

# **Museums and Galleries Strategic Commissioning Programme 2006/7**

**Evaluation report  
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on behalf of

Museums, Libraries and Archives Council

Arts Council England





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## Executive Summary

In 2006/7 the Strategic Commissioning programme has had a direct impact on over 20,000 young people and more than 2,000 teachers and cultural sector staff. It has demonstrated that:

- Museum, archive and gallery education has a positive impact on pupils' attainment, behaviour, attitude and skills.
- Teachers who have worked with museums, archives and galleries value their provision and are keen to work with them again.
- Pupils enjoy and are inspired by museums, archives and galleries.
- Museum, archive and gallery staff are knowledgeable, flexible and responsive to the changing needs of the education sector.

Strategic Commissioning has overcome preconceptions and fear of the unknown in teachers and staff to promote a positive engagement between the two sectors which has in turn resulted in collaborative projects with real benefits for pupils.

Teachers have discovered the range of resources in their local museums, archives or galleries and the willingness of staff to work with them to develop education activity. Staff have engaged directly with schools and teachers to find out what they need, and responded to those needs. Pupils have made a journey of discovery into the exciting, informative and inspirational places that modern museums, archives and galleries have become.

The role of regional MLAs and engage has been vital to the creation and dissemination of the resources and examples of good practice created through Strategic Commissioning, in developing partnerships and providing advocacy for the sector in schools.

Through the duration of Strategic Commissioning a number of lessons have been learned which can help to maximise its impact in the future.

The relationships made between individuals through the programme are fragile and for true sustainability there needs to be a willingness on the part of organisations to formalise these partnerships through school development plans and museum, archive and gallery strategic planning and management.

A major force in the education sector is the advocacy of teachers, so all participants need to continue to be encouraged to spread their positive experiences wherever possible.

An obvious stumbling block to the continuing development of these activities is cost, however one of the lessons learned through this evaluation is that interaction does not need to be expensive. As long as museums, archives, galleries and schools work together it is possible for teachers to access no or low cost activities that still deliver huge rewards. Where new projects are

being developed, an initial investment in research and development can have a big impact on future delivery.

The educational sector is subject to constant change. There is an increasing focus on interaction with the real world through vocational courses and personalised learning, there is an emphasis on the child through Every Child Matters and extended schools and there is an increasing need for resources to support the citizenship and diversity agenda.

The cultural sector is well placed to support many of these current educational priorities. However the strength of the cultural sector, and of the Strategic Commissioning programme in particular, is not its ability to support these specific priorities, it is its ability to respond to the needs of educators and provide the resources they need to deliver a well rounded and fulfilling education to children and young people.

## Introduction

Hayton Associates was contracted in August 2006 to undertake the evaluation of the second phase of the Strategic Commissioning programme, having previously evaluated the first phase between 2005 and 2006. From September 2006 to July 2007 we used a combination of questionnaires, interviews, visits and desk research to gather quantitative and qualitative data about Strategic Commissioning activity during the third year of the programme. This report is a summary of the findings of that evaluation.

### Background and context

The Museum and Gallery Strategic Commissioning Programme is a national development programme funded by the Department for Culture, Media and Sport (DCMS) and Department for Children, Schools and Families (DCSF) and delivered through the Museums, Libraries and Archives Council (MLA Partnership) and Arts Council England (ACE).

The 3 programme aims are to:

- Increase the demand from schools for museum and gallery education (in the MLA programmes, with a focus on targeting “non-participating” schools)
- Increase the medium-term capacity (including understanding, knowledge and skills) of museums and galleries to deliver education activities
- Develop effective brokerage which will allow increased and easier access to museum and gallery education for teachers and schools.

These aims will be achieved through four strands of activity:

- Strand 1: Museum Education Development Programme delivered through MLA’s regional agencies.
- Strand 2: Gallery Education Development Programme (enquire) delivered through engage and commissioned by ACE.
- Strand 3: Learning Links in museums and archives, a programme of placements for teachers in museums, and museum and archive staff educators in schools administered through MLA’s regional agencies.
- Strand 4: Watch this Space in galleries, a national programme of placements for teachers in schools administered through engage on behalf of MLA.

The Strategic Commissioning programme is being delivered during a period where there is a strong government emphasis on supporting learning. Every Child Matters, Extended Services and personalised learning all emphasise the importance of partnership working and how different learning opportunities can raise standards and inspire young people. Vocational education is seen

as increasingly important and the implementation of the new secondary curriculum will open up opportunities for all pupils to explore new ways of learning.

The DCMS Five Year Plan sets out a cultural offer for every young person to engage with museums, libraries, galleries and archives, and as recently as July this year, the Secretary of State for Culture, Media and Sport has reiterated the importance of culture to education.

“We need to go further on education – we just need to do it in a three dimensional way that builds on the success of the last ten years.

First, reaching those who don’t come. Second, encouraging those who do to attend more. Third, deepening their experience.”

Speech by Secretary of State, Rt Hon James Purnell MP

National Portrait Gallery, 6 July 2007

During the third year of Strategic Commissioning, MLA regional agencies and enquire have worked with over 260 previously non participating schools and engaged with 20,032 young people.

More than 500 teachers have taken part in placements or activities in museums, archives and galleries, with 754 engaging in formal CPD. Over 330 museum, archive and gallery staff, educators and artists have taken part in placements or activities. 1277 have participated in CPD programmes.

Regional agencies and enquire have worked with 23 ITT providers and 551 ITT students.

### **Contents of report**

The focus of this report has been on the outcomes for participants, supported by illustrative case studies. There has been no significant difference in the outcomes from the MLA and engage sectors, and no distinction has been made between them when reporting outcomes.

Sections 1 to 3 report on the impact of the programme on pupils, teachers and staff from museums, archives and galleries. Section 4 contains a series of findings from the evaluation. Section 5 comprises the 13 case studies, sampled from over 1000 projects and placements, illustrating all strands of the programme from across the country. A fuller description of the methodology is contained in the appendix. Quantitative data tables which support the evaluation are available separately.

## Impact on participants

### 1. Impact on pupils

Strategic Commissioning projects have had a direct positive impact on pupils' education through delivery of the curriculum using museums, archives and galleries. They have enhanced pupils' personal and social skills and encouraged them to see cultural settings as inspirational and enjoyable. This impact is reported below against the MLA framework for measuring learning 'Inspiring Learning for All Generic Learning Outcomes'.<sup>1</sup>

#### Knowledge & understanding

A large number of participants, teachers and staff have described a positive impact on knowledge and understanding. Teachers have described specific learning for their pupils, related to many different curriculum areas, which has varied from project to project. There were two themes that were common across a number of projects; knowledge and understanding of their local community and citizenship.

##### Local knowledge

Pupils knowledge of their local area has been developed through a number of projects. The resources available in museums, archives and galleries has allowed teachers and staff to create programmes of study with a local focus, which gives the pupils a deeper understanding of the learning through their personal connection to the area. For example, one secondary school worked with a local archive to produce facsimile maps and documents which supported the "Industrial Changes" element of the history programme of study. This allowed the pupils to see the effects of the industrial revolution on the streets where they lived and with their local landscape and industry.

Other examples include studying local events, places and people that have national importance.[4]

"They have a better understanding of local history, and all the Cromwell references around Huntingdon and St Ives have more relevance. Many have also re-visited the museum with their parents."

Teacher

##### Citizenship

This has been identified by teachers as an area of the curriculum that they were having difficulty finding resources to support. Consequently it became a focus for Strategic Commissioning throughout the programme and a number

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<sup>1</sup> [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

of projects developed resources to support both specific curriculum areas and a wider citizenship awareness.

Curriculum related projects have included; studying diversity and multiculturalism, particularly when related to the anniversary of the abolition of slavery in this country; exploring healthy life styles by learning about mental health [2] and finding out about the criminal justice system during a visit to a courthouse.

The broader aims of the citizenship curriculum have been addressed by many of the projects. They have been designed to increase pupils' self esteem and self confidence, give pupils a sense of place and allow them to make a positive contribution to the local community. Pupils have been encouraged to take part in discussions and respect other peoples opinions, and have developed their skills in enquiry and communication.

## **Skills**

Pupils have developed skills in a number of areas either from direct delivery of those skills or through different ways of working, for example working alongside artists or museum educators or using new resources.

Practical skills have been delivered to support a number of curriculum areas. These have included making skills for art, writing and numeracy. Cross curricular skills have also been developed which have included methods of research, critical thinking, ICT and presentation skills.

“We learned about collecting data and looking at every fact. The research skills have been useful in other lessons, it has helped me in science because when you do data collecting you need to know what to look for.”

History project pupil

Participation in group projects has strengthened pupils' personal and interpersonal skills. Through planning and collaborative projects they have worked in teams and learned to listen to others and respect their opinions, criticise positively and share responsibility.[8] Their self esteem and self confidence has been raised through entering new environments where they are welcomed, having their opinions respected [9] and meeting new people from different age groups and backgrounds.

## **Activity, behaviour and progression**

Many teachers identified a “positive effect on pupils” as one of the benefits of participation. In a number of cases the particular impact on behaviour or progression was identified.

Improved behaviour has been described as a benefit in some cases, with participation in a museum, archive or gallery activity allowing pupils to break away from disruptive habits associated with being in school. Some teachers

who had expressed concern about a visit because of potentially disruptive pupils found that the behaviour of their pupils improved when they were away from the school environment.

Activities have often had the production of project work or examination course work as one of their aims. Teachers have described the positive impact that participation has had on the quality of the work produced and in one case expressed surprise at the amount of work produced at home to support the project work by pupils who are normally reluctant to complete homework.

“It has enriched their GCSE coursework, possibly made their standard of work higher, [they achieved] a higher grade overall for the particular assignment ‘Oriental Art’.”

Teacher

In several cases projects have contributed, or led directly, to accreditation of students on nationally recognised schemes, for example ASDAN<sup>2</sup>, Arts Award, John Muir Award and Active Citizenship in Schools.[3,4,9]

## **Attitudes and values**

There has been a positive impact on the attitudes of the pupils to themselves and to their schoolwork. Improved self confidence, self esteem and behaviour have all come about through participation in Strategic Commissioning activity.

One particular change in attitude has been that of the pupils towards museums, archives and galleries. In many cases they had little experience of these venues and thought that they were “boring”.

“It was the first time many of them had visited a museum/gallery and they all found it enjoyable. They had been reluctant to come and were not sure what to expect, thought it would be boring – so the visit changed their thinking.”

Teacher

After participation in museum, archive or gallery activities they have often changed their minds and described the same places as “entertaining”, “informing” and “interesting”. In the particular case of archives, the pupils were often not even sure what an archive was. However, having taken part in an archive based project they now value the type of information that archives can provide.

A number of projects have worked with hard to reach or disruptive groups. In these cases there has been a marked change in the pupils involved. [7] As one pupil remarked after a visit to his local Courts of Justice

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<sup>2</sup> ASDAN stands for Award Scheme Development and Accreditation Network. It is an organisation that creates courses for people to learn about different areas of everyday life. Different ASDAN courses are aimed at different levels for different abilities.

“I used to fight a lot before the visit, but since I came back I have not been in any fights.”

