

## Section 10 The case-studies

### 10.0 Background to the case-studies

The DCMS/DfES Strategic Commissioning National/Regional Museum Education Partnerships programme as a whole can be seen as a mosaic of smaller projects. While there are 12 large projects, these involve 39 museums and a very large number of other community organisations such as the Bilingual Centre in Liverpool and other organisations working closely with schools and museums.

The Familiarisation Visits enabled RCMG to develop an overview of the programme as a whole. Following this, more detailed and in-depth examination was undertaken with slightly more than half of the projects. Eight case-studies have been selected to probe some of the research questions.

The case-studies are intended to perform the following functions in the research:

- Produce qualitative data to deepen and give specific examples in relation to the quantitative data generated by the teachers' and pupils' questionnaires
- Enable the exploration of community projects and participants that were not covered by the quantitative surveys
- Explore the diversity of partnerships
- Give examples of learning outcomes for pupils and community members

The case studies are not intended to act as a complete evaluation of each of the projects, but serve to explore issues that are central to the programme as a whole.

For the purpose of anonymity, young people are not named but referred to using an initial.

#### 10.0.1 Choosing the case-studies

The themes for the case-studies were identified and discussed with DCMS in order to decide which projects and which elements of the projects to pursue. The following areas of interest were identified:

- Rural issues
- Young people
- Ethnic minorities
- Disability
- Health
- Citizenship and community cohesion

Additional practical matters were taken into consideration. In order to generate the information that was required, it was planned that for each case-study, the following data-collection activities would be undertaken:

- A minimum of two interviews with museum staff, project workers or project deliverers
- At least one observation in the museum
- If possible, one focus group
- A visit to a school or community venue
- If necessary and useful, follow-up telephone interviews and email correspondence
- Two members of the research team had to be available for each visit

Taking these matters into account, the following elements were identified as important in the selection of case-studies:

- The case-study will throw light on current political issues as identified by DCMS
- The case-study might provide a model for future recommendation
- Innovative strategies are being used
- There is evidence of valuable partnerships/issues
- Teachers' barriers and solutions can be identified
- There is added value of some kind
- Deliverers can be identified who are available for interview
- Group discussions might be possible
- Participants are available for interview and /or observation
- The museum education staff might prove to be good practice examples
- The potential dates are appropriate

Each of the projects was discussed thoroughly by the whole research team and considerable thought was given over a period of some weeks to the selection of case-studies. The selection was complicated because some projects were very rapid in getting off the ground, while others were delayed. It was hard, therefore, to develop an overview. In addition, each of the projects had several components, and each of the projects could have been used to address many of the themes that we wanted to explore. In the end, the following case-studies were selected as shown in Table 10.1.

Project	Project Code	Museum	Date	Researchers
<i>Anim8ed</i>	DCMS/DfES/F	Museum of Photography, Film & Television Cartwright Hall, Bradford	14 <sup>th</sup> & 15 <sup>th</sup> January 2004	Helen O'Riain Jenny Woodward
<i>Take One Picture</i>	DCMS/DfES/J1	Laing Art Gallery	15 <sup>th</sup> January 2004	Jocelyn Dodd Ceri Jones
<i>Engaging Refugees and Asylum seekers</i>	DCMS/DfES/O	National Museums Liverpool	26 <sup>th</sup> January 2004	Jocelyn Dodd Eilean Hooper Greenhill
		Leicester City Museums	29 <sup>th</sup> January 2004	Jocelyn Dodd
			20 <sup>th</sup> March 2004	Ceri Jones Jocelyn Dodd
<i>Image and Identity</i>	DCMS/DfES/IL	Manchester City Art Gallery	1 <sup>st</sup> February 2004	Helen O'Riain Ceri Jones
<i>Moving Minds</i>	DCMS/DfES/P	IWM North	5 <sup>th</sup> February 2004	Jocelyn Dodd Ceri Jones
<i>Partners in Time</i>	DCMS/DfES/C	IWM Duxford Norfolk Museums Luton Museums	11 <sup>th</sup> February 2004	Helen O'Riain Jenny Woodward
			26 <sup>th</sup> February 2004	Eilean Hooper- Greenhill Helen O'Riain Jenny Woodward
<i>Understanding Slavery</i>	DCMS/DfES/EN	British Empire and Commonwealth Museum	31 <sup>st</sup> March	Eilean Hooper- Greenhill Jenny Woodward
		National Museums Liverpool	14 <sup>th</sup> March	Jocelyn Dodd Ceri Jones
		National Maritime Museum	24 <sup>th</sup> March	Jocelyn Dodd
		Thomas Tallis School	1 <sup>st</sup> April	Jocelyn Dodd
<i>People, Places, Portraits</i>	DCMS/DfES/DM	Beningbrough Hall Goathland School	30 <sup>th</sup> March 2004	Jocelyn Dodd Eilean Hooper- Greenhill

**Table 10.1: Case study visits selected for DCMS / DfES scheme evaluation**

### **10.0.2 The case study visits**

Visits were made to the chosen museums and organisations that make up the eight case studies between January and April 2004. Originally seven case-studies were planned but it was decided to add a small case study to specifically explore issues of rural exclusion.

Each visit produced a great deal of evidence of the impact of the project, and this information was transcribed, written up, discussed and reflected upon. Preliminary discussions were held to inform the Interim Report produced in March, which described briefly the visits to each of the case studies, and highlighted emerging issues and conclusions.

Further visits were made after the completion of the Interim Report. When all the visits were completed, for each case study, the information from the visits was collected together along with the original project bid to DCMS, Familiarisation visit notes, Form H and anything else that would inform the final analysis such as evaluations produced as a result of the project. The process of analysis was very thorough, with separate members of the research team taking each case study separately, highlighting key conclusions and issues from the interviews, and making comparisons across the evidence presented. The conclusions and issues from multiple perspectives were then taken together and developed into the finished case study format.

The case studies are presented below.

## 10.1 Take one picture North East Case study: Laing Art Gallery, Newcastle-upon-Tyne



### 10.1.1 Overview

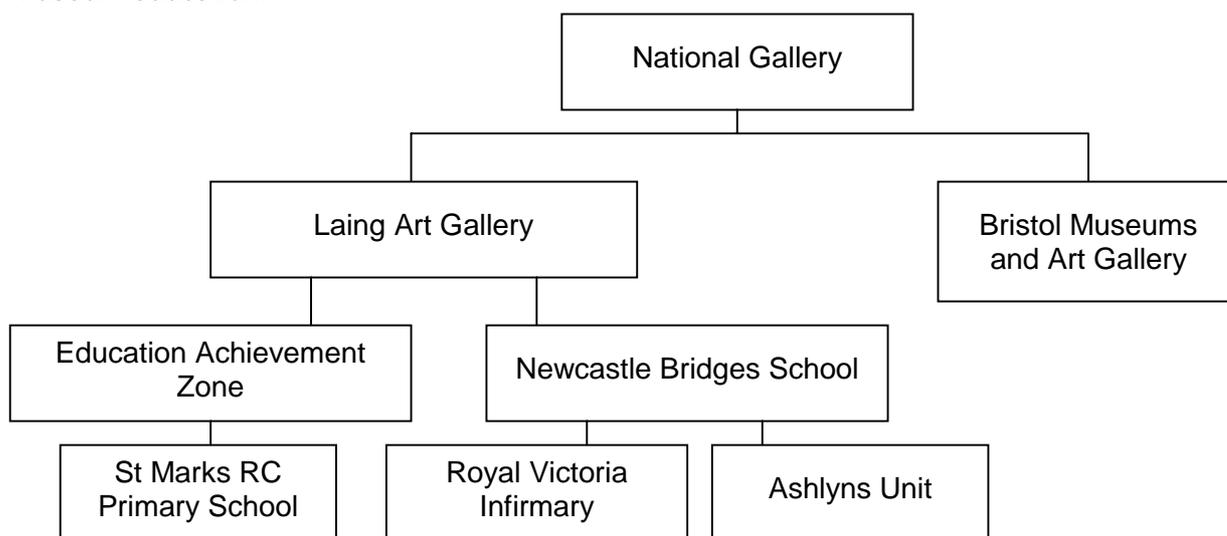
*Take one picture north east* was a partnership between the National Gallery, London, and the Laing Art Gallery, Newcastle-upon-Tyne which aimed to provide high-quality, curriculum-based learning and development opportunities for young people in full-time education. The project was targeted at less advantaged groups, to increase their access to art, through involving thirteen schools within an Education Achievement Zone in the west end of Newcastle and Newcastle Bridges School, a group of seven Hospital schools in Tyne and Wear. This was a complementary project to *Take one picture south and west*, a partnership between the National Gallery and Bristol Museum and Art Gallery.

