind contributions as well as specific funding.

In other words, you will describe to them how your program will fit with their own objectives and you can work together to address a common need with mutual benefit. If you are successful in doing this well, agencies will be enthusiastic about working with your museum.

NOTE: Not all programs need special funding. A lot can be achieved through innovative changes and exhibitions that do not need money or money can be found through the regular budget. Museums are creative institutions and their staff members are creative. Money does not make the program but creativity does.

VIII. Evaluation & Using Results

We have been discussing the aspects of evaluation throughout the manual and decisions have already been made about how to do the evaluation for the specific program and whom to involve.
However, there is no point in doing any evaluation unless you are going to use it. It is time consuming to do evaluation and especially the longer-term kind of evaluation which considers the impact or outcomes of the program. This is the most difficult kind and should be carefully considered to make sure that you get answers that are unbiased. Statistical results can be useful although many museums are not equipped to work with them. Anecdotal evaluation, for example, interviewing participants or museum visitors, can be very helpful and informative but it can also be misleading as most people who come to the museum for exhibits and programs are already well disposed towards the museum. Sometimes a different group who has not been to the museum can be contacted and brought in for something special in order to get their input on the museum activity.

How do you use evaluation?

It is important that changes take place when evaluation indicated that there was a problem with the program or exhibit. We do not always agree with the comments but we must take them seriously and consider whether there are any changes that can be made which will help to resolve some of the difficulty even if we are not prepared for other reasons to make a complete change.

Evaluations are also positive and can tell us what techniques work well and what people liked about the program or exhibit that can be used again in exhibit design or programming.

CASE STUDY 10: David Mbuthia

Conclusion

After reading through this manual or applying some of the ideas and methods suggested throughout the document, you will be focusing your attention on meeting the needs of children in your museum. You can change your museum’s programs and exhibits in ways that interest and excite children and encourage them to take an active role in exploring their past and dealing with the issues that affect them everyday in their own communities.

The variety of case studies presented in this manual, illustrate how museum professionals throughout Africa have taken up the challenge of addressing children’s needs and taken steps toward ensuring that their museums play an active role in the educational and cultural development of the children in their communities.
This work has been a vision of the Commonwealth Association of Museums since the first meeting in Nairobi and the establishment of the Group for Children in African Museums. Those who have participated in the four GCAM workshops to date have moved that vision forward and made it a reality in many parts of the continent. But like any change or transformation there needs to be continued acceptance and advancement of the ideas and actions that make a difference. Your work can be part of that process. Use this manual as a source of information to transform your museum into a place that welcomes children and gives them a voice to express their love of their traditional culture, their transformative ideas and their hopes for the future.