Pupil

## **Enjoyment, inspiration, creativity**

A large number of pupils had enjoyed or were inspired by the project in which they had taken part. Many of the projects have had a creative element, for example visual arts, creative writing and drama, [3,5,8] which has allowed pupils to develop their own creative work based on collections or venues. In some cases the pupils have been directly engaged in creation of interpretation for both new and existing resources. [4,6]

Pupils have been engaged in imagining themselves into the lives of others through role play or creation of characters based on resources from museums, archives and galleries. For example, pupils have taken inspiration from the lives of looked after children in the past to create a fictional exchange of letters which allowed them to deal with issues in their own lives.[7]

Where pupils have worked with original artefacts they have enjoyed the experience of being allowed to handle something old. In one archive the pupils commented on how exciting it was to put on the white gloves to read the original documents they had previously seen copies of.

“Pupils were excited, inspired and increased their knowledge as result of the trial of the loans box.”

Teacher

## **Every Child Matters**

In most cases the outcomes of Every Child Matters<sup>3</sup> were taken into consideration by teachers and museum, archive and gallery staff when devising and delivering activities. In many cases they are now embedded as part of normal working practice and education activities are designed with them in mind. Activities are designed to be safe and healthy and to allow children to enjoy and achieve.

Some activities had been designed to address particular outcomes directly.[2] Projects have been designed to examine social conditions in the past, and to compare the health and safety of children in the past with those of today. Others have encouraged pupils to make a positive contribution to their local area, either physically by producing resources for the school and community, or by raising the profile of young people in the eyes of the community through their activities.

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<sup>3</sup> [www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

Some projects have contributed to the future economic well-being of pupils by offering work experience, or by providing the skills required by potential employers. In at least one case the experience gained through a Strategic Commissioning project has led directly to employment of one of the young people involved.[9]

### **Further impact**

While this section describes the direct impact of participation on pupils' learning, the impact also carries over into schools. Impact on teachers and museum, archive and gallery staff identified below will all have an impact on pupils over time, and as the partnerships between museums, archives and galleries and schools develop, the benefits for pupils will develop with them.

## 2. Impact on teachers

This section focuses on the impact Strategic Commissioning has had on teachers who have taken part in Learning Links or Watch this Space placements or museum, archive or gallery education development activities.

### **Awareness of museums, archives and galleries**

One of the aims of Strategic Commissioning was to target non-participating schools, so consequently many of the teachers questioned had not worked with the museum, archive or gallery before, even though it was local to the school. In many cases the teachers either did not know of the existence of the museum, archive or gallery, or were not aware of the resources it had to offer.

Through participation in the placement programmes or education development activities, teachers have become much more aware of what is available to them and its relevance to their pupils' learning. At a most basic level they have found out the museum, archive or gallery exists and have either visited or engaged in an outreach activity. More commonly there has been a much deeper engagement as teachers become aware of all that is available to them.

"I will use them! I had not before, and now have a much greater understanding of how they can benefit my teaching as well as student learning."

Teacher

Even where teachers have known about the museum, archive or gallery they were working with, there was often a limited knowledge of what was available. They might know about a particular collection and its relevance to one curriculum area, but did not know the full extent of the offer that was available. A number of particular areas were mentioned, including:

### **Cross curricular learning**

Teachers have discovered that resources are available which can support cross curricular projects. They have found out that collections can be used as a resources to support delivery of a wider curriculum, including citizenship and PSHE.

### **Resources**

Teachers have discovered that there are often a wide range of learning resources available and that museum, archive and gallery staff are very willing to adapt those resources to fit teachers needs. In some cases teachers have been surprised by how interactive the experience can be for the pupils.

“I can see how the children’s experience of subject matter is enhanced by ‘hands-on’ situations, and have found that the children actually retain far more than simply in the classroom scenario.”

Teacher

They have seen how there are also online and ICT based resources they can use, both at the museum, archive or gallery and in school [6]. In some cases they have found out about loan boxes; that they are available and that they can be adapted to fit the needs of the school, curriculum area or module of work the teacher is delivering.

### **Relationships with museums, archives and galleries and their staff**

Teachers now report a better relationship with the museum, archive or gallery with which they worked. They have been behind the scenes and have a better understanding of how the museum, archive or gallery works. They have discovered the expertise and support that is available from museum staff who are knowledgeable and willing to work with teachers to adapt or create resources to fit the teachers’ needs. Particularly in the case of primary school teachers, the museum staff have been acknowledged as often being more expert in the subject area than the teacher and keen to share that knowledge.

### **Personal benefits for teachers.**

Teachers have developed a range of skills and knowledge through their placement or CPD activity. These have included extending their knowledge of their subject area or the area of study which was the focus of the visit, and learning more about the local area where the school is situated. Skills have been developed which have enhanced their teaching practice. These have ranged from practical skills; for example working with primary sources and creating museum, archive and gallery education resources, to more personal skills like increasing confidence in working with outside agencies and the development of organisational skills.

Through their interaction with museums, archives and galleries, teachers have become more confident in working with them. They are more willing to approach museums, archives and galleries with requests for particular resources and to suggest areas where new resources could be developed. They have seen that museums, archives and galleries staff welcome their ideas and respect their opinions, so feel that they are valued by the museum, archive or gallery.

“I now have a better understanding of how museums/galleries want schools to visit, but that smaller museums do not always have the staff dedicated to schools. Schools and teachers have to be confident, imaginative and willing to take children out to visit.”

Teacher

## **Future intentions**

A large majority of teachers have stated an intention to use the museum, archive or gallery as a resource in the future, and were often able to say what particular course or activity they wanted it to support. Some have identified ways that they will approach the museum, archive or gallery for pre-visits. Others have described how they can make their planning for an activity more thorough. This will allow their activity to be specific to the resource they will be using, and will use that resource to its fullest capacity. They are suggesting how they can work with staff to integrate the museum, archive or gallery activity more fully into curriculum planning, and make it a major part of delivery in certain blocks of work.

“We had no involvement before and now I have included museum/gallery visits in all year groups plans to ensure every child visits at least once a year.”

Teacher

“I will be more focussed on pre-visits and think about a museum visit as part of a week or two’s learning, rather than something separate in itself.”

Teacher

As well as their own intentions to continue a relationship with the museum, archive or gallery, teachers are also keen to share the experience with their peers. Examples include taking other groups from the school on a visit, sharing resources with other department members, and encouraging other schools in the area to take part in a similar project or use the resources.

It is clear from their responses that these teachers have much more confidence in the ability of museums, archives and galleries to support and enhance their teaching and more confidence in their own ability to approach the museums, archives and galleries to do so.

## **Deepening engagement with museums, archives and galleries**

So far this section has focussed on teachers with little previous experience of museums, archives and galleries. Additionally across all regions of the country there are examples of schools coming back to Strategic Commissioning to build on work that was carried out in the first phase [6,9] or those who are using it to develop existing relationships with museums, archives and galleries [8]. Where schools have a previous experience of a museum, archive or

gallery it is often only for single visits, not always related to the curriculum. The Strategic Commissioning projects have allowed them to build this relationship and either participate in or develop more in-depth projects which are highly relevant to the curriculum or scheme of work they are supporting.

One example is a history teacher who took part in a learning links placement. She had previously received materials from the local archive, but the placement allowed her to work with the archivist to create a set of resources specific to the topic she was delivering, but with a local focus. These materials are now available to all local schools and are embedded in her scheme of work for that unit in the future. This development of resources is typical of many of the Learning Links and Watch this Space placements.

## **Initial teacher education**

In years 2 and 3 of Strategic Commissioning regional MLAs were encouraged to work with Initial Teacher Education (ITE) providers. There have been a number of approaches to this including: placements for students in museums, archives and galleries; museum, archive and gallery staff visiting ITE colleges; students receiving funding to run activities or visits. [11,12] In all cases there has been a very similar impact on these potential teachers and their understanding of the value of museums, archives and galleries as a learning environment.

By giving the students an opportunity to plan and run a trip, or create a learning resource on a placement, it has given them a first hand experience of how to work with museums, archives and galleries to enhance teaching and learning. Knowledge of learning in a setting other than school is a requirement of the 'qualifying to teach' standards<sup>4</sup> which all students must satisfy to achieve qualified teacher status, and the support of the colleges in using museums, archives and galleries in this area has instilled in the students an awareness of the importance of the sector to their future careers.

The ITE students have also been able to impact on existing teachers. They have advocated for the sector in their placement schools and their participation in activities which are monitored by their school mentors has meant the mentors have observed the value of museum, archive and gallery education to their pupils.

## **Strategic impact**

The impact of Strategic Commissioning goes beyond individual teachers and schools. By creating strategic partnerships it has been possible for MLA regions and enquire to disseminate the benefits of museum, archive and gallery education to a wider audience, widen the access to resources produced and advocate for the sector at a regional level. These relationships have been formed with a variety of partners and have taken many different forms. Three particularly significant types of partnerships are:

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<sup>4</sup> [http://www.tda.gov.uk/upload/resources/pdf/q/qualifying\\_to\\_teach.pdf](http://www.tda.gov.uk/upload/resources/pdf/q/qualifying_to_teach.pdf)

## **Children's Services. [13]**

Creating relationships with advisory services has a number of benefits. It allows the cultural sector to advocate to schools with the explicit approval of the education authority which gives them credibility with heads and teachers which in turn facilitates access to schools.

It allows museums, archives and galleries to be guided by advisors with a knowledge of the local educational background. Examples include offering guidance on which schools would be appropriate to participate in projects, what provision might be most valuable to a particular school or authority and what other partnerships would support museum, archive and gallery learning in schools. In some cases advisors have also worked directly with organisations to produce support materials and deliver training.

## **Renaissance Hubs**

In a number of areas the Strategic Commissioning co-ordinators are working closely with the local hub to develop projects and resources. A major collaborative activity has been sharing information collected by MLA regions for the participation database. This is a national database which has been developed through the Strategic Commissioning programme and which records levels of participation of schools with museums, libraries, archives and galleries. Other activities are varied and include developing a joint advocacy document for regional ITE providers, delivering joint CPD for museum, archive and gallery staff and teachers and working towards an extended schools offer.

## **Extended services**

A number of individual projects show how museums, archives and galleries can support out of hours school activity as part of an extended services offer. [3,5]

Museums, archives and galleries are able to offer out of hours support for the curriculum and for core skills in an entertaining and inspirational setting. They are ideally placed to provide pupils with "opportunities before and after school to ... engage in arts and drama, volunteer and make creative use of ICT"<sup>5</sup> as described in the DCSF Extended Schools programme.

At a strategic level co-ordinators have been working to develop an offer for delivery of extended services. The level of activity ranges from facilitating direct delivery to collaborating on a region wide offer. Specific examples include forming regional partnerships with Continyou and 4children<sup>6</sup>, working

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<sup>5</sup>[http://www.teachernet.gov.uk/wholeschool/extendedschools/teachernetgovukcoreoffer/Varied\\_menu\\_of\\_activities/](http://www.teachernet.gov.uk/wholeschool/extendedschools/teachernetgovukcoreoffer/Varied_menu_of_activities/)

<sup>6</sup> 4Children (formally the Kids Club Network) is the national charity dedicated to creating opportunities and building futures for all children. [www.4children.org.uk](http://www.4children.org.uk).

jointly with the Arts Council on an Arts Extend bid and forming partnerships with extended services managers in Children's Services.