The outreach programme offered by the Laing Art Gallery built on the existing *Take one picture* methodology developed by the National Gallery for primary schools. Each year, one painting from the Gallery's collections is chosen to encourage teachers to use artworks imaginatively in the classroom, as inspiration for all areas of the curriculum. The featured painting for the Laing was *Isabella and the Pot of Basil* by William Holman Hunt. The Laing adapted the original Take One Picture format by involving a hospital school and organising artists residencies in schools. Teachers were introduced to the painting through a CPD course run at the gallery, which was followed by a week-long artists' residency in all schools involved to create work for an exhibition at the Laing.

The purpose of this case-study was two-fold:

First, to examine of the model for teaching from paintings for it's more general applicability.

Second, to explore the health-related issues to emerge from the involvement of the Laing Art Gallery with Hospital Schools, which represent a new partnership for museum education.



**Figure 10.1: Organisational map showing the relationship of the case study to the *Take one picture north east south west* project as a whole**

## 10.1 2 Research processes

*Take one picture north east* was visited by Jocelyn Dodd and Ceri Jones on Thursday 15<sup>th</sup> January 2004. Visits were made to two of the units of the Bridges School, to one of the primary schools involved in the programme and to the Laing Art Gallery.

Visits were made to two units of the Newcastle Bridges School. The Bridges School is a collection of seven school units within the city which provides care for children and young people from across the North East who are prevented from attending mainstream education due to physical or mental ill-health or pregnancy. For the past two years, the school has worked in partnership with the National Gallery as part of *Take one picture* but this was the first time the school was directly involved with the Laing Art Gallery. At the Royal Victoria Infirmary Unit, interviews were held with Margaret Dover, the head-teacher of Bridges School, and the class teacher. It was intended to speak to some of the young people who had been involved in the outreach sessions but unfortunately they were not in hospital that day. A second visit was made to Ashlyns Unit at the Silverhill Centre, a pupil referral unit for pregnant school pupils and teenage mothers aged from 13-17 years. The unit offers a range of GCSE and GNVQ courses and believes that young girls should not be disadvantaged because of their pregnancies. They are keen to expose the girls to cultural experiences and widen their horizons as far as possible. The co-ordinator for the unit, Barbara Peacock, was interviewed along with the art teacher and three of the teenagers who had worked with the artist from the Laing.

A visit was made to St Marks Roman Catholic Primary School in Westerhope. This is a socially deprived area that is starting to benefit from regeneration initiatives but is still the second lowest area in Newcastle for educational achievement of adults. The school was confidently trying to readdress this issue by encouraging pupils to be actively engaged in learning and cultural opportunities, and persisting with a broad and balanced curriculum. They were keen to be involved in the *Take one picture* project and the school had taken a whole week from the curriculum to focus on working creatively with the painting. An interview was conducted with the headteacher, Angela Gawthorpe, and a focus group was held with three class teachers, all of whom felt an enormous sense of enjoyment and satisfaction from the project. A small group of pupils from the school were asked about their experiences of *Isabella*, which were also very positive.

The final visit was made to the Laing Art Gallery in the centre of Newcastle where a focus group was held with Julie Watson, the project leader for the Laing, and the three artists involved in the residencies at the Bridges School and St Marks Primary School. The overall feeling from the visit was a sense of inspiration, energy and enjoyment for both the participants and the Laing Art Gallery, and recognition of the value of the work for everybody involved.

### 10.1.3 The project and activities

Newcastle Bridges School had worked with the National Gallery previously using the *Take one picture* model, with visits made by an education officer from London to Newcastle. This was the first time however that they had worked in collaboration with the Laing Art Gallery. Twenty-two teachers, plus 8 learning support assistants, from the Hospital School attended the CPD course at the Laing, which was followed by artist-residencies at several of the units. Artists in residence worked in different units of the school; the length of experience varied, but there was generally less contact time than in the mainstream schools. The young people engaged in a number of diverse activities. At the Royal Infirmary they did literacy work, wrote diary extracts, undertook artworks in pastels, chalks and watercolours and made *Isabella's* shoes from paper. The group from the psychiatric unit had made *Isabella's* pot, moulding their faces in plaster to decorate it. The students at Ashlyns unit were also involved in plaster casting their body parts which were used in an installation which represents the memory of a dream and expresses a yearning for the life that *Isabella* might have had if she had been able to marry her love Lorenzo.

Six teachers from St Mark's RC Primary School in Westerhope, formerly part of the EAZ, attended the CPD course at the Laing, and the head teacher had visited the National Gallery in London for a similar course for head teachers. This was followed by a week-long artist's residency. The whole school came off the curriculum and devoted their week to activities that were inspired by the painting. The pupils engaged in drama and role-play to learn the story, wrote diary extracts and discussed alternative endings, painted, made a display related to *Isabella* and her pot, looked at basil and other herbs and generally related *Isabella* to all aspects of their work.

Examples of work from the schools was displayed in the Laing Art Gallery as part of an exhibition to celebrate the project.

#### 10.1.4 Key findings

##### **Outcomes for the young people at the two units of Newcastle Bridges School**

Participants displayed evidence of a range of learning outcomes, which demonstrated the value of the project in stimulating interest and enjoyment in young people, some of whom were highly vulnerable and disadvantaged. Ashlyns Unit is for pregnant girls and very young mothers.

##### ***Involvement after initial reluctance – differentiated engagement***

Some of the young people involved in the project were not keen to get involved at first, however the patience of the artists was rewarded. The artist at first found it hard to connect with the girls at Ashlyns and because they would not do anything unless someone else did it first, progress was slow. However eventually they began to try things and the artist ensured they had an input into what they wanted to do. Most of the girls were interested in the artwork rather than the story, although one girl was the opposite so she concentrated on working with the computer. The artist thought casting was very appropriate for the girls because “it tricked them into thinking that they weren’t doing anything” and got them involved because they were confident that they could do it.

##### ***New perceptions of what art could be, feeling (a little bit) more positive about art and galleries***

The artists at Ashlyns introduced new ways to engage with art which challenged the participants’ perceptions of what art could be, for example, using plaster, rather than more traditional techniques such as drawing and painting, was different, risky and exciting.

The attitude of the girls towards art was also more positive after being involved in the session. N, who did not see herself as an “arty” person, became more interested art and was keen to have a go at other things. She was also interested in visiting the Laing to see their exhibition of work. V and G did not think much of the Laing – “we went to have a look though because we were bored – it was alright” – and did not see themselves as art kind of people were nevertheless interested in taking part in more art sessions or doing more moulding, and enjoyed working with the artist.

##### ***Making a relationship with the artists***

Two of the artists used plaster-casting with the young people, which led to a connection between the artists and the young people on a personal level.

The Co-ordinator at Ashlyns Unit, talked about how “you are close and have to talk, which drew the girls out.” The artist mentioned that smoothing plaster onto hands and faces was therapeutic in itself, also requiring a certain amount of trust between the artist and the young person. A second artist commented that the girls at Ashlyns “felt they were being pampered.”

##### ***Increased sense of identity and self-esteem***

The project enabled the young people to take ownership of their artwork and contribute to displays in their schools and in the Laing itself, although there was not an opportunity at this stage of the project to visit the gallery, which was closed for refurbishment.

The girls were really engaged and were “brave enough” to have their hands, tummies and faces cast”. The personality of the artist also did much to change their perception of artists: “Z was scatty and appeared to be disorganised but this drew the girls in” (Ashlyns Unit co-ordinator).

She also spoke to the girls nicely which the Unit Co-ordinator commented was different to how other people normally treated them. These comments were reinforced by some of the girls who took part in the session: V commented that being with the artist was fun because it was a change, “different to normal work – more like play.” The girls didn’t really think she was an artist at first either or “do anything like that” – they thought she would draw.

### ***Helping young people to re-engage with the world around them***

One of the artists involved commented that with casting there was no wrong of doing it, unlike drawing, plus it was fun and very messy. This was important for drawing the girls at Ashlyns into the project, because they weren’t that interested in the painting but enjoyed the practical aspects of making things.

The sessions at the Bridges School led to some unexpected outcomes for the teachers in relation to the young peoples’ responses to art and the artists. At Ashlyns Unit, M, a very young (12 years old) and withdrawn girl, who “wouldn’t even lift her eyes to anybody”, allowed the artist to cast her heavily - pregnant tummy and asked for a photograph to be taken. This was unexpected for the staff because she didn’t normally like people to look at her, and for this she had to expose her stomach. For the artist it was a great expression of trust because as she made the cast she could feel the baby kicking in the stomach: “She was there everyday working with me, she was really sweet.” The art was able to draw M out, and the co-ordinator of Ashlyns commented that since then she has been less withdrawn.

The project also engaged many young people who were described as psychotic, unable to connect to the ordinary, which was a surprise for the teachers. They all wanted to be involved and did not want the artist to leave.

### ***Coming to terms with illness?***

At the Royal Victoria Infirmary Unit, the head-teacher of Newcastle Bridges School talked about one young person who wrote a “doomy and gloomy” poem about the relationship with her illness which may have been a cathartic process for that young person, an opportunity which is not always possible through the curriculum.

Young people who were difficult to motivate and engage because of their illness were enthusiastic and keen to have their hands and faces put into plaster. The artist commented how children who had never been out of their rooms were coming to have a go at having their hands cast, including one boy who “hated getting his hands dirty.”

### ***Lack of certainty about long-term benefits?***

Although the teachers at the Bridges School did not see the sessions having a lasting effect on the young people, they and the artists both talked about the benefits of reaching disturbed and vulnerable young people through art (although it was not possible to talk to any of the young people themselves).

***Continued Professional Development opportunities?***

Some of the teachers from Bridges School, who were quite negative about being involved in training alongside the mainstream schools, felt that they were able to gain something from the course at the Laing.

The artist who worked with the Bridges School in Newcastle found that the nurses were interested in having some training around art – possibly because they had seen the impact on the young people – and that the project helped to break down some of the tensions between the nurses and the teachers, who were both keen to be involved.

***Teachers beginning to see the value of engagement with art galleries and artists***

The experience at the Hospital School illustrated the potential for art to be therapeutic and visits were made with individuals to art gallery for this purpose by Bridges School.

***Teachers' views about art being challenged***

The project helped to change some peoples' preconceived ideas and views about art. When the teachers at Ashlyns Unit first heard that they would be working with a sculptor they were challenged by this because they could not imagine sculpture would be accessible: "when you imagine a sculptress you imagine someone chipping away." The activities undertaken by the artist however went beyond their original expectations because it was based around plaster-casting, something that they could all take part in.



## **Outcomes for St. Mark's and its pupils and teachers**

This project had a very clear impact on the school, and a number of learning outcomes could be identified for the pupils and the teachers.

### ***Developing art in the school***

The project was an opportunity to develop art in the school as Newcastle LEA has lacked an arts advisor, although the school was experienced in working with artists and could really see the value in the short and long term for the pupils.

### ***Using different teaching and learning styles***

The project offered the school an opportunity to have one week off curriculum, and to expose the children to different ways of learning, "It's about making the whole child not just teaching them to read and write."

### ***Enthusiasm and enjoyment***

The sheer enthusiasm of the pupils from St Marks Primary School for the story of Isabella was conveyed by one of the class teachers: "Every parent and grandparent in Westerhope knows the story of Isabella and her pot of basil!"

Teachers talked about their engagement with the subject of the painting and the sessions with the artist with great enthusiasm.

### ***Increased confidence and motivation***

Increased motivation, confidence and enthusiasm were evident from the comments made by teachers. At St Marks School, the head teacher commented how non-academic children particularly benefited because many of them were good artists, "it boosted their confidence and kudos." The pupils at St Marks School were "puffed up with pride" at seeing their artwork displayed in the school (Head teacher, St Marks School).

### ***New experiences***

Children were encouraged to have new experiences. For example the artist at St Marks Primary School brought in different plants, including basil, to look at and taste. The enthusiasm for working with an artist was also evident. One pupil commented that they liked working with the artist because "you get to see how much art you've got inside you, and sometimes when you're not with an artist, when you're with a normal person, you don't get as much detail or anything out of it..."

### ***Discussing difficult issues***

The story of Isabella enabled the schools to talk about a challenging and disturbing subject although there were reservations from all the schools about the gruesome subject of the painting. However, the pupils at St Marks School really took the characters on board and showed a real depth of understanding concerning Isabella's fate – they were able to discuss difficult issues around relationships, death and violence, opening up an informal dialogue between the pupils and teachers.

The pupils also seemed quite capable of talking about the more gruesome elements of the story: "I dunno why but we started talking about suicide because she [Isabella] missed him so much but all the pieces [of the story] fit together so there was only like one way for it to be..." (Pupil, St Marks Primary School).

***Extending beyond first-level interest and developing a piece of work in depth***

Some changes in attitude were noticed in the pupils. For example at St Marks Primary School, the boys were at first inspired by the violence in the story but the teachers asked them to look at the love element of the story instead. This was successful and made the boys realise that violence is not the only thing to write about.

Taking a week off curriculum enabled the children to spend a long time on their paintings and actually finish them, something that is not always possible during normal school time. Concentrating on one topic for an extended period of time also increased the pupils' confidence because "they can see that they can draw if they have the time" (Head teacher, St Marks Primary School).



***Professional and personal development for the teachers***

Professional development opportunities from the project were appreciated by the teachers from St Marks Primary School, who felt that they went on a lot of courses where they were talked at, but this made them feel involved. Working with other teachers also enabled them to share ideas and ways of working which was a change from planning at home. They were "allowed" to be creative, and in feeling inspired this enabled them to inspire the pupils.

Learning opportunities for the teachers encompassed their understanding of art but also the potential of art galleries. The head-teacher of St Marks School went to London to attend CPD course at the National Gallery and found there was more to London than shopping!

## **Outcomes for the museums**

### ***Success for the Laing Art Gallery***

The project was highly successful for the Laing – there was a sense of sheer enjoyment from the project for participants. The project was well managed by the project leader, who invested a huge amount of time and energy which paid off in terms of the enjoyment and inspiration generated by the project participants

### ***New partnerships established***

Key partnerships were created with schools and with a range of artists, with good possibilities for sustainability

### ***Potential for sustainability***

There are considerable possibilities for sustainability of the project's benefits as successful links have been established with schools in Newcastle and network of artists has been created whose capability of working with disadvantaged young people has been developed.

### ***Professional and personal development for the project leader***

In this project, the recruitment of an assistant to work on the project failed, and the Learning Officer from the Laing Art Gallery was forced by the shortness of the timescale to take over the management of the project herself. However, this has resulted in considerable professional development and the development of new skills, including thinking on a much larger scale, negotiation skills and working with a variety of people in a very in-depth way. Confidence in personal abilities was increased.

### ***Weak links between this and earlier projects involving hospital schools***

Some queries emerged concerning the relationship between the National Gallery and the Laing, as there appeared to be a lack of continuity between the sessions delivered by the National Gallery to the Hospital Schools and the project involving the Laing. Bridges School clearly appreciated the sessions from the Gallery, which were specifically focused on hospital schools, but seemed less involved in the Laing project which was not limited to hospital schools and did not seem to make a link between these two strands of *Take one picture*. If the links had been made would the School have been more positive?

## **Using the model of *Take one picture***

### ***A cross-curricular way to work which inspires teachers' confidence***

*Take one picture*, as a way of working with paintings, enables a way in to art which does not depend on knowledge of art, or the artist or the techniques that they use. This breaks down some of the barriers that may prevent teachers or young people from benefiting because it enables teachers to talk about the ideas and stories behind the picture. This enabled those who were less confident about using or responding to art to use the painting. The project developed teachers' visual literacy skills, and gave them confidence to use paintings in their teaching.

### ***A potential model for development***

This is a successful model for development – it enabled close relationships to be developed with teachers, children to work in a more active way and increased the

energy and enjoyment of the school. Although this approach could be seen as rather formulaic, it is very clear and simple, and this may be a reason for the huge success. When museums and schools are communicating across distances, with gaps in time of engagement, and considerable potential for misunderstanding, a clear and straightforward idea, where the steps to achievement are laid out and can be monitored, is essential. This model also enables a large-scale dissemination.

### ***Strong learning outcomes***

Strong evidence of learning outcomes from the teachers, artists and young people involved in the project was found, which testifies to the success of the project. Most important was the sense of enjoyment and energy put into the project by everybody involved. The Hospital Schools were less committed because they were less clear about the value of the project, but the researchers found some strong positive effects upon some of the young people involved.

### **Working with hospital schools: issues to emerge about health**

The interviews with the teachers from Bridges School revealed many of the barriers that these teachers feel they face as a hospital school. However, the success of this project has opened the door to new ways of working with young people who are very disadvantaged.