With the rising importance of personalised learning, museums, archives and galleries are also well placed to support the curriculum entitlement element of this strategy, particularly in its requirement that it "ensures that there are sufficient high quality opportunities to extend the learning experiences available in the curriculum for young learners beyond the basic skills of literacy and numeracy and the National Curriculum."<sup>7</sup>

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ContinYou, a registered charity, is one of the UK's leading community learning organisations and believes in the power of learning as a means of achieving social justice.  
[www.continyou.org.uk](http://www.continyou.org.uk)

<sup>7</sup> <http://www.standards.dfes.gov.uk/personalisedlearning/five/curriculum/>

### **3. Impact on staff**

Museum, archive and gallery staff have been involved in the Strategic Commissioning programme through Learning Links and Watch this Space placements and through the design, production and delivery of education development resources and activities. Across both programmes the impact on staff has been very positive and falls broadly into four categories; gaining a clearer understanding of what schools want and what museums, archives and galleries have to offer; development of core skills needed to deliver services to children and young people and skills related to specific projects; developing new resources and developing relationships with new schools or groups of pupils.

#### **Schools and the museum, archive and gallery offer**

Many of the staff who participated in placements or education development activities are from small or voluntary museums, archives or galleries. These sites may have no dedicated education staff and their education provision can be limited. Consequently the Strategic Commissioning projects have allowed the staff or volunteers at these museums, archives and galleries to interact with schools with a deeper level of engagement than normal. More established museums, archives or galleries have often used the programme to work with key stages or types of pupils they do not normally work with.

Through the Strategic Commissioning activity museum, archive and gallery staff have had opportunities to work closely with teachers to tailor make resources and activities, a chance to observe teachers both in school and in the museum, archive or gallery, time for consultation with teachers about existing resources and time to observe and evaluate pupils using the resources they provide.

As a result of this interaction staff have gained a clearer understanding of the curriculum, and how their museums, archives and galleries can be used to support curricular learning.[2, 5] A number of museums, archives and galleries have worked with secondary schools for the first time and have discovered how they can support specific curriculum areas and elements of the schemes of work. Through a focus on citizenship they have seen how they can support a wider curriculum through citizenship and PSHE and how this can impact on pupils personal skills like teamworking, research skills and self confidence.

In some cases staff have realised they are particularly well suited to make a cross curricular offer, which is of particular interest to primary schools. They have developed resources which allow a project based approach to their collection or site, some of which allow schools to work with their museum, archive or gallery as a focus over an extended period of time.

Through their visits to schools staff have observed lessons and have seen new teaching areas and techniques, which they are able to apply to their museum, archive and gallery education. They have also been introduced to

new technologies which have recently become essentials of classroom teaching, including interactive whiteboards and the internet.

“My days in school were particularly useful to update my skills in areas which are more recent developments in school eg mind mapping, interactive boards, thinking frames, independent learning.”

Staff member

For the less experienced museum, archive or gallery education staff there has been a raised awareness of some of the administrative issues which schools face when organising activities, eg planning time and parental permissions, and an understanding of how museum, archive and gallery projects can be planned to help overcome these problems.

## **Development of skills**

The MLA Partnership has developed an appropriately differentiated skills framework which maps directly to the Every Child Matters Common Core of Skills and Knowledge for the Children’s Workforce<sup>8</sup>. A key focus of the Learning Links and Watch this Space placements was on trialling this common core skills framework. Staff carried out a self assessment process prior to their placement and identified a number of skills they would develop during the placement. Three areas in particular were identified by a number of staff as appropriate for development through the placement programme; communication, ICT and presentation skills.

Staff have successfully developed these and other skills during their placements. They have had an opportunity to work with interactive whiteboards and powerpoint presentations and seen how these are used with pupils, which has developed their own ability to use these resources for museum, archive and gallery education.

“We have a better understanding of what teachers use their interactive white boards for. So we can create presentations, activities and lessons to use in the school. Working on what teachers want, need and expect.”

Staff member

They have developed communication skills with new audiences and have gained experience and confidence when working with groups who are not their normal client group.[1] This is different for each museum, archive or gallery, but examples include different school key stages, young offenders and pupils with special needs.

In addition to the skills identified through the common core skills assessment, staff have gained skills in other areas, often specific to the project or

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<sup>8</sup> [www.everychildmatters.gov.uk/deliveringservices/commoncore/](http://www.everychildmatters.gov.uk/deliveringservices/commoncore/)

placement they were engaged in. To enhance their work with schools, a number of projects have worked with other partners eg artists, actors or web designers. These partnerships have allowed staff to practice the skills delivered by the specialist and also to develop skills related to people and project management.[5,6]

In many cases staff have had an opportunity to observe teachers and through this have been introduced to teaching and behavioural management skills that were unfamiliar to them. These have influenced how the staff will work with pupils in their museum, archive or gallery.

“I observed two ways in which a teacher motivates a class and how they guide the children through activities. I discovered children are actively encouraged to act as a group and realised group work is something I can use in activities at [my organisation].”

Staff member

A number of staff have recognised the value of using the core skills framework as a self assessment and skills tracking mechanism and intend to use it to monitor their skills in the future. An additional advantage is that it has allowed staff to count this contribution towards the CPD requirement for members and associates of the Museums Association.

## **Developing resources**

Over three quarters of the staff have been responsible for producing resources as part of their project or placement. [4,6,11] These resources have either been produced by the staff themselves or by teachers, pupils or project partners. There has been a realisation on the part of staff that they can build on resources that already exist in schools. They can work in partnership with schools to use the teachers' expertise and the museum, archive or gallery's resources and staff knowledge to produce a resource that is more valuable than either could have produced by themselves.

“A big lesson for us was that, rather than us trying to provide education resources that people might use, it is very much better to work with the education sector, to have them come in, use the material and for them to develop the learning resources. It is much better for there to be a partnership where we use our knowledge of our resources and materials and mesh that with the teachers knowledge and skills.”

Staff member (case study 2)

The range of resources produced is far too wide to list here, but can be broadly categorised as physical, electronic or intellectual.

## **Physical resources**

These have been produced using both new and historical resources. Examples of new materials have been produced in the form of facsimile documents, photographs and costumes for role play. Historical artefacts have been made available in handling collections and loan boxes. A number of museums, archives and galleries who had not previously had loan boxes available have produced them as part of this programme. In many cases these materials form part of a larger resource including planning materials, teacher guidance and worksheets for pupils.

Physical resources also include space within the museum, archive or gallery and in some cases new areas have been dedicated to educational use. Examples include an art corner and a creative space complete with storytelling chair.

## **Electronic resources**

Online resources have been produced on websites created as part of the project [6] or by adding material onto existing websites. In some cases the materials have been produced by pupils as part of the project. The types of materials which have been put online range from simple records and photographs from a collection to fully interactive websites with teaching notes and schemes of work.

Offline resources for local use include presentations for use with interactive whiteboards and resource DVDs.

## **Intellectual resources**

By working with pupils and teachers the staff participating in this programme have been able to examine the offer they can make to schools. As a result they have produced new guidance, for example teacher packs and pupil resources which, although they may have a physical element, are different because they looking at their collections or sites in new and innovative ways [4]. This has been particularly noticeable where new interpretations have been created to facilitate citizenship education or to support teaching about the anniversary of the abolition of slavery in this country.

Many of these resources show an increase in awareness of the value of interactivity on the part of museum, archive and gallery staff. This can be seen both in a deeper involvement with items from collections, and in the creation of electronic games and explorations.

“It has helped me to realise in more detail what is expected from a successful school visit. Also a better understanding and awareness of what schools mean by interactive and hands-on.”

Staff member

“A teacher’s idea of hands on activities were not the same as the designer’s idea of hands on. To a teacher hands on does not simply mean teaching while holding, it means doing something with the objects. We suggested the children wash the laundry in the laundry room & not just handle the objects.”

Teacher

## **Relationships with schools**

A key aim of the Strategic Commissioning programme was to increase the demand from schools for museum and gallery education, with MLA having an additional focus on targeting “non-participating” schools. In almost all cases where a non-participating school took part in an activity or placement, the teacher has stated the intention to use the museum, archive or gallery as a resource in the future. They have given specific ideas for which curriculum areas or units of work they will be using the museum, archive or gallery to support and in some cases have talked about forming long term relationships with the museum, archive or gallery.

As well as engaging new schools the Strategic Commissioning programme has developed longer term and deeper relationships between schools and museums, archives and galleries [6,9,11]. It has formed the basis of ongoing projects and has given museums, archives and galleries the confidence and the resources to offer a much deeper level of engagement to a wider number of schools. The following two examples build on last year’s programme.

A member of staff who took part in a Watch this Space placement last year was so motivated by the experience that she has subsequently developed a comprehensive year long placement scheme, funded through the Cultural Hubs programme in Bournemouth and Poole.

After taking part in a Learning Links placement on which she developed a Citizenship and Diversity project, a staff member was inspired to work with her organisation to offer a wide range of diversity projects to schools throughout the year. It has also given her the confidence and skills to expand their offer to early years and ITE students.

## **Additional staff activity**

Where museum, archive and gallery staff have worked with other professionals; including visual artists, performers, poets, web designers and independent museum educators [5, 8]; there have been benefits beyond a simple sharing of skills. By bringing their expertise to planning and conception of projects as well as to delivery, these creative agents have acted as a catalyst for the cultural sector staff. In the most successful projects a three way partnership has been developed between host venue staff, creative practitioners and teachers. In these cases all three partners contribute valuable skills and resources which result in a richer learning experience for pupils.

## 4. Findings

“By working on this project I have not only improved my skills with working with schools, but have enabled the museum service to look beyond the standard sessions available. It is also showing the directorate under which the museum falls the vital role the museum plays in initiating, and inspiring learning.”

Staff member

Through the course of this evaluation, and in the evaluation of the two years of Strategic Commissioning activity preceding it, we have spoken to hundreds of teachers, pupils and staff who are giving us a very clear message about what makes successful museum, archive and gallery education. From this research we are able to make some bold statements about participants in Strategic Commissioning:

- Museum, archive and gallery education has a positive impact on pupils' attainment, behaviour, attitude and skills.
- Teachers who have worked with museums, archives and galleries value their provision and are keen to work with them again.
- Pupils enjoy and are inspired by museums, archives and galleries.
- Museum, archive and gallery staff are knowledgeable, flexible and responsive to the changing needs of the education sector.

The major contribution that Strategic Commissioning has made is to overcome preconceptions and fear of the unknown. Through funding, CPD and organisational support it has given staff and teachers the knowledge, resources and the time to experiment with what is possible.

For teachers this has meant finding out about their local museums, archives or galleries, being aware that the resources available are becoming more advanced, that staff are willing and able to adapt resources to fit teachers' needs and that they are not the intimidating 'cabinets of curiosity' of popular misconception.

For museum, archive and gallery staff it has meant engaging directly with schools and teachers to find out what they need and responding to those needs. It has required education staff to work with new schools, year groups and curriculum areas. It has meant engaging with curatorial staff to take the emphasis away from the history of the object and onto the learning that is possible using that object.

For pupils it has been a journey of discovery into the exciting, informative and inspirational places that modern museums, archives and galleries have

become. They have discovered, perhaps that museums, archives and galleries are not “boring” after all.

## **Projects**

The most successful projects have been those where there has been collaboration throughout their design, delivery and dissemination. This has been demonstrated in those projects where:

Museum, archive and gallery staff worked with teachers to develop a project that satisfied the teacher’s requirements. To this end they made their resources available and shared their expertise and enthusiasm, but allowed the teacher to contribute to the final direction and outcome.

Teachers made time available, away from their classroom, to examine resources and plan the project. They worked with the staff to create resources that satisfied school requirements, while allowing the museum, archive and gallery staff to share their expertise and knowledge of how their venue or collection could support the project.

At the delivery stage the staff and teachers delivered the required learning through a project which inspired and excited pupils and where interactivity was real, not “teaching while holding.” Often this first delivery was a pilot, which allowed both teachers and museum, archive and gallery staff to address any issues raised and further refine the project before wider dissemination.

It is during the design and piloting where the majority of the time, energy and money are invested by all parties. Consideration should be given to how widely the project can then be disseminated and who else could benefit from the resources produced, in order to obtain maximum value from this investment. The more successful dissemination has happened through existing networks eg teacher forums and advisory services, which allowed groups ranging from small school clusters to whole LEAs to be made aware of the resource by a knowledgeable and influential advocate.

The role of regional MLAs and engage is vital to the creation and dissemination of these resources and examples of good practice. They are ideally placed to create the strategic partnerships that have both the authority and the resources to advocate for the sector in schools, deliver activity in partnership with museums, archives and galleries and ensure that their sector organisations are aware of the opportunities that a changing educational agenda is making available.

## **Future**

To ensure that the positive attitudes and the resources developed through Strategic Commissioning have a life beyond the end of the programme certain considerations need to be made.

Relationships are made between people, not organisations, and there is a danger that as partners leave or move on the relationship may break down. For true sustainability there needs to be commitment beyond the individual teacher and education officer to integrate such approaches into school development plans and museum, archive and gallery strategic planning and management.

The more teachers and staff who take part in placements and projects through Strategic Commissioning, the more advocates there are for museum, archive and gallery education. As teachers talk to their peers about the experience they have had with a cultural sector provider, and as staff share their learning and resources with other museums, archives and galleries a network forms which can spread beyond those participants in the programme. For this to happen all participants need to continue to be encouraged to spread their positive experiences wherever possible.

Perhaps one of the most important group of advocates who have been engaged through Strategic Commissioning are Initial Teacher Education students. By having a positive experience while they were still in training and seeing the impact the cultural sector can have on learning, they are entering into their new careers as enthusiastic advocates for the sector.

An obvious stumbling block to the continuing development of these partnerships is cost, and no funding stream last forever. However one of the lessons learned through this evaluation is that interaction does not need to be expensive. Many schools have a museum, archive or gallery within walking distance or a public bus ride away. Many museums archives and galleries offer outreach resources and activities. Indeed many of these resources have been developed with the funding from Strategic Commissioning over the last three years. As long as museums, archives, galleries and schools remember the principles of collaboration mentioned above it is possible for teachers to access no or low cost activities that still deliver huge rewards. Where new projects are being developed, an initial investment in research and development can have a big impact on future delivery.

The educational sector is subject to constant change and the cultural sector is well placed to support many of the current initiatives. There is an increasing focus on interaction with the real world through vocational courses and personalised learning which museums, archives and galleries can provide in a safe and moderated environment. There is an emphasis on the child through Every Child Matters and extended schools, and a need for out-of-hours learning which museums, archives and galleries can support with well trained staff working in safe, supportive and inspiring locations. There is an increasing need for resources to support the citizenship and diversity agenda, which museums, archives and galleries are ideally suited to provide.

These are examples of the current educational priorities and are, like all things, subject to change. The strength of the cultural sector, and of the Strategic Commissioning programme in particular, is not its ability to support these specific priorities, it is its ability to respond to the needs of educators

and provide the resources they need to deliver a well rounded and fulfilling education to children and young people.

## **5. Case studies**

### **Case study 1: Learning Links placement - museum staff**

A placement undertaken by a member of museum staff at a local school, to develop his skills working with secondary schools.

#### **Description**

Education activity at the Salt Museum in Northwich, Cheshire was mostly primary school based so the aim of this placement was to find out how better to work with secondary pupils, by looking for a new approach and by finding out how museum delivery can fit with secondary learning styles.

Tom Hughes took part in a placement at a local high school. He worked with the history department to look at how his museum could support the school in making the history curriculum more exciting and capturing children's imagination. He developed resources based on medieval pilgrimage, in partnership with the Head of History, for year 7 pupils. He used historic resources from the museum and used Learning Links funding to construct replica artefacts that pupils can handle.

Using these resources he worked with the Head of History to deliver a series of one hour sessions to the pupils. They also worked with other year groups and are developing a project for year 9 to encourage them to choose history as a GCSE option.

#### **Common Core Skills Outcomes**

At the start of the placement Tom carried out a self assessment using the MLA Partnership Common Core Skills Framework and identified communication and working with people in groups as areas for development. He felt that he was not very confident in his listening skills and verbal communication skills with secondary age pupils and hoped to gain confidence through the placement.

During the course of the placement Tom monitored his progress against the framework in order to focus on his outcomes. This included an observation of a teacher-led session which was then analysed against the framework, including a discussion of what worked well, and where children were losing attention. He identified this as a point where he could offer his skills and used the framework to compare what benefits the different methods of teaching would have for the children.

As a result of the placement Tom feels a lot more confident in his ability to work with secondary schools. He has gained direct experience of working with older pupils and he is now happy that he has a lot to offer secondary schools and will do more to promote these sessions in the future. There are plans in place to work with the school again and Tom is confident that he can use the resources with other schools.

“We have come on a lot. Through the increased contact with the school we have developed lots of opportunities to work with them and I am sure it can be rolled out to other schools. These are things we would not have thought about if we had not had this in depth relationship with the school which was evaluated throughout.”

Tom Hughes

Tom has clearly found the MLA Partnership Common Core Skills Framework a useful tool both for his own development and for the development of his museum. He intends to continue to refer to the framework when developing similar types of project in the future, and has advocated for use of the framework at meetings of local education officers.

“I was sceptical at the beginning of where we could get to, but having gone through the process I think there are elements I would not have thought of without having this provided.”

Tom Hughes

At the completion of his placement Tom identified several issues with continued use of the framework. These were:

- Some areas of skill and knowledge are difficult to self assess eg. use of body language.
- Colleagues are reluctant to offer critical feedback, even though the intention is positive.
- Once a level of confidence or competence is achieved, it is difficult to self-assess what extra improvement is needed.

### **Key lessons**

- The process of using the MLA Partnership Common Core skills Framework can help staff to identify areas for development and monitor progress through self-evaluation. The Framework provided an objective checklist for the full range of skills that are needed when working with children and young people. By using the framework for self assessment staff can be confident that they have a thorough audit of their development needs.
- The Framework can be an effective tool for personal and organisational development if individual learning can then be integrated into future practice. For example, if the skills, confidence and resources gained through this placement are used to develop more work with secondary schools.

- Individuals and organisations may need to consider how some types of skill are assessed, particularly where self assessment proves difficult eg. listening skills, body language. This may be through peer assessment, external assessment or group activity.

## **Case study 2: Learning Links Placement - teacher**

A primary teacher working with a museum and an archive to develop a healthy schools project with a mental health focus.

### **Description**

Kate Arnold, a year 6 teacher at McCauley Primary School in Lambeth, took part in a one week placement at the Bethlem Museum and the Children's Society Archive. The project's aim was to address issues around mental and emotional health and wellbeing, homelessness and refugees, and to link these to ways of helping each other and other people. This project aim was identified by MLA London in partnership with the Lambeth Healthy Schools co-ordinator to enhance mental health awareness, which is a priority area for the Lambeth Local Authority.

During her time on the placement Kate worked with museum and archive staff to research available resources and select appropriate materials to create a project to deliver to her class. The resulting three week project, entitled Lost and Found, included trips to both the museum and the archive, with a great deal of supporting work in school.

At the Children's Society the pupils examined case notes from Victorian children who had been taken into care by the Society, did group activities based on the files and role played different children in costume. Based on their research the pupils compared their own lives and experiences with that of the Victorian children.

At the Bethlem Museum the pupils worked with Victorian casebooks and photography and with the museum art collection. They particularly focussed on the painting 'The Maze' by William Kurelek, which he uses to illustrate his mental disorder. They looked at what issues they faced in their own lives and what might cause them stress and from there examined wider issues of mental health.

During the three week period in school this project was the focus of many activities including drama, dance and visual art, supported by background research and a visit from members of the Samaritans.

### **Outcomes**

Central to this project has been a focus on the Every Child Matters outcomes of being healthy and staying safe. By exploring mental and emotional health issues pupils have been able to identify and discuss some of the causes of problems in these areas. In particular they have been encouraged to discuss any problems they may be having themselves.

"I feel children nowadays have an enormous pressure on them from exams, eating, general society. The impact [of the project] was massively positive. Even now we have a mood board and the children coach each other. As part

of the project we had the Samaritans in to talk about active listening - the children are now learning to be coaches and are able to ask open ended questions and coach each other through certain feelings. They are now very quick to say if there is a problem you should talk about it and it is dangerous to bottle up your feelings.”

Kate Arnold

During the visit to Bethlem they have had direct experience of people with mental health problems and this has had a positive impact on challenging their stereotypical view of mental health issues.

“Now I find the hospital understandable and now I'm not scared but I'm starting to understand.”

Pupil

Through activities related to the Children’s Society the pupils have explored what it means to be homeless, and the way people are cared for. By looking at files and photographs of real children and using these as a basis for role play they have been able to make astute comparisons between conditions in the past and their own experience.

“I was stunned by what the young people had picked up - these were Key Stage 2 children. They were a very thoughtful group. I was totally impressed with them.”

Ian Wakeling. Children’s Society

During this placement Kate has recognised the value of using smaller museums. They allowed her pupils to get a much more hands on experience, for example handling original archive material, and allowed the pupils to “reign over the whole museum”. It has also reinforced the benefits of planning and integrating visits into a scheme of work where a topic can be presented in many different ways.

She has developed lesson plans and resource packs which will allow the project to be repeated and has contacted the Lambeth PSHE co-ordinator to encourage other year 6 teachers in the borough to carry out the experience.

Both the Bethlem Museum and The Children’s Society Archive value the links they have made with the local school network and intend to run the project with other schools.

“We are hoping to use this with local schools. They have been wary but we now have good evidence that it works and what people have got out of it.”

Caroline Smith. Bethlem Museum

Bethlem has developed its work with primary pupils and is developing the materials to work with the PSHE and Citizenship Curricula. The Children's Society valued the experience of working with a teacher and have learned a lot about how to engage young people.

"A big lesson for us was that, rather than us trying to provide education resources that people might use, it is very much better to work with the education sector, to have them come in, use the material and for them to develop the learning resources. It is much better for there to be a partnership where we use our knowledge of our resources and materials and mesh that with the teachers knowledge and skills."

Ian Wakeling. Children's Society

They are both disseminating the resources through the education sections of their websites.