### ***Lack of teachers' confidence***

The teachers at Royal Victoria Infirmary lacked confidence in teaching art. Although they were aware of some benefits for young people from art, it was in terms of a “nice experience”. In teaching arts they mentioned feeling bound by the curriculum and contrasted this with the freedom of the artist, who was also a specialist and confident in her approach. They also commented that the young people enjoyed the sessions with the artist because it was something different to what they usually did in art, which was “probably really boring” usually.

The Hospital units were not very confident about the long-term benefit of the project and saw the project as a one-off event, rather than something that could be reinforced and used in a strategic way.

Newcastle Bridges School did see the benefits of working with an artist, particularly in the enjoyment shown by the young people, and were hoping to develop this in the future but they did not seem to be able to take advantage of the benefits of the project in a similar way to St Marks Primary School, who were more confident about the value of the project for the school.

### ***Young people severely challenged***

Many of the young people at Bridges School are very seriously ill, their illness dominating their lives and disrupting everyday life and education – some institutionalised, many vulnerable and some disturbed, this made learning problematic. Variable amounts of time were spent in the hospital which made it difficult for the teachers to expect any learning impact: “[The project] probably has an effect on how the children see art and paintings but [it] was not long enough to have a lasting effect” (Head teacher, Bridges School).

Furthermore, the young people have “more to think about than the average child” (Head teacher, Bridges School) so it was expected that although being involved in art

sessions was a beneficial experience it would not impact upon them in the long-term because it could not compare to the importance of young person's illness.

### ***Teachers doubtful about the long-term impact of working with artists***

The teachers at Bridges School were not entirely convinced about the impact of the project (in contrast to the teachers at St Marks Primary School who were very clear about the benefits to their pupils). This was possibly because they lacked experience of working with artists and were perhaps not as aware of the potential benefits. Bridges School seemed more comfortable with their 2-year relationship with the National Gallery, whose staff visited once a year to deliver sessions using the basic *Take one picture* model. They described this as “exceptionally successful and enriching” for the young people who enjoyed talking about the different ideas and stories behind the paintings.

Even the co-ordinator of Ashlyns Unit, who felt it was important to broaden the young peoples' horizons through exposure to art and culture, did not feel that this project would have a long-term impact or be a life-changing experience. This was a pity, since although the teachers were in some ways trying to challenge the culture and behaviour of the girls, their lack of real engagement with the process was likely to have an effect upon the outcomes for the young people's as there would be no effort to maximise the benefits of the sessions.

### ***Doubts over the theme of the painting chosen***

Doubts over the theme of the painting were raised primarily by the teachers from the Hospital Schools – highly specialised units for very vulnerable young people. They felt that the story of *Isabella* was not always suitable for the young people (the painting was described as sinister) because of the nature of their life experience, for example those who have to cope with terminal illness or domestic violence. However there is evidence that the challenging subject matter was handled by the young people and enabled them to engage with difficult subjects such as death and suicide.

The teachers also felt there was a lack of sympathy from the National Gallery, as other pictures had also covered themes they felt were inappropriate: “We take an awful lot for granted about kids” (Head teachers, Bridges School).

### ***Relevance of the training?***

The teachers were concerned because the training at the Laing had not brought up this issue so how could teachers be trained to talk to terminally ill young people about death?

### ***Feeling different and marginalised***

The Hospital units were defensive about their position and keen to put forward the view that they are different from the mainstream. They pointed out that they did play an important in providing education and learning opportunities for young people who might otherwise be excluded from school – they felt that the perceived view was that young people attending their schools were excluded by being kept separate. At Ashlyns Unit, for example, many of the girls who attended had not attended mainstream school for years (one girl, aged thirteen, had not been to school for five years) yet the Unit had managed to increase their attendance to 90% or more.

The Hospital units felt somewhat marginalised by the scope of the project. The head teacher of Bridges School commented that she thought that the original project was planned only to involve the Hospital units but then the EAZ schools were included; she felt this “marginalised” hospital schools because the focus shifted to mainstream education which does not always take into consideration the needs of the Hospital School.

#### ***Initial difficulties in establishing trust between the Hospital units, the Laing and the artists***

There was an initial wariness and lack of trust between the various agencies, as this project got under way, largely because of lack of knowledge of each other’s worlds. To some extent, this remains, despite genuine efforts on the part of the artists and the Laing to build a productive relationship. The Hospital units were, understandably, very protective of their young people, and as is shown above, they were suspicious and anxious about the potential of the project. Although the project has gone well, the building of long-term relationships will take considerable time. There are training implications for both museum staff and Hospital unit staff.

### **10.1.4 Issues of project management**

#### ***Strong project management***

The project was strongly managed, with a permanent member of staff taking over when the temporary project worker left after a short period of time. There was a real sense that the project co-ordinator was passionate about the experience and benefited from having the freedom of a well-funded project. This commitment added a new dimension to the existing partnership with the National Gallery. The experience also resulted in considerable professional development for the member of staff concerned.

#### ***Towards sustainability - creating valuable networks and confident staff***

The building of strong networks with schools and artists are a resource to build on for the future, with the potential to increase capacity and achieve sustainability. The experience of the permanent member of staff has also added valuable skills to the organisation.

### **10.1.5 Issues of partnerships**

#### ***The experience of the partnership – long-term impact?***

The National Gallery and the Laing have increased their experience of working with each other. However, it is unclear at present how the innovative elements of the approach taken by the Laing will impact on the National Gallery. Working with artists in residence was a new and successful way of approaching *Take one picture*, which could be used elsewhere.

#### ***Limited communication between project strands and personnel***

There were gaps in communication between some of the elements of this project, which, had they been resolved, might have resulted in a more positive impact on the hospital schools. The National Gallery had already established links with Newcastle Bridges School (the Hospital School units) through the *Take one picture* programme, which focused on hospital schools for over two years prior to this project. However,

the relationship between the Laing and the Hospital Schools was new. Even though the Hospital Schools were visiting the Laing, they had not been making use of the educational expertise and resources of the gallery, and thus links had not been made between the education department and these schools. The teachers at Newcastle Bridges School saw the earlier projects with the National Gallery and the present project as quite distinctive and separate. Had they made the link between the earlier project, which focused only on hospital schools, and the DCMS/DfES project, which involved both hospital schools and mainstream schools, they might have been able to appreciate this progression and to have felt less marginalised by the broader focus.

### **10.1.6 Critical success factors**

#### ***Limited innovation***

*Take one picture* is a well-established form of practice and a strong idea that was undertaken successfully with new people. The existing experience was successfully exported to new audiences.

#### ***Well-funded project that gave the Laing more freedom***

The scale of the project enabled the Laing to expand the project in terms of and quality; and also of size – reaching 13 EAZ schools, Hospital Schools, over 100 teachers and over 1500 children.

#### ***Clearly focused project***

Using one painting ensured the project was clearly focused; there was a sense that everybody involved understood what the project was about because of the clear messages about the project; teachers, project co-ordinator, artists and the participants were all engaged and motivated.

#### ***Celebrated the project with an exhibition***

Having an end result (an exhibition) was one of the keys to success, as everybody understood there would be an exhibition of their work and a chance to celebrate their achievements in a public space.