### **Key lessons**

This project shows how museums and archives can be used to explore complex issues and how this partnership of school, museum and archive can work together to develop a project that addresses these issues through a wide range of curricular areas and interactive activities. Key points are:

- The teacher had the time to explore and consider the resources available at the two sites before planning the activity. This allowed her to develop a scheme of work which fitted school requirements in an innovative way.
- The staff at Bethlem and Children's Society were keen to allow the teacher to set the agenda for the lessons while using their knowledge of their resources to ensure that the pupils had the richest experience possible.
- Museum resources can be an excellent and safe starting point from which children can explore challenging issues.
- Using one school to develop and pilot resources allowed any problems to be identified and rectified. This resulted in a tried and tested project which can be delivered to other schools by the participating museum and archive without the same level of teacher involvement.
- The collaborative nature of the project, using the skills and resources of museum, archive and teaching professionals, resulted in an in-depth and thoughtful exploration by children of difficult and challenging issues related to staying safe and being healthy.
- Working to a local authority priority area made the participation of the schools more likely and engendered local authority support for the project.

### **Case study 3: Watch this space placement - teachers**

A primary and secondary teacher on placement to explore ways of engaging their pupils with contemporary art.

#### **Description**

As part of the Watch this Space programme, ProjectBase, a non-venue based contemporary visual arts organisation in Cornwall, hosted two teacher placements. The aims of the project included finding new ways to engage non-attending schools and teachers and using the teachers' insight to explore the use of gallery produced tools and support material for schools.

The teachers were from one primary and one secondary school and had little or no experience of working with galleries or visual arts organisations. Both teachers took part in a four day placement to find out how visual arts commissioning organisations work and what they can offer to their teaching practice. The focus of activity for the placement teachers and for the groups in schools has been based on a large exhibition of international artists that ProjectBase were organising at the time of the placements.

#### **Outcomes**

Both teachers have gained new knowledge and understanding of the contemporary visual arts, which has changed their perspective of what the visual arts are and what 'contemporary art' means. This has given them the confidence to include contemporary art in their teaching.

"I am more confident using lots of different types of contemporary art, and so is my team. I have noticed in the classroom we are all changing the way we are teaching."

Lynn Spenser, Head of Art, Redruth Secondary School

As a result of the placements, both schools now have a sustainable partnership with ProjectBase. They have established groups in their schools' who are associated with the ProjectBase 'Arts Ambassadors' scheme. This is a youth peer led scheme where young people develop an arts programme and define what the arts mean to them.

At Redruth Secondary School there is a group of 35 pupils who have chosen to take part as arts ambassadors. As part of their activity they have discussion groups with ProjectBase where they can say what they want to see and where to see it. The pupils have been describing site specific work as well as work in galleries, and this has led to one of the exhibition artists from Bangkok doing an outdoor public artwork that these pupils will contribute to. As a result of participation in this group the pupils are much more informed and inquisitive about the arts in Cornwall. Some art ambassadors are supporting young people from the school who are undertaking an Arts Award with ProjectBase.

At Cubert school the Art Co-ordinator has set up an art club with ProjectBase and 20 pupils from across the school age range. The children have a committee which meets to decide on club activity.

“There is a lot of discussion in the club - it’s not a case of here is a painting, lets do it. It is more here is an idea, what can we do with it. We are all getting better at doing this - my eyes have been opened.”

Tracy Wood, Art Co-ordinator, Cubert Primary School

Their activities have included spending a morning with the Moroccan artist, Hassan Hajaz, whose work they had been looking at and they will have the opportunity to see a lot of art in the community and on gallery visits during the ProjectBase exhibition in summer.

The young people have also been involved in consultation about portable art modules that are being designed by ProjectBase for community use, deciding what they thought would be the best design for children.

### **Key lessons**

Through this placement the teachers and their pupils have gained the knowledge and confidence to work with contemporary art in their schools, which has in turn led to the pupils having a wider view of what can contribute to their cultural experience.

Being involved in the placement programme has given the teachers involved a much more thorough knowledge of contemporary art and confidence in its use in school. This in turn has led to the pupils having a wider range of options for their art activity and an acceptance of a much broader definition of art than they had previously.

“They are getting the idea that artists go through a process before producing something. This is very different from the traditional approach for a primary teacher - here is Van Gogh, lets see if we can imitate his work - which is not the right way of showing children art.”

Tracy Wood, Art co-ordinator, Cubert Primary School

The involvement of ProjectBase has been crucial in providing the knowledge and the encouragement to allow pupils to explore a broader definition of art. They have provided access to the galleries and other spaces which have provided a stimulus for discussion.

Working with the visiting artists has given the teachers and pupils insight into a range of contemporary ideas and practice, which has had an influence on their own artwork and ideas. It has also led to pupils being “much more informed and inquisitive about the arts”.

## **Case Study 4: educational development - museum**

A museum working with a local non-participating school to engage pupils in an environmental award scheme and create new resources.

### **Description**

The National Stone Centre developed this project in order to create better relationships with local schools and the local community.

They worked with a class of year 6 pupils from a local school, Cromford CE Primary, to support the delivery of the John Muir award. This is a national environmental award scheme which aims to encourage its participants to discover, explore, conserve and share a wild place. To achieve the award, pupils were tasked with producing a child-friendly trail around the site, picking their own places and object of interest. During the course of 4 visits, with supporting activity in school, the pupils explored the site, took part in sensory and micro trails and had presentations from museum staff. They then produced trail leaflets which were used on a final visit to guide their parents around the site.

“The children took their leaflets and gave them to the parents and took them round, acting as tour guides. Feedback from parents was fantastic, it justified the whole reason for doing the project.”

Helen Rogers. Teacher

### **Outcomes**

By developing and designing their own visitor trail, the pupils have had a significant input into deciding what they consider to be an appropriate cultural offer for the Stone Centre. Through their leaflets they have selected the areas that they consider important and interpreted places and objects in their own way, often choosing things that surprised the staff, for example including the railway station which is adjacent to the site in their trail.

They have also had an opportunity to comment on the existing interpretation and make suggestions as to how it might be made more appropriate to their age group. All the pupils who filled in the evaluation questionnaire said they enjoyed the project.

For the school the project has delivered a cross curricular experience that fitted well with their objectives. They have explored the science of the area and used literacy and ICT skills to produce their leaflets. In particular the citizenship agenda has been addressed through pupils achieving increased awareness and sense of ownership of their local environment, and contributing to caring for that environment. Pupils have become more aware of their local employment history through recording interviews with local people who had worked at the quarry where the Stone Centre is based.

The Stone Centre has built relationships both with the school and with the wider community. There are tangible benefits in the resources that have been produced or are under development. These include the trails produced by the children, a loans box for use in schools, a teachers' booklet and scheme of work and activity backpacks.

As a result of this project several other local schools have expressed an interest in the Centre and there are plans to work with a local secondary school to create hotspots on the trail and generate a podcast to be disseminated through the Centre website and Learn with Museums.

### **Key Lessons**

The success of this project was a result of the partnership between the school and the National Stone Centre and the enthusiasm of the staff involved. The commitment of the school to the project was encouraged in a number of ways.

- Cross curricular activity. The proposed activities were wide ranging and allowed the school to identify activities which supported a number of curriculum areas and objectives. There was a particularly strong fit with the science module which the school was about to teach on rocks and soil, and with the school citizenship programme. The teacher had already decided to take the class to the Stone Centre to support the science module and this had a bearing on her decision to take part in the project.
- Collaboration, planning and timing. There was time before and during the project for staff to work together to produce activities appropriate to the pupils, and which satisfied the needs of all the partners and participants. This included consultation and INSET before the project, and discussion after an initial visit to devise centre and school based activity.
- Involvement of pupils. All the pupils enjoyed the project and were engaged in the activities. This approach allowed them to express their views about the centre and see those views being respected by the staff. It supported them in becoming expert on a local resource and advocate for that resource with families and the community. By introducing them to the John Muir scheme, it encouraged them to take a responsibility for the care of the site, and share the site with others.

It was important to the Centre staff that this project left a legacy of resources that could be used with schools. It has done this both with the physical resources of teacher packs and trails and in the ideas it has given staff on how this work can be developed in the future.

## **Case Study 5: educational development - museum**

A museum working with New Writing North to engage local pupils in out-of-hours creative learning.

### **Description**

Museum of my life was a project established by New Writing North, the writing development agency for the North East. Working in partnership with six regional museums it aimed to deliver creative activity for young people and community groups, using writers and other artists based in museums. In the Captain Cook birthplace museum the project involved two writers and two visual artists working with 16 year 5 children from the local Grangetown Primary School. There was also a group of 3 adults taking part in the project.

The children attended 18 after school sessions held on Tuesday nights where they were encouraged by the writers to respond to objects in the museum, write about them and relate them to their own lives. They worked with the visual artists to create woven panels interlaced with objects that were significant to them. The project culminated in a professionally presented exhibition of the panels and poetry at the museum.

### **Outcomes**

A number of these pupils had not been to a museum before. Through this project they have seen the museum as a comfortable and safe environment, being there every week for 18 weeks. They were given a great deal of freedom to explore the museum, particularly as it was closed at the times when the project took place. This gave them an opportunity for a deeper engagement with the collection and a sense of ownership of the museum, which in turn led to a number of the pupils coming back with their families, who had not visited before.

“These are the people we want to get through the door, to make them feel more comfortable and confident they can come into a museum and appreciate what they see. This exhibition really does that.”

Jenny Phillips. Captain Cook Birthplace.

The final exhibition was curated by museum staff and the visual artists. This gave the pupils first hand knowledge of how exhibitions are curated and culminated in a professional presentation, which resulted in a great deal of pride in their work.

“This is all about boosting their esteem and self confidence. this project fitted that bill as they were working with artists and poets and the end product was looked on with an immense amount of pride. The finale was the opening where four pupils read their work, and parents and others came along. It was their work in the museum and that meant a lot to them.”

Simon Feeseey. Teacher. Grangetown School.

The focus of the writing element of the project was to encourage the pupils to write their own work and to be as creative as possible. It engaged the pupils in a way that was different to school and outside the restraints of a curriculum. They had positive encouragement both from the professional writers and from the other adult group which gave the children an incentive to realise that writing goes beyond school work, and can have an impact on all aspects of life.

At the conclusion of the Museum of my Life project the exhibition will be moved to the school for display. There will be an anthology published which will contain examples of all the children’s work and Tyne and Wear museums hub will publish a resource pack for museum staff, teachers and writers which will be a practical publication. Each of the writers from the project will write an exercise that museum staff can use to animate an object in their collection using creative writing, and also give an example of how that exercise was used on this project. This will be disseminated through the North East and nationally if appropriate.

New Writing North also have funds to establish a creative writing for museum staff course which is to encourage museum staff to have confidence in their own abilities but also to be able to work with the community in their own museums.

“The thing we have achieved is an awareness amongst museum staff of how the arts can impact on learning in their museums, and how you can use creative writing to do that.”

Anna Disley. New Writing North

During the early stages of the project there was a mismatch between the expectations of the teacher and the delivery methods of the writers. This was resolved amicably with a meeting between the various partners but raised some valuable learning points for projects of this nature. (see below)

### **Key Lessons**

This project is an excellent example of how an extended schools project can add value to pupils’ education and cultural awareness. It augmented the curriculum while allowing the pupils to be involved in deciding the processes and outcomes of the project.

- Running the project over an extended period, and at a time when the museum was closed to the public, enabled the pupils to feel comfortable in the space and confident enough to explore the museum by themselves. This allowed them time with the collection to decide what they wanted to concentrate on and what they wanted more information about.
- Ensuring the final work was of a high quality and professionally displayed encouraged the pupils to take pride in this work and see these activities as having importance beyond the classroom.
- Giving the pupils a voice in deciding the content and medium of the final work helped to ensure they were fully committed to the project. The only students who did not complete the project were two who moved away from the area.
- In a project which has several active partners; ie artists, writers, museum staff and teacher, it is important that there is an opportunity for them to meet and agree on process and outcomes and for there to be an agreed method for feedback during the course of the activity. The role of each partner and their level of involvement should be agreed at the start of the project.

## **Case Study 6: educational development - museum**

A museum working with a local school to develop a website with a diversity focus.

### **Description**

GY getdown was devised to encourage diversity awareness in the young people of Grimsby. The main partners were the National Fishing Heritage Centre, Havelock School and the Grimsby Institute.

The project built on the work carried out by Havelock pupils last year on the Teen Idols project, which had resulted in an exhibition at the Heritage Centre. When pupils were consulted about how a second year project could be developed, they were keen to have more interactivity and have an IT based outcome, so it was decided to create an online exhibition by setting up a website.

A web designer who lectures at Grimsby Institute worked with pupils from Havelock School to design the website. They also worked with a journalism student from the Institute to develop content for the pages. The project resulted in an interactive website which contained input from the pupils about their lives; for example cultures, religions and hobbies, and is a celebration of the different cultural backgrounds of the pupils. There is also a message forum which allows chat between the pupils and anyone else who registers as a user.

There are plans for the young people to continue to add to the site during its first year through projects in school, and for the site to be used by teachers as a resource. There are also plans to expand the site next year to encompass the wider community of Grimsby, but still with an emphasis on diversity.

### **Outcomes**

This project has given the pupils involved a great deal of authority and responsibility for developing a resource which explores multiculturalism in what is widely perceived as a monocultural area. They were consulted on the design of the site and have decided what the content should be and have then generated much of that content. They are now using the site as a way of talking about their lives to others in their own community, nationally and internationally. They will continue to develop the site by adding their own content and by encouraging visitors to add theirs.

Through the design and construction of the site the pupils have gained practical skills in web design and writing for this medium. They have gained in self-confidence by having their opinions respected and their ideas acted upon. Their work on the site has allowed them to show how young people can make a positive contribution to the community which goes some way to counteracting an anti-young person attitude in the local press.

The project has given the staff at the Fishing Heritage Centre an opportunity to work closely with a group of teenagers, which is not an age range they work with normally. It has contributed to one of the key roles of the museum; telling the historical story of immigration into the community and the contribution people who have moved into the area have made.

It has also led to the development of some unexpected skills on the part of staff.

“I have learned a great deal about website production, working with a new audience (teenagers) but more than anything it has given me the opportunity to get some project management experience which has been invaluable. It’s something that will help in all areas of my work; organisational skills, budgeting, planning and leading.”

Esther Farrow. Fishing Heritage Centre.

They have found the knowledge of the technologies that young people are using very useful and as a result of this knowledge are looking at interactive interpretive techniques they have not used before.

The website has attracted interest from other council departments who have plans to use the internet to communicate with this age group. They have seen this site as an example of good practice and have approached the Heritage Centre to discuss the design of the site. When approached, the Heritage Centre staff are emphasising the fact that this design is the result of a lot of consultation with the young people who worked on it.

### **Key lessons**

- The success of the project lies in the willingness of the young people to create the website and to continue to use it. Giving them a good deal of autonomy over content and design has allowed them to have ownership of the site, which in turn encourages them to use it.
- Planning for activities during the course of the year which generates new content will ensure that the site remains fresh and will encourage visitors to return.
- There were some problems with inappropriate advertising messages being posted on the forum. These issues have been resolved, but did result in the website being taken off line for some time, which may have reduced the impetus in the young people to continue to contribute. There is therefore a need to ensure that a forum of this type, particularly one that is designed for young people, is well managed to prevent inappropriate messages being posted.

## **Case study 7: educational development - archive**

An archive working with looked after children on an out-of-hours project to raise awareness of the archive and develop the children's personal and educational skills.

### **Description**

The Imagined Lives project was a partnership between East Sussex Record Office and East Sussex County Council's Looked After Children's Service. It enabled a group of children in foster homes and care homes to use the archive to explore what life was like for looked-after children in the past. Working with this client group is a key objective for East Sussex Record Office and also links to on-going work with foster children exploring their own life stories. The programme was co-ordinated by David Kendall, an independent practitioner who has extensive experience of working with looked-after children.

The project consisted of two parts. It began with a series of outreach sessions in Children's homes where the children used archive records related to looked after children in the past. From this source they built on the information about one of children from the past to create a character, then wrote letters from this character to a person of their choice. Key workers at the home also took part in the project and became very engaged in the process.

The second part consisted of three one day workshops held during February half term for 22 children who were in foster care. The children used maps and diary extracts to generate discussions about the rights and freedoms of children now and in the past. This was supported by a number of activities including games, role play, design of a Valentine's card and creative writing. These sessions were supported by staff from the Children's Service. During the course of the three days the young people also made a visit to the record office to view the original materials on which the project was based. Throughout the project they were encouraged to discover aspects of history that were of interest to them personally.

### **Citizenship outcomes**

Through this project there have been examples of citizenship education relating to both the formal curriculum and to a more general vision of what citizenship means.<sup>9</sup>

The young people have developed skills in enquiry by looking at original source material and have related this material to current social and cultural issues. Through this they have looked at human rights and the change in social conditions.

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<sup>9</sup> The particular focus for this case study has been on citizenship, so while there have been a number of other outcomes they are not reported here.

Following a discussion about the rights and freedoms of Victorian young people, two participants created their own rules about the treatment of children now.

“Every child has a right to:  
Speak and have their say  
Have a good life and have what they need  
Have somewhere to live  
Essentials e.g. food, water etc.  
Have a second chance” (their use of underline)

Participant

By focusing on their local area the young people have gained a deeper understanding of the community in which they live. They have also formed bonds with a community of peers, by working with other young people from similar backgrounds.

“It was strange, but good, to be in a room where everyone is in the same situation. They don’t see their parents. At school there might be one other person like that.”

Participant.

The collaborative nature of the project has enhanced their self confidence and has allowed them to work with others in a supportive way. During the course of the project the staff noticed a change in attitude amongst the group and a growth in confidence in their own achievement. They received positive feedback from their peers and adults and learned to express appreciation of each other’s work.

Since the project two young people from the children’s homes have visited the Record Office independently. Exercises created during the workshops are being compiled into a practical ‘toolkit’, which will provide suggested guidelines for museum, archive and gallery staff working with looked-after children.

### **Key lessons**

For this particular group of young people the resource material used has a particular resonance with their own situation. This has allowed them to examine the historical records, compare that with current conditions and form opinions about people’s rights and responsibilities. Contributory factors to the success of this project include:

- Working with a group of young people who are all in foster care has established a bond between them that allowed them to explore their situation in a supportive and safe environment.

- Using archive documents that relate to young people who were in a similar situation in the past has given this group a familiar starting point to explore rights and responsibilities.

## **Case study 8: educational development - gallery**

A gallery working with pupils from a local pupil referral unit to develop practical and inter-personal skills.

### **Description**

The aim of this project was to address one of the enquire cluster objectives - 'to interrogate learning and personal development by young people in and around the art gallery' by exploring young peoples motivation, decision-making, skill development and empowerment. To this end, Kings Lynn Arts Centre introduced the pupils from a local Pupil Referral Unit (PRU) to new skills and new opportunities that they would not otherwise have had the chance to experience.

A series of eight workshops for six 13-14 year old boys were led by local artist and arts educator Inge Lise Greaves and supported by artist Jim Aitchinson. The gallery educator at the Arts Centre, Nick Neal, was also present at all the workshops, recording and evaluating the sessions and the pupils were supported by three PRU staff at each workshop. All the pupils had been excluded from mainstream school and had a number of behavioural difficulties.

The two hour workshops were primarily skills based and were related to the exhibitions on display in the Arts Centre galleries. The content of the workshops were felt making, textiles, papermaking, sculpture and animation. For the final session the pupils delivered papermaking and felt making workshops to younger pupils from a local primary school, who were characterised as with difficult backgrounds and potentially vulnerable like the PRU pupils.

### **Outcomes**

There are clear examples of how this project has contributed to a number of the Every Child Matters outcomes, particularly enjoy and achieve, make a positive contribution and economic well being.

Pupils have enjoyed the workshops, particularly where new skills or experiences were being developed. The pupils identified that they had been successful and had achieved tangible outcomes from their activities. The workshops made a notable contribution to building the pupils self esteem, confidence, social skills and practical art skills.

“They grew in confidence so when it came to them delivering their learned skills to the other group they were really on board and we had this wonderful planning meeting where they knew exactly how they wanted to work with the young people, what refreshments they would give, that they would give them name labels. They were so into the details of the planning. On that day I was so proud of them. They had the activities running fantastically well.”

Inge Lise Greaves - artist

Due to the level of documentation of activity that was available, it was decided to introduce the Arts Award as an additional method of accreditation. The PRU staff were keen to adopt this scheme and carry on the work away from the gallery which would allow the pupils to achieve a Bronze Arts Award. This clearly addresses one of the aims of Every Child Matters ‘to reduce the number of children who experience educational failure’.

The project culminated in the pupils using the skills they had developed to plan and deliver papermaking and felt making workshops to younger pupils. During this period their behaviour changed significantly, with them recognising the need to modify their language and be supportive of each other and the younger pupils. They were caring and considerate towards the younger pupils and clearly proud of their skills and ability to pass them on.

It is clear that passing on the practical skills has made a positive contribution to the younger children and their school. Additionally the PRU pupils have provided a positive role model for these younger pupils by working collaboratively to pass on their skills, and showing enjoyment in the process and pride in their work.

“I thought that was really cool, I really enjoyed that. It was really smart that.”

PRU pupil

The practical skills, interpersonal skills and the accreditation through the Arts Award could all potentially contribute to the future employment of these pupils. In addition one particular student has shown a particular interest in the visual arts and has been offered a work placement at the Arts Centre, where they were particularly impressed with his calmness and maturity during the workshop with the primary pupils.

### **Key lessons**

The project demonstrates many areas of good practice which have encouraged the participation of the young people involved and led to a deeper engagement in the learning offered. These pupils are easily distracted and can become disruptive, but this happened rarely during this project. Key elements in this success include:

- Working with an artist who is experienced with at-risk pupils, and who has the skills to manage the group in a non-threatening way.
- Providing a venue away from the school and other pupils, where the pupils felt safe and felt a sense of ownership of the space. For most of the project the pupils were in a familiar space and worked well. On the one occasion where they moved to a different gallery they were less engaged in the activity.
- Providing a wide range of new experiences and skills. Each session had new skills for the pupils to learn, or ways to build on their previous work, often with more than one activity in a session. The least successful session was one where the skills were already familiar to the pupils.
- Giving pupils responsibility for themselves and others. The last part of the project, where the pupils passed on their skills, was taken very seriously by all and resulted in a significant change in their behaviour for the duration of those sessions.
- Supportive school staff. At all the workshops there were staff present who were engaged in both the activity and the supervision of the pupils.

It is clear that a combination of these key elements has led, for the duration of the project at least, to a marked improvement in self confidence and a more positive approach to learning for the young people involved.