#### ***Children and teachers motivated to do more***

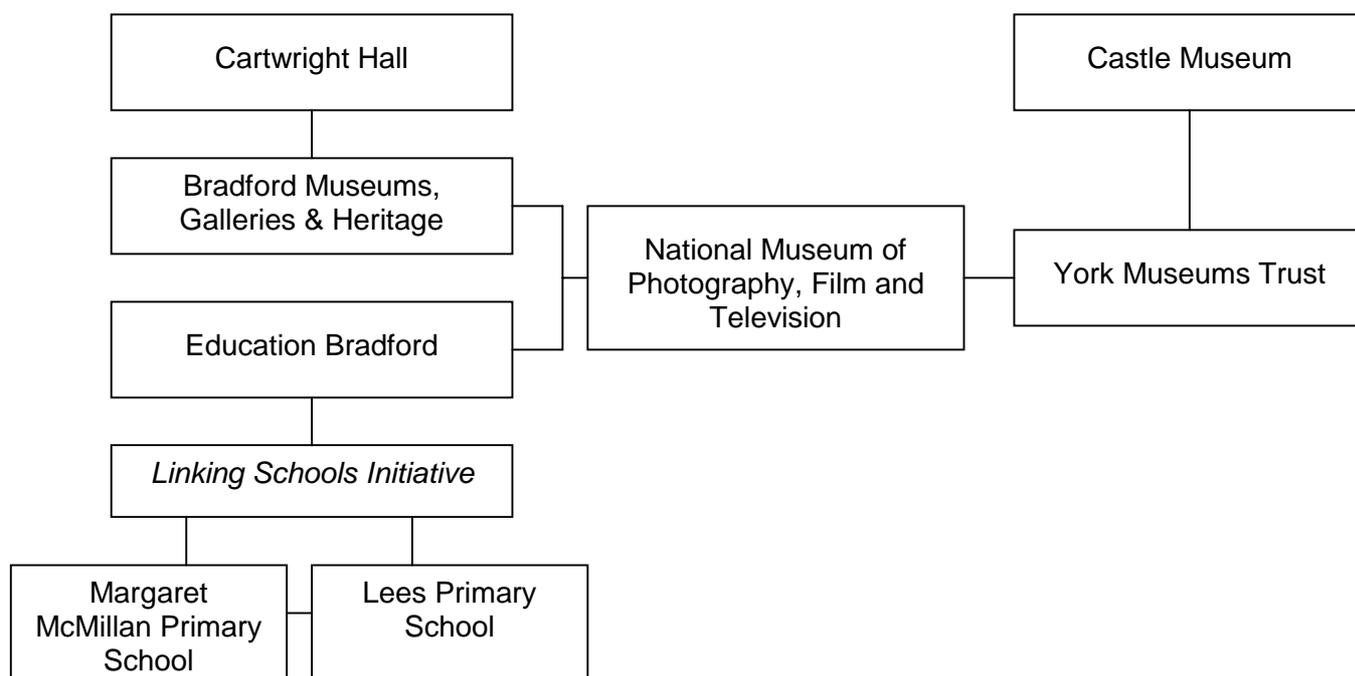
There was a real sense of energy and passion from the project. Teachers and children felt as though they had not finished with *Isabella* after a week and were motivated to do more. Pupils at St Marks Primary School were so impressed by the project and their work that they continued to refer to *Isabella* in lessons long after the project had finished.

## 10.2 Anim8ted Case study – Cartwright Hall

### 10 2.1 Overview

*Anim8ted* is a partnership between the National Museum of Photography, Film and Television, Cartwright Hall in Bradford and the Castle Museum in York to explore the potential of animation as a learning tool for supporting a variety of subjects across the National Curriculum. The project used collections of paintings, shadow puppets, early optical toys like clockwork automata, and animated magic lantern slides, to inspire young people to create their own animations by working with an artist. This case study focused on Cartwright Hall Art Gallery in Bradford who worked with two schools; Margaret McMillan Primary School in Bradford, classed as an inner-city school and Lees Primary School, described as a “semi rural” school. Lees Primary School had previously been involved in an animation project with Cartwright Hall and was in the early stages of a partnership with Margaret McMillan School as part of a Linking Schools programme developed by Education Bradford, which aims to develop community cohesion through cross community projects.

The focus for the *Anim8ted* case study was to explore the use of ICT and animation technology and analyse the focus of the project on skills learning.



**Figure 10.2: Organisational map showing the relationship of the case study to the *Anim8ted* project as a whole**

### 10.2.2 Research processes

Helen O’Riain and Jenny Woodward visited the project at Cartwright Hall, and the two schools involved in *Anim8ted*.

Both researchers visited Cartwright Hall and Margaret McMillan Primary School in the Heaton area of Bradford on Wednesday 14<sup>th</sup> January 2004, and Lees Primary School in Keighley on Thursday 15<sup>th</sup> January 2004.

At Cartwright Hall, a semi-structured interview was held with Claire Ackroyd, Head of Creative Arts, concerning the progression of the project and the emerging outcomes for Cartwright Hall. At Margaret McMillan Primary School, classed by Cartwright Hall as an inner-city school, a focus group discussion was held with six children and the part-time class teacher. They discussed their experiences of the project and what they had learned. Further interviews were held with two class teachers, the Head Teacher and the teaching assistant. They were keen to discuss the learning outcomes for the pupils, the relationship with the second school involved in the project, and the benefits for the school.

At Lees Primary School focus groups were held with three small groups of children to ascertain their learning experiences from the project, and interviews were conducted with the class teacher and the Head Teacher. There was also the chance to observe one of the animation sessions at the school and to interview the animator, Emma Lazenby, and the project co-ordinator / animator, Louise Spraggon. It had been intended to observe both the schools working together during a session but unfortunately changes to the timetable meant this was no longer achievable.

### 10.2.3 The project and activities

Both schools visited Cartwright Hall in Bradford to get inspiration for their animations. They engaged in a number of activities including looking round the gallery and considering the stories behind some paintings. The main focus for the day was *Nursery Rhymes for Dmitri*, a painting by Balraj Khanna, chosen because the work is constructed from multiple cut-out shapes, which reflected the work the children would be doing to make their animations. The two schools worked together in mixed groups, discussing the colours and shapes in the painting and writing down lists of associated words and objects. Using their lists, the children then made up nonsense sentences and rhymes, shared them with each other, and drew characters to illustrate their written work.

Two examples of the nonsense rhymes produced by the children:

*Starfish Blahfish went to the moor. Starfish Blahfish found a big door. He saw some green lollipops and some green leaves, he saw a big snake slither near to the trees*  
(Lees Primary School)

*The orange hairy orang-utan played the drums, bang bang bang. Waved his arms up and down, King of the Jungle showing his crown”*  
(Margaret McMillan Primary School)

Back at school the children continued to develop their rhymes and characters. With the animators, Louise Spraggon (also project co-ordinator) and Emma Lazenby, children worked on their animations using a “cut-out” technique. They drew and painted pictures of their characters inspired by the painting at Cartwright, cut them out, and scanned each moving part into the computer so that they could be animated using the software provided. Children chose views (close-ups etc); thought about perspective and movement; learnt that it takes 12 frames per second to produce an animation and did the maths to work it out; moved the moving parts for each frame; and worked together in groups to produce animated sequences. The pupils also made more traditional shadow puppets (on sticks with black paper and coloured gel sheets to cover the cut-out shapes), which were then filmed in live action sequences. A musician visited both schools to help them create music to accompany their finished animations and shadow puppet plays.

The project had been running for several weeks at the time of the visits and strong learning outcomes were evident for the pupils, teachers and the schools as a whole. Pupils learnt art, animation and computer skills and developed communication and teamwork skills. Many of the children were visibly enthusiastic about the animation project and the museum visits and some had been inspired to develop their own animations. New friendships and links were developed between the pupils of both schools, who were from very different cultural and ethnic backgrounds. The teachers involved had also learnt new skills and ideas to incorporate into their teaching, which the project co-ordinator was keen to encourage.

### **10.2.4 Key findings**

Rich evidence of learning outcomes in the pupils involved in the project was found when talking to the pupils and this was reinforced by the teachers and the animators; the multiple perspectives were consistent in their evidence of successful learning. There was also some evidence of teachers learning. There was evidence of learning in individual pupils, evidence of impact of the project on the curriculum and on the ways that teachers thought about their teaching.

While the staff involved from the National Museum of Photography, Film and Television (the Project Co-ordinator, Louise Spraggon) and Cartwright Hall (the Head of Creative Arts, Claire Ackroyd) were significant to the success of the project, the researchers were less confident about the penetration and impact of the project in both museums.

## **Outcomes for the schools and pupils**

### ***Skills learning***

This project emphasised skills and evidence was found that this was a strong outcome. Skills included ICT, teamwork, communication, using animation across the curriculum, life skills (meeting a new school, different cultures and names). Learning about a complex process together as a group required the use of planning skills, visualisation, understanding sequencing, process and project management, integration of a range of views, and the initiation and completion of work.

“They had to think ahead, and envisage what was going to happen before they began... It’s quite complicated, understanding that 12 frames go into one second but they all did it, regardless of ability” (Teacher, McMillan School).

The children saw every stage of the animation and “saw how it all fitted together” (Teacher, McMillan School).

“...So, enhancing speaking and listening skills, sharing language with a linking school. We just shared a few words to being with, and even their [Margaret McMillan] children’s names... I just read out the list of names to start with and [my children] immediately said, “ooh!” So we talked about the types of children that we might expect to be in an inner city Bradford school...” (Teacher, Lees Primary School).



### ***Inspiration, imagination and creativity***

The children were inspired by the paintings at Cartwright Hall. They looked at *Nursery Rhymes for Dmitri* by Balraj Khanna, and used their imaginations to find shapes for their animations.

*Anim8ed* offered a chance to think in imaginative and creative ways, which engaged the children deeply. For example Andrew, at Lees School year 4, described how: “Last night, before I went to bed I were thinking of some more, and when they blow up, I thought of the spaceship spinning and getting smaller and smaller, then it came back, picked the buggy up, dropped it, and the spaceman came back, and then it went on his head and hit him right in the ground.”