“Passing their skills on the younger children has improved their self esteem enormously. You could see them rising and growing, it was very touching really.”

Theresa Mendez. Teacher

## **Case Study 9: Consultation of young people**

Youth volunteers working with cultural venues in London to evaluate their suitability for young visitors.

### **Description**

The Hackney Student Led Volunteering Programme is run by the Learning Trust and CityZEN, and works to promote the benefits of active Citizenship with young people. One element of their activity this year was a Heritage Strand, which was funded by MLA London as part of Strategic Commissioning. This strand included youth consultation in four London venues; the National Maritime Museum, Westminster Hall Parliamentary Education Unit, Hackney Museum and the National Trust at Sutton House, conducted by year 8-10 pupils from Hackney schools. The purpose of the consultation was to assess the suitability of the venue or exhibition for young people and make suggestions as to how it might be made more appropriate for this age group.

After visiting each venue the young people produced a written report as a way of feeding back their observations to the education staff. This feedback was shared amongst appropriate staff at each venue and a written response was sent back to the young consultants, detailing what changes were planned as a result of the consultation. It also gave explanations of why they were not able to adopt some of the recommendations.

### **Outcomes**

All of the venues consulted have found elements of the feedback useful and considered it a valuable experience. The feedback itself was a mixture of ideas and opinions ranging from some astute observations to some less realistic suggestions. Where suggestions have been achievable they are being acted upon, particularly where the young consultants have made comments which support the thinking of the organisations.

“Some things they said were already in the process [of being implemented], but with them saying it as well, it makes us think we definitely will need to do it.”

Laura Fenton. Parliamentary Education Unit.

As well as the direct impact of this evaluation, there has been a willingness by venue staff to work with either these or other young people in a consultative role in the future.

“At the evaluation meeting we all thought it would be worthwhile if the young people could take this forward and make education resources and facilitate education sessions in a way they thought was appropriate. That would be something that was a really wealthy way of working.”

Ruth Clarke. Sutton House.

Hackney museum staff would like to set up a young people’s forum to get their input into future exhibitions as they have been concerned that young people were not involved in their normal community consultation.

All the young people involved in the Heritage Strand activity are taking part in the ‘Active Citizenship in Schools’ award scheme and this activity has contributed a great deal to the requirements of the award for planning, volunteering and evaluating. Being consulted and having their opinion respected has resulted in increased confidence and sense of self worth in these young people.

“A lot of people report an increase in confidence, mixing and being with students from other schools, sense of belonging to the community, giving something to the community, raising the profile of young people.”

Steve Curtis. Director, CityZEN

They gained a knowledge of the venues they visited, and of the value of museums, archives and galleries. Young people also suggested that they could use these venues as work experience settings where they could make a practical contribution to developing the interpretation for young people. In the 2006 consultation for the Heritage Strand, one project led to paid employment for the young people initially involved as volunteer consultants.

There were some concerns that the limited time that the young consultants spent in the venues meant they were not well informed about some issues related to heritage organisations and venues. This has been addressed through plans for next year, which will involve the young people in longer and more active involvement, which could include a role in the venue either creating exhibitions or being peer educators, informing about and advocating for museums, archives and galleries in their schools.

### **Key lessons**

Young people are consulted frequently in many different contexts, but often their opinions are disregarded. There may be resistance to change, a lack of resources to implement change or a lack of value given to young people’s opinions. Steve Curtis, the director of CityZEN commented “young people have consultation fatigue and we are asked to do a lot of research, which we won’t do unless we think the organisation has the resources to act on the research.”

This project shows how consultation with young people can take place in a way which allows their views to be taken seriously and treats their efforts and opinions with respect. Key contributions to the success of this type of consultation include:

- Where young people are consulted there should be clearly defined objectives for the consultation. They need to know what the research will be used for and should be clear to what extent their suggestions will be acted upon. They should be given feedback on their suggestions to indicate why the suggestions were or were not implemented.
- Venue staff need to be clear about the purpose of the consultation and should be prepared to take the recommendations of the young people seriously. They should be prepared to give feedback to the young people about why suggestions were or were not implemented.
- The experience of young people is different to that of adults who visit museums. In projects of this nature they should be made aware of the parameters within which heritage organisations operate, otherwise they may seem ill informed, which could undermine the suggestions that they make.

## **Case Study 10: Consultation of young people**

Action research to explore how new media is used by young people and how this informs the delivery of media arts organisations.

### **Description**

Virtual Lives was a project set up by a group of new media and academic organisations comprising FACT (Foundation of Art and Creative Technology), Cornerhouse, Folly and Liverpool John Moore's University (International Centre for Digital Content and Faculty of Education, Community and Leisure).

The aim of Virtual Lives was to answer the question 'How can we develop a better understanding of the new media technologies being used by the young people of today, and how could this information influence and challenge the long-term programming of media arts organisations?' Every participant (young people, trainee teachers, artists, arts educators and new media specialists) took on the role of researcher, with young people the focus of the research.

Twelve young people, aged 14-25, took part in the project and were from existing groups at the three new media organisations. They worked with an artist on a number of new media activities, which allowed their responses to the media to be observed and allowed them to comment on the experience. They also took part in interviews, discussion forums and informal evaluations. Twelve trainee teachers from the John Moore's PGCE course were involved in the project as researchers and artists.

The inclusion of young people in shaping the planning, delivery and evaluation of programmes is increasingly important. And within the context of new media where young people can arguably be seen to lead the field it is particularly significant for organisations who serve them in this area. However there are few tried and tested structures which can guarantee the genuine involvement of young people in this process, where what they say can have an influence over policy and planning.

This project attempted to address this by using a range of different methods of engagement, and some key lessons were learned about consultation with young people.

### **Outcomes**

Within group discussion, during workshop events and interim evaluations many of the young people consistently demonstrated thoughtful and reflective perceptions about the project and their experiences of it. They were prepared to work with open-ended ideas and to debate points of view with skill and passion within small groups.

It was found that some methods of consultation were more successful in encouraging young people to have a voice. For example, young people felt more comfortable and able to voice their opinion when they were taking part in activities.

“Being active was a key component for young people’s participation on all levels. There was obvious enthusiasm and commitment among the group to take part, even when it wasn’t clear what they were taking part in.”

Virtual Lives Project Research Report<sup>10</sup>

More traditional methods of information sharing and discussion, particularly group meetings, were less appropriate for the young people. Those in the 14 to 16 age range were least comfortable in this situation and particularly likely to defer to older members of the group.

This has led to the gallery and arts educators examining their own role when they are interacting with young people.

“The gallery and arts educators have come to critique their usual role of facilitation and to contemplate the potential of more hands-on participation. If a necessary condition for young people to use their voice is one of active engagement arts educators cannot fulfil the potential of their role standing on the side lines.”

Laura Sillars. FACT

An open-ended approach to consultation was less successful. When asked what they would like the young people did not know what to ask for as they did not know what was on offer and did not want to ask for activities which may then be refused. The partners had a number of ideas but did not want to guide their choices, however they found that it was necessary to share with the young people what was available to provide a starting point for discussion.

It was clear to the project partners that the young people considered participating in a project that will effect the future important, however they were less interested in providing information about their use of new media outside of the project. For some this was because it was a private activity and possibly too risky to share with adults who may be censorious or embarrassed by the explicit nature of the content. Some did not want the organisations to bridge the gap between formal services and their informal access to the internet.

### **Key lessons**

To some extent this project has been a pilot, and has allowed the young people and the partners to develop the knowledge and research skills they need to be fully involved in the design and commission of further research.

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<sup>10</sup> Hiett. S. *Virtual Lives Project Research Report*. Unpublished. 2007

“We got a huge amount of knowledge and information from this project but for the next stage we will do it differently, with young people having a research brief and a budget.”

Laura Sillars. FACT

Young people needed some indication of what was possible on which to base their discussions of further ideas. Like adults they need to know the parameters within which they are working.

It may not be appropriate to try to bridge the gap between the services that organisations offer to young people and those that they can access independently.

## Case Study 11: Initial Teacher Education placements

Initial teacher education students on placement in a museum.

### Description

In partnership with York St John University, MLA Yorkshire facilitated placements in 40 locations for 90 Initial Teacher Education (ITE) second year students. A major aim for the project was to satisfy the 'qualifying to teach' standard that states "trainees must be able to demonstrate they are able to plan opportunities for pupils to learn in out-of-school contexts." It was also planned to give the trainee teachers an insight into inspiring and motivating children through creative learning in a setting other than school and to demonstrate examples of settings where qualified teachers may be employed. The placements have been integrated into the course as a teaching module, and students were assessed on the work they carried out during the placement, giving the experience parity with their school placement.

Before the placements took place, a series of mentor training sessions were organised for representatives from each of the placement hosts and the trainees were briefed in college and set tasks to complete during the placement. The students were very keen to start the project and were enthusiastic about the opportunity.

The excitement surrounding the project was palpable, the opportunity to be creative, put children's experiences first and be led by the children's reactions to events clearly stimulated and inspired the trainees.

"The excitement surrounding the project was palpable, the opportunity to be creative, put children's experiences first and be led by the children's reactions to events clearly stimulated and inspired the trainees."

Ann Croft. York St John University

The placements took place at the end of May 2007 and lasted for two weeks. Individual experiences differed depending on the nature and size of the host organisation, but on all placements the students carried out a series of set tasks. These included: preparing pre-visit resources and lessons to be used in school, planning a school visit to the setting, and planning follow-up work back in school. They also had to produce a CD to show how their setting could be used to improve children's learning.

### Outcomes

It was agreed by all partners that the placement programme had been very successful.

There have been numerous benefits for both the trainee teachers and for the museums, archives and galleries who hosted their placements.

The trainee teachers have gained a clear insight into the benefits that museums, archives and galleries offer to their teaching. They have seen the resources that are available, observed skilled museum education staff use these resources and have witnessed the inspiration and enthusiasm this has engendered in the children visiting the venue and using these resources.

In many cases the placement has given the trainees an opportunity to observe or work with children from a range of different age groups and backgrounds. It has given them the experience of creating real teaching resources which will be used by the host venue, and an opportunity to trial the resources with pupils visiting the venue. This has had a positive effect on their confidence because they have been acknowledged as the 'expert' in this context. Working alongside museum, archive and gallery education staff who are also qualified teachers has widened their knowledge of possible career routes.

"It has opened my eyes to what museums have to offer. I thought you just came to a museum and did their workshop."

"I have now learned how to approach somewhere to set up a school trip. I now know how to approach a museum, how to make the time arrangements, make links to school, find out what resources are available."

Students on placement. Yorkshire Dales Museum

For the placement host organisations the biggest benefit has been the advocacy opportunity that this programme has provided. It has allowed the museums, archives and galleries to show what they have to offer to schools and this information has been able to reach a wide network of educators. Not only have the students themselves spent two weeks immersed in the venue, they have also cascaded the information and their enthusiasm to the staff at their placement schools. Additionally the students have shared information about their host organisation, both informally with their fellow students and by producing CD presentations which will be used as a resource for current and future students at the university.

Host organisations have benefited from the knowledge and enthusiasm that the students have brought to evaluation of existing resources and to the creation of new ones. Applying their up-to-date curricular knowledge has resulted in a number of host organisations adapting their existing materials or adopting those created by the students during their placement.

"From talking to the students you get loads of ideas. Having fresh people with a new view, who perhaps do not come at it with preconceptions and are hugely enthusiastic, give you things you would not otherwise expect."

Fiona Rocher. Yorkshire Dales Museum.

Ultimately this programme will result in a cadre of new teachers who have this way of working embedded in their practice and who will continue to work with museums, archives and galleries throughout their careers.

### **Key lessons**

It is clear that the practice of encouraging ITE students to work with museums, archives and galleries has benefits for all the parties involved. The success of this particular project can be attributed to a number of factors.

- There was a very strong partnership between the university and MLA Yorkshire. The course leader is a strong advocate for learning in settings other than school and worked closely with the Strategic Commissioning co-ordinator to ensure the quality of the programme.
- The placements were a module of the ITE course, which stressed the importance of this type of learning and gave the placement a credibility with the students that a non-assessed placement may not have had.
- A pilot programme was run the previous year with a small number of student and venues, which allowed problems to be identified and resolved before a large number of students were involved.
- Training was put in place for the venue staff who would be mentoring the students. This ensured clarity about the aims of the placement and the expectations of the various partners and participants.

It is important to be aware that there are many settings other than cultural organisations where students may participate in placements. These include residential, sports and activity centres who may have a more educationally focussed remit and a bigger education staff. For this reason it is important that museums, archives and galleries offer a placement which has the same educational value and interest to the students as these other settings if the universities are to continue working with this sector.

## **Case Study 12: Initial Teacher Education activities**

Initial teacher education students taking part in museum, archive and gallery education activities.

### **Description**

The department of Initial Teacher Education at Derby University worked with MLA East Midlands to develop a project called “A Trip Out”. The aims of the project were to develop students’ understanding of the benefits of teaching and learning using museums and to provide them with opportunities to identify and explore cross curricular uses of museum services. This was facilitated by giving them a practical experience of using museums to support teaching and learning.

The first phase of the project was a showcase held at Derby University where 240 second year student teachers were able to visit stands from 24 different museum and heritage sites to gather information and discuss with their staff the learning opportunities available. During the day they were able to attend two presentations from a choice of ten given by MLA and museum services staff. The showcase was also attended by teachers from schools who would be hosting students on their teaching placements.

At the start of their third year the students were told there would be funding available to allow them to carry out a museum, archive or gallery related activity. This could be used for transport or fees, so they could take their class on a trip, use a museum led workshop, buy in outreach services, use a museum for a teacher led workshop, have loans boxes in school, or use internet resources. Having evaluated the services available, they chose the activity that would be most appropriate for the class they were working with in their final teaching placement. They worked closely with their school mentors to identify possible curriculum links and resources. Students carried out their chosen activity during their final placement.

### **Outcomes**

This project has given the students a wide ranging introduction to museum, archive and gallery education. The showcase demonstrated a range of available opportunities and gave the students a chance to talk to the staff from a variety of museums, archives and galleries about how they can be used to augment teaching and learning. This in turn has allowed them to make an informed decision about what type of activity to run on their teaching placement.

Planning and managing the activity in a supportive environment has given the students practical experience of this type of education. This should give them the confidence to carry out similar activities after they have qualified. It has encouraged them to make links between the curriculum and cultural venues that are directly relevant to their teaching. It has shown them how accommodating staff at these venues can be in providing a valuable experience for pupils.

Schools were confident in the students' abilities to carry out the activity because of the support and training the students had been given by the university and MLA East Midlands. The availability of funding meant that the activity would not have to be resourced from school budgets and acted as an incentive for the schools to try out the activity without having to weigh the benefits against other demands on their budget.

Sharing of skills between students, school mentors and venue staff has had an impact on the host schools. It has reminded teachers of the value of education outside of the classroom.

“Teachers at some schools who had not done trips for quite a few years said that they will start doing visits and use some of the local museums that are available, ‘because of how wonderful the experience was and because they were reminded how much the children got out of those visits.’”

Sharon Bell. Derby University.

It has had an impact on skills and local knowledge, including introducing teachers to:

- use of on-line resources
- local venues they did not know about
- changes made to local museums that they may have visited, but which now offered improved teaching resources.

For the participating museums, archives and galleries, this project has been an opportunity to advocate for both their individual venues and for the sector as a whole. Through the showcase, the venue staff made contact with a large number of existing and potential local teachers in an environment that allowed them to explain in person the benefits of using settings other than schools for teaching. It also brought them into contact with enthusiastic people with a very current knowledge of the education sector.

“Everyone I spoke to was very interested to learn what we have to offer at the museum and they also provided a few thought provoking ideas, which I took back to my colleagues at the museum.”

Howard Heeley. Newark Air Museum

The legacy for this project has been explored informally with a parallel group of students. While the provision of funding for activities has been valuable as a way of ensuring the activity took place, at the same time another group of students received the same input and training but were not funded. In many cases they were still able to deliver an activity, either by using local museums or loan boxes which were free, or because the placement school was enthusiastic and funded the activity. Helen Ward, The MLA East Midlands

Strategic Commissioning co-ordinator has been keen to stress that “you do not have to get on a coach. You can walk down the road, get the museum staff to come in to you or borrow a loans box. The trainees are now very adept at telling which option is most appropriate to them.” This is informing future plans to run the project with very little funding.

### **Key lessons**

This project has been very successful in introducing Initial Teacher Education students to a range of museum, archive and gallery settings and has given them valuable experience of working with these settings. Reasons for the success of the project include.

- The course co-ordinator of the Derby University BEd. is a strong advocate for cross curricular teaching and learning and recognises that museums, archives and galleries are well equipped to support this approach. She has been instrumental in the planning and delivery of the project.
- The support of local museums, archives and galleries for the project has given them a wide range of settings to choose from when planning an activity. This has made it more likely that they would be able to find a setting that could support the work being carried out on their teaching placement.
- The availability of funding for the students has ensured that all the students who received it were able to carry out an activity. However, some students with similar training but without the funding were also able to organise an activity, due to their enthusiasm and their knowledge of free or low cost or options which allowed them to advocate for the use of these resources with their placement schools. This demonstrates how it may be possible to run a similar project in the future without this level of funding.

## Case study 13: Cultural development officer

A cultural development post in the Children's' Services of the local County Council, jointly funded by MLA.

### Description

The post of Cultural Development Officer for Education is jointly funded by MLA North West and Cumbria County Council and was established to raise awareness of the role that culture can play in contributing to educational achievement. The post holder, Heather Tipler, acts as a link between the education, cultural and arts sectors and facilitates partnerships between them.

The post is located, both physically and organisationally, in the Children's Service and this has allowed Heather an insight into the workings of the School Advisory Service and a unique access to members of the School Improvement Team.

### Outcomes

Heather has created links between the schools and MLA sector by raising awareness, developing partnerships and increasing skills through projects and training. Heather's MLA sector experience and her ability to access colleagues in the Children's Service have allowed her to do these tasks in a way that is appropriate both to the needs of the schools and the ability of the museums, archives and libraries to deliver.

"You don't make changes all of a sudden, you have to tread carefully and look at what's there and what people want and then target, as teachers are very busy and some of the museums are very small."

Heather Tipler

As well as links between MLA sector organisations and the education sector, Heather has established links at a strategic level within the district and the wider region. Key relationships include:

- Establishing relationships between the Cumbria cultural services and the Children's Service.
- Working with the North West Renaissance Hub to develop sustainable cultural links with initial teacher training providers including placements and mentoring.
- Working with extended services, including contribution to the Arts Extend delivery plan.

Training has been an important element of Heather's role, but she is aware of the limited nature of the funding which supports her post. As well as her own delivery of training, she has worked to forge partnerships between INSET co-

ordinators and museums, libraries and archives so they can plan their training independently and have a relationship which they can carry into the future.

“My role is about making links, not taking ownership of things.”

Heather Tipler

“Colleagues in the Children’s service have acknowledged the value of this post and have recognised the contribution that Heather’s experience and sector knowledge can make to enhancing children’s education.

“There are real links to be developed through cultural activities and use of museums. We have been able to do work of a much better quality. Heather has the knowledge of what is available and has been able to make the links and support schools. Its difficult for schools to know the variety of opportunities available to them and Heather’s work really supports that and has developed that enormously.”

Mike Telford, School Improvement Officer.

They have also identified the value of this post in facilitating links between members of the School Improvement team. For example a project on slavery brought together the team members responsible for Citizenship and for Anti racist and multicultural education.

### **Key lessons**

- This post has been very valuable in forging links between the cultural and educational sectors. Vital to its success has been the positioning of the post within the Children’s Service. Reasons for this include:
  - Up to date knowledge of the plans and priorities within the advisory service, which allows a cultural offer to be developed which augments them.
  - Gives the post a credibility in the perception of schools, which facilitates access to them.
  - Allows access to other advisors, so the post holder can advocate for the cultural sector as a colleague, rather than an outsider.
- The development of contacts between INSET co-ordinators and cultural sector organisations has allowed sustainable relationships to be developed which will extend beyond the funding for this post.
- Developing relationships between schools and cultural organisations slowly and by making small interventions has allowed them to work in a way appropriate to the commitments of school staff and the capacity of the museums, libraries and archives.

## **Appendix 1: Methodology**

Data gathering was carried out for this evaluation between January and July 2007.

A number of methods were used to gather information for this evaluation. These were:

- questionnaires
- assisted questionnaires with pupils
- group interviews with pupils
- telephone and face-to face interviews
- desk research
- quarterly reports from regional co-ordinators
- attendance at events
- case studies

### **Questionnaires**

Questionnaires were used as a cost-effective method of gathering a wide range of data quickly and in a standard format. They were sent to teachers and museum, archive and gallery staff who had taken part in placements or education development activities.

Contact details for placement and education development programmes were supplied by the MLA regional co-ordinators and the engage and enquire co-ordinators.

A total of 584 questionnaires were sent to teachers and museum, archive and gallery staff who had participated in the placement programme or education development activities. 257 were returned, giving an overall response rate of 44%.

### **Assisted questionnaires**

Assisted questionnaires were carried out with 334 pupils who had taken part in museum education development or enquire. The questionnaires were used to measure learning against the Generic Learning Outcomes.

### **Interviews**

In-depth interviews were carried out with a total of 64 teachers, staff, regional and project co-ordinators and other partners.

In-depth interviews were carried out in order to provide more detailed qualitative data about the programme and to inform case studies. Interviews lasted for approximately 20 to 60 minutes and were carried out face-to-face or by telephone at pre-arranged times.

Interviews were carried out with small groups of school pupils, in the presence of a supervising teacher. These interviews concentrated on the learning outcomes of the pupils involved.

### **Case studies**

Case studies were drawn from across the programme and carried out to illustrate examples of effective practice in the areas of:

MLA Partnership Common Core Skills, partnerships, Every Child Matters outcomes, consultation and participation of young people, Initial Teacher Education and citizenship and diversity.

### **Desk research**

Desk research was carried out to support the evaluation. Documents examined included:

- quarterly reports from MLA regional Strategic Commissioning co-ordinators
- evaluation reports from the engage co-ordinator
- project descriptions and reports from enquire cluster co-ordinators
- Strategic Commissioning resources produced e.g. websites/booklets
- enquire conference reports
- government strategy and policy documents

### **Attendance at events**

Where appropriate the evaluators have attended conferences and meetings to inform the evaluation and to disseminate information.