***All children were enabled to succeed, including those who were new, and those with special difficulties***

The approach of the project co-ordinator, Louise Spraggon, was successful because she enabled every pupil to contribute in some way: “No one [person has] got ownership over the project... it doesn't matter if you can't draw, you could do some ideas and perhaps colour something in.”

This approach enabled those pupils who do not normally succeed to participate and revealed new talents in some children:

“[Jasmine] was new to the school just before Christmas... She really designed ‘Bluey Mooey’ [and it was] quite obvious that it went down well with the rest of the group...that really established her in the class” (Teacher, Lees Primary School).

“There's a little boy in the class with quite severe learning difficulties...but when it came to doing the storyboards [the pupils] were quite happy that he produced some work... they accepted the fact that every child should have their work included. They've co-operated and worked together in teams... the individual child felt accepted.” (Teacher, Margaret McMillan School).

The project offered practical ways of getting reluctant learners to engage with words using technology.

***Increased confidence and self-belief through successful learning***

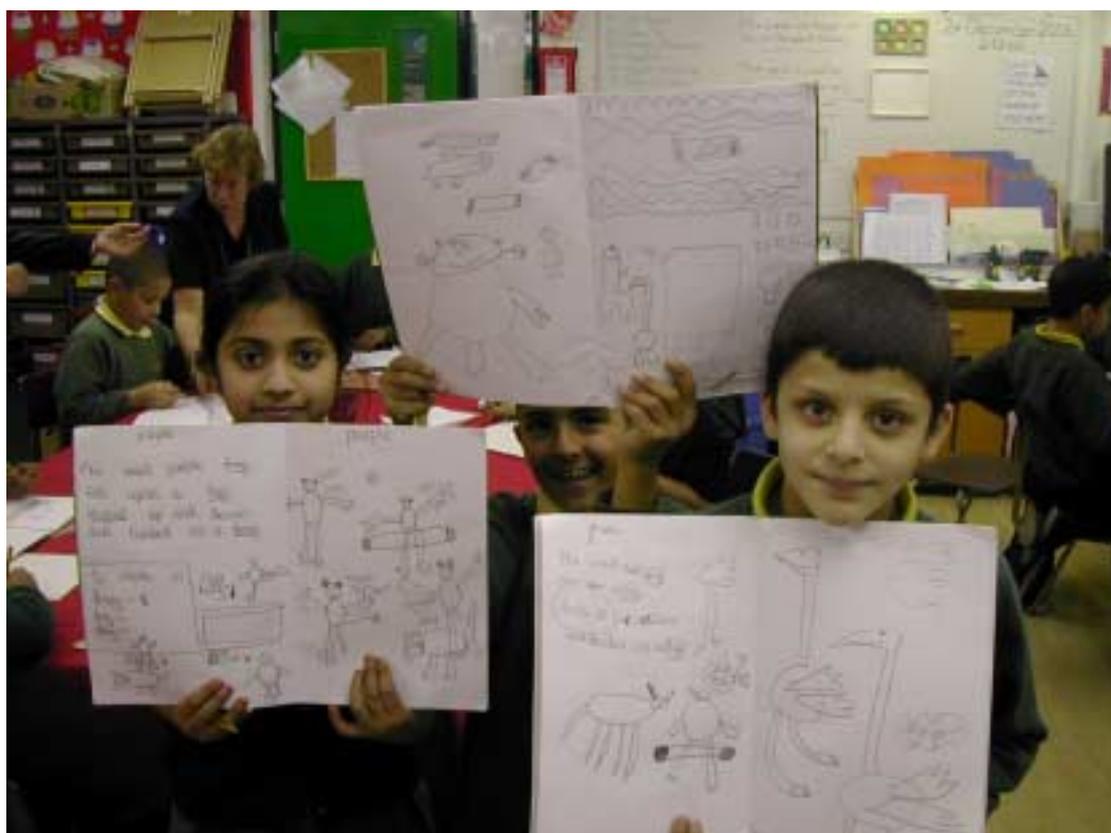
Pupils were given responsibility through sharing skills with others in their school, assisting with “evaluation” by interviewing each other with a camcorder, by voting for the best work, and by peer teaching. This approach increased their self-confidence and pride in their work: “It will be exciting... we're gonna watch it and if it's a good film I'm gonna feel that we worked really hard and we did our best” (Pupil, Margaret McMillan School).

During the life of the project, children developed their ICT skills and understood that their skills had grown. This enabled a clear expression of technical competence and of progression: – “Well, at the beginning I didn't know what were what and all the buttons, and she showed us what, all the buttons and now I can just do anything to animate now” (Pupil, Lees Primary School).

“We practiced and now... we know how to do it”. (Pupil, Margaret McMillan School).

***Broadening experience, enhancing the curriculum, making learning pleasurable***

Children's experiences were extended through the project, and the curriculum was enhanced through the use of animation. Teachers saw the benefits of the project and saw how it could be used to overcome barriers to learning: “The main barrier to [our] children is that their life experience is very narrow. Anything that broadens their life experience [is good]... The curriculum and the timetable are heavily weighted towards English lessons [and] there's an awful lot of grind because nothing like that happens at home” (Teacher, Margaret McMillan School).



**Teachers found a new way of working in the classroom to deliver literacy and oracy plans**

Using animation presented a new way of teaching core subjects, making them more fun or introducing them in new ways. *Anim8ted* highlighted the significance of technology as a tool for learning, and it gave motivated teachers an induction into animation packages, developing their skills.

This method of teaching worked to reinforce understanding through innovative delivery. Having a clear purpose for the use of language enhanced the development of literacy skills. “In terms of writing, the poetry, the silly sentences, using rhyming couplets, sometimes when you do it in Literacy, it’s a bit dry... And what this has allowed us to do is to use it... the work we did in lessons, we’re going to use within our project so it’s going to be meaningful. And it’s got to help understanding” (Teacher, Lees Primary School).

Teachers readily found ways to use the project to take forward existing school goals and plans: “[There is] a focus on oracy in the school improvement plan. Language development and vocabulary enhancement are central because of this. Anything to [help] do this in an exciting way is an opportunity for us. Its excitement and fun: the joy, not the grind of language. The word “animation”, going to the museum - it encourages dialogue” (Teacher, Margaret McMillan Primary School). *Anim8ted* gave the school an opportunity to develop language skills in an entertaining way. The project helped develop new, often technical, vocabulary.

### ***Adults learning***

Teachers at both schools and the classroom assistant who was interviewed at Margaret McMillan school were all enthusiastic about the new things they had learnt and about the potential for taking this forward.

### ***Contributing to community cohesion***

*Anim8tion* contributed towards community cohesion through the Linking Schools partnership, which this project helped to develop. The project was a very effective channel for the schools to come together, offering a real purpose for schools from geographically close but culturally and ethnically different communities to work with each other. “They live in a real enclave, for them to get out and meet other children it’s bound to have an effect...they wear the same bobbles in their hair....” (Teacher, Margaret McMillan School).

Although both schools are very different in terms of culture and ethnicity, both are characterised by a lack of exposure to cultures other than their own. It was valuable for children and teachers from both schools to meet each other. The pupils appreciated this and were exposed to opportunities for increased understanding of cultural similarities and differences. “It was more exciting because we can make friends with the people and learn about them and the different things that they like to do” (Pupil, Margaret McMillan School).

The *Anim8ted* project enabled shared experiences from which the two groups could begin to understand new names, customs, religions, differences and similarities. “We were amazed how easily they (the children) mixed together” (Teacher, Margaret McMillan School).

### ***Museum used as a place for cultural exchanges***

The museum acted as a public space to share new and exciting experiences. Both schools reflect the often rather closed cultural groupings in the community, with all the children at Margaret McMillan School being from Pakistani backgrounds except for one white child, and Lees School being white and equally mono-cultural. The project at the museum offered a space and a purpose to come together to achieve something in a mutual way. This is a use of museums that could be exploited a great deal more than it usually is.

### ***Children became aware of cultural resources***

Some evidence was found of the impact of Cartwright Hall upon the pupils even though the visit was a small part of the actual project: “It makes me feel quite happy that he [Joseph Lister] gave it, cause now we’ve got a gallery to keep, to put things inside and we can use it” (Pupil, Margaret McMillan School).

### What the children learnt through *Anim8ed*

Skills	<ul style="list-style-type: none"> <li>▪ Keyboard skills – how to use the control and arrow keys</li> <li>▪ Maths skills related to the time factor in animation production</li> <li>▪ How to use the pipette</li> <li>▪ How to manipulate the figures</li> <li>▪ Communicating with new peers (learning new names from new cultures)</li> <li>▪ Working in groups</li> <li>▪ Planning, sequencing, managing processes</li> </ul>
Knowledge and understanding	<ul style="list-style-type: none"> <li>▪ How TV cartoons are made</li> <li>▪ What side-views and close-ups are</li> <li>▪ It takes 12 pictures a second for an animation</li> <li>▪ New vocabulary (animation stamps, frames, short-cuts)</li> <li>▪ Ganesh and Shiva</li> <li>▪ Even a static picture tells a story</li> <li>▪ How feelings can be shown in a picture</li> </ul>
Attitudes and values	<ul style="list-style-type: none"> <li>▪ Increased feeling of individual self-confidence</li> <li>▪ Positive attitudes to new friends</li> <li>▪ Positive attitudes to culture</li> <li>▪ Feeling of ownership of animation processes</li> </ul>
Enjoyment, Inspiration, Creativity	<ul style="list-style-type: none"> <li>▪ Inspired by the paintings at Cartwright Hall</li> <li>▪ Enjoyed the visit and the work there</li> <li>▪ Enjoyed the whole project</li> <li>▪ Used their imaginations and creativity throughout the project</li> </ul>
Action, behaviour, progression	<ul style="list-style-type: none"> <li>▪ Increased confidence in their practical skills</li> <li>▪ All of the children from Margaret McMillan School expressed a wish to go back to Cartwright Hall</li> </ul>

#### 10.1.5 Critical success factors – project and partnership management

##### *Meeting the needs of schools*

The project was successful because it fitted into the needs of the two schools, using animation to bring life into core subjects, such as literacy, and putting theory into practice:

“We did storyboarding, we talked about sequences and related that to the PE work we’d been doing and... they’d drawn some dream sequences in Art before that, so it all went really nicely. The whole thing about the rhythm with the music and the skipping, that lent itself really well, tied in with the literacy and we used that then to build the rhymes from, to animate... So again it reinforces everything that they’ve done last term, so it’s all still fresh and it’s constantly “remember when we did this, remember when we did that” (Teacher, Lees Primary School).

The short timescale for getting the project under way meant that the museum developed partnerships with schools which had existing partnerships with the Gallery or interest in the project. Lees Primary School had been involved with Cartwright

Hall in a previous animation project and Margaret McMillan School had attended INSET training at the National Museum of Photography Film and Television and shown interest at being involved in similar projects.

The schools were both proactive and flexible in fitting the project into the curriculum, the teachers were able to see the value of the project and use it well.

### ***Skilled project deliverers***

The success of the project largely depended on the skills and approach of the animators and project co-ordinator, Louise Spraggon (who was personally involved in delivering the Bradford project). The skills, energy and charisma of the project co-ordinator as an artist represented a key strength of the project. This was inspirational, enthusiastic, inspiring creativity, motivating, and a good model of working with professional artists.

Helen O’Riain described her “dazzling the participants with possibilities.” She enabled every pupil to contribute in some way.

An HMI Inspection of Lees Primary School was impressed with the quality of her delivery but concerned about the lack of quality of art teaching in the school.

Part of the project is to leave a long-term legacy in the three venues but it also may have long-term impacts in the schools e.g. building capacity to teach animation: teachers learning skills and having access to resources; using the pupils involved in the project to share skills with lower classes (Lees Primary School); continuing to use animation in new ways across the curriculum and having the inspiration to use animation.

“What we did last year with the children who’d animated last year, once they’d done their project in the summer term...the children wrote a short story for the Reception class and animated it and showed their animations, so that they were just developing those skills. What we hope to do is allow the children who are doing the animation at present to share their skills with the younger children... with the next year group down [Year 3]” (Head teacher, Lees Primary School).

### ***Activities with a clear shape and defined outcomes to the project***

Having something to do that was set out through a clear process with defined steps and a clear endpoint was very helpful in enabling the children from the different schools to work together.

### ***This project built on previous work***

Cartwright Hall linked *Anim8ed* to a previous project *ArtIMP* (Art - Interactive Multimedia Project), and they used one of the same animators, Emma Lazenby. Lees Primary School had previously worked with Cartwright Hall in 2001 on an animation project with Arts Exchange funding.

### ***The schools already knew each other***

The schools were already linked through Education Bradford’s Linking Schools programme, which uses cultural organisations to give content to joint working.

## **10.2.6 Issues concerning the use of ICT, animation technology and the focus on skills learning**

### ***Developing ICT skills - challenges***

The project exposed evidence of many of the barriers and challenges that faced teachers and artists in developing skills of ICT:

- The access to suitable technology in schools to take part in projects like *Anim8ted* is sometimes limited. In this case, the project co-coordinator used her own equipment in some cases
- Time within the curriculum to manage project-working is difficult to find. Teachers have to be flexible and balances project-time with time for core work
- The skills base of teachers may be low
- Need for artists to be educators can sometimes be challenging: “It’s tricky for artists to think in that way”; but in this case, the artists were successful because they fitted into the ethos of the schools: “The animators have been excellent, the quality of work [they have produced] in a short time. And their rapport with the children, it fits well with the school ethos of mutual respect”

### ***Skills development***

The quantitative evidence gathered through the questionnaires for teachers showed very clearly that all teachers focused less on the development of skills in their use of museums than on the enjoyment and the development of subject-specific skills. This was also the case in the Renaissance report. In the case of teachers of science and technology-based themes, there was very little confidence about skills learning. However, this project shows very clearly how skills can be introduced and enhanced when projects set out to do so, especially when this is planned carefully in advance with teachers.

### ***Teaching science and technology in the primary school***

This project shows how museums can work with teachers to deliver science and technology. The quantitative evidence gathered for the evaluation indicates very clearly how tentative teachers are when working in museums on science-based themes. They are not alert to the inter-disciplinary possibilities of science, and they have low expectations of the potential of the museum to increase motivation to learn. This project shows how this lack of confidence can be enhanced through carefully planned partnership working and through the use of skilled artists/technicians.

## 10.3 Image and Identity

### Case study: Manchester Art Gallery

#### 10.3.1 Overview

*Image and Identity* was a partnership between the Victoria and Albert Museum (the lead museum); Sheffield Galleries and Museums Trust; Royal Pavilions, Libraries and Museums, Brighton; Birmingham Museums and Art Gallery; Manchester City Galleries and the Harris Museum and Art Gallery, Preston. The intention of the project was to engage young people across these regions in responding creatively to museum collections and to exhibitions of modern popular culture. A major element of the project was the partnership with NCH, a national charity. NCH is one of the UK's leading children's charities. The publicity of the organisation points out that through more than 460 projects, NCH works with over 89,000 vulnerable children, young people and their families to ensure they reach their own potential.

The V&A already had experience of working with NCH as a condition of an earlier sponsorship arrangement, and had found the relationship valuable. This earlier partnership had been very effective at reaching vulnerable young people, and, for the present project, the partnership with NCH had the potential to enable regional museums to make links in their areas with the regional branch of the NCH.

Manchester City Gallery is located in the centre of Manchester. As part of *Image and Identity*, the Gallery held a series of artist-led workshops with school groups and five NCH community groups from across Manchester. This case study focused on one group from Collyhurst, North Manchester, who were in the early stages of a series of sessions held both at the NCH Foundation centre in Collyhurst and in the Gallery.

The purpose of this case study was to explore the partnership between a national museum and a national charity.

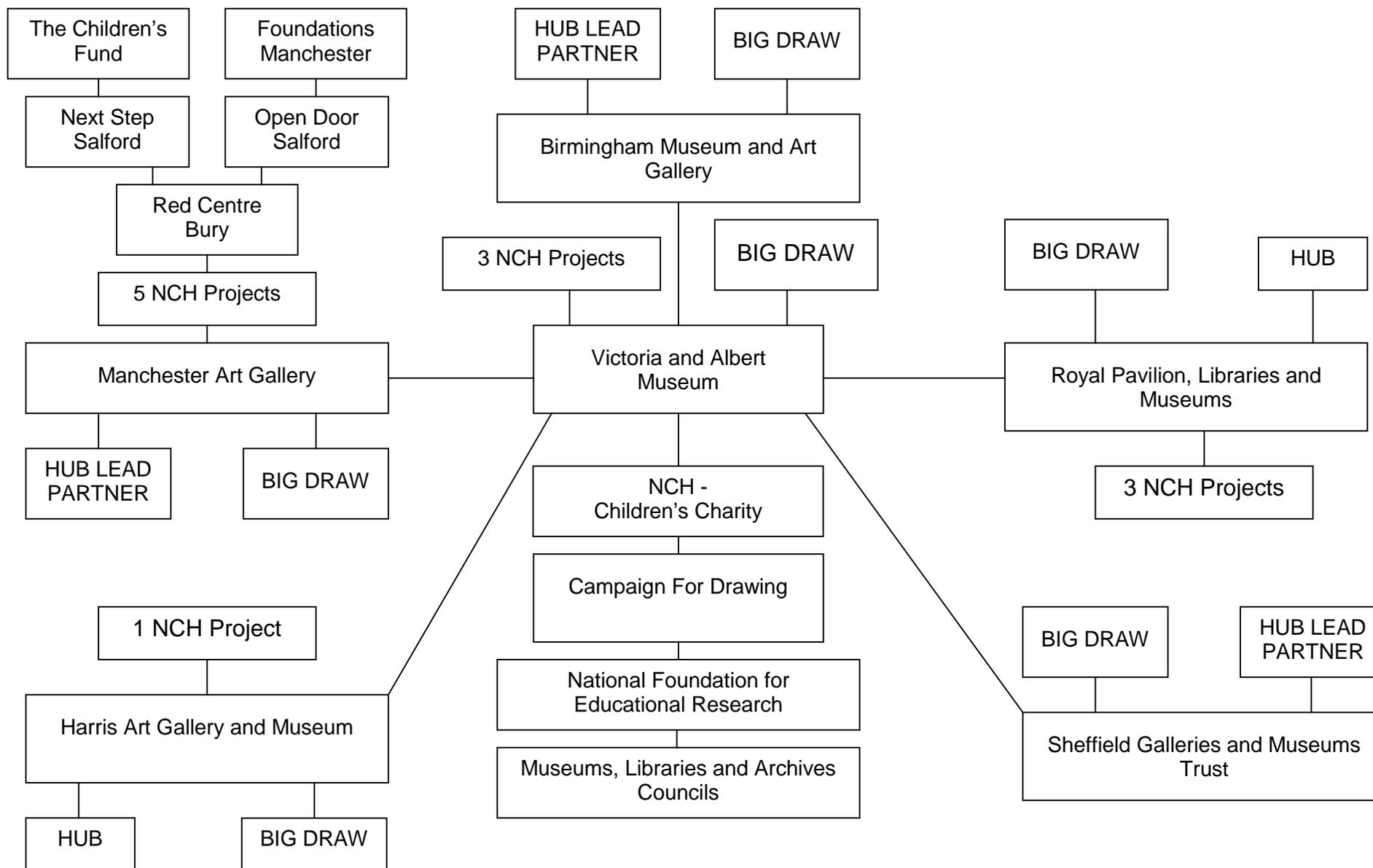


Figure 10.3: Organisational map showing the range of organisations involved in the *Image and Identity* project

### 10.3.2 Research Processes

Helen O’Riain and Ceri Jones visited Manchester Art Gallery on Sunday 15<sup>th</sup> February 2004.

The researchers observed a workshop at the Gallery with the group from the NCH Foundation Centre in Collyhurst, which consisted of five children aged between 10 and 15 years. Two workers from the Centre (Janet and Sol) accompanied the group and took part in the activities. Interviews were conducted with Morigan Ellis, project co-ordinator from the Gallery, Katy McCall, the artist in residence, and the NCH group including the workers at various times throughout the session.

The group were participating in only their second session at the Gallery, which they had visited for the first time the previous week. Earlier sessions had been held at the Centre in Collyhurst to enable the participants to be introduced to the project in a familiar environment. During the workshop, they worked on a large mural based on digital self portraits with the artist Katy, which was to be hung in their Centre, and printed their images onto t-shirts using a computer programme and helped by Morigan. The young people were engaged for the whole of the session and although it was only their third session some outcomes were evident. They had learnt practical and creative skills, including painting and drawing; learning about themselves and their own talents. Relations between the Gallery and the Centre encountered some early difficulties but the work observed showed that the relationship established between them, and between the young people and the adults involved, was strong and successful with opportunities for both groups.

### 10.3.3 The project and activities

The young people had been involved in sessions at the NCH Foundations centre in Collyhurst and at Manchester Art Gallery in the city centre. Working with the artist, and the project co-ordinator, the group were engaged in a number of art-related activities. This session was their second at the Gallery; the week before they had visited for the first time to get inspiration for their artwork and been able to watch the Chinese New Year Festival. Using digital cameras, they had taken self-portraits, projected these onto paper and drawn round the images to make a large mural, which they were filling in with paint. They had also made their initials decorated with pictures and logos they found important, and were scanning their pictures onto the computer and transferring these onto t-shirts, after which they would create their own disguises so that they could “change” their identity.

### 10.3.4 Key Findings

#### For the young people

##### ***Positive attitudes from unexpected and pleasurable experiences***

It seemed that the mix of sessions based in the NCH Centre and at the Gallery was already beginning to have an impact on the group of young people, although the project was still in its early stages. Many were from impoverished backgrounds, and rarely visited the city centre, let alone the gallery. However, all the young people had a positive attitude towards the gallery and most of them had found it different to how

they had expected. K, for example, had expected “big drawings” but instead found things that he could touch and dress up in. Another girl, aged 10 years, had been surprised to see an exhibition of different kinds of chairs. K collected a number of comments from the group about the gallery; everybody responded positively with comments such as “I like the Victorian paintings,” “Art is likeable” and “After being once and liking it I would come again.”

### ***Increased self-esteem***

The art workshops enabled the young people to find out more about themselves – to learn new skills and to focus intensely upon a number of activities connected to art. “They didn’t know they had talents before they came here” (NCH Centre worker).

According to the adults involved, the young people were engaged because it was something for them and about them - “This obviously makes a difference to them. They don’t have much going for them and this is for them...” (NCH Centre worker). The project leader also suggested that the young people were surprised that they were interested in them: “We took lots of different art materials there [to the NCH Centre] for experimenting and we took digital photos and photographed their shoes and boots and they were amazed that we wanted to...”

Having their own display space in the Manchester Art Gallery was thought to be important to the young peoples’ engagement: “It really sank in when they first came to the gallery... When they first saw the display space [for their work] they were overwhelmed... then they were reserving their own space” (Project co-ordinator).

Some of the work was exhibited at the V&A. Having your work exhibited at a national museum is hugely significant for the esteem of young people whose lives are not punctuated with many measures of success. The culminating exhibition bringing young people to the V & A was an important part of the process. The association with a national museum brings status to the work of the young people and to the Art Gallery.



### ***Increased concentration and involvement***

The young people in the group were described as lacking “a great attention span so to get them to come back, they really need to be involved...So for them to come to sessions for 2 and a half hours and not want to leave, it’s great” (NCH Centre worker).

### ***Changed behaviour***

The workers from the NCH Foundation Centre, Collyhurst, described how the workshops were impacting on the young people. They were felt to be “in danger of taking the crime route” but some young people had already demonstrated a change in behaviour, including a young person of 15 years whose mother had already commented on this. The NCH Centre worker said: “I will put this in my report to go to court for [K]... He just leaves his friends, comes on his bike, we lock it away and then he joins in. Normally he doesn’t concentrate for long – none of them do – but they really want to do this... He is involved enough to leave his friends and that is saying something.”

The adults could see the benefits and some of the young people themselves suggested that they were beginning to see the benefits of their involvement in the project. K was interested in doing some artwork after the sessions had finished and one of the girls made comparisons between art at the gallery and at school. At the gallery they were “better than school” because there was more time, more space to paint in and more choice about using paint and colours. At school they only got “a titchy bit of paper” to work on.

### ***Progression***

The Director of Marketing and Communications, NCH, wrote to the Director of Learning and Interpretation, V&A, quoting a member of NCH staff: “C had a really good time (at the Young People’s Conference) and as a direct consequence of his experience through Image and Identity has decided to apply to go to Art College to study Graphic Design.”

## **Outcomes for NCH Centre staff**

### ***Changed attitudes to museums at NCH at an organisational level***

The project has been persuasive and significant for NCH as an organisation, who are now great advocates of the role museums can play in developing the experiences of vulnerable young people they work with on a day-to-day basis. The NCH has agreed to extend the partnership with the V&A and will be contributing resources towards this over the next two years.

### ***Changed attitudes to museums for NCH staff***

NCH staff have become aware of the potential of museums. One initially sceptical centre manager, David (NCH Manager at Linden Avenue), changed his view during the project as the impact became clear. A was a participant in the project from Linden Avenue, a home for young people with severe learning difficulties and challenging behaviour. A’s collage was displayed in the exhibition at the V & A. His mum wrote to David especially to thank him: “The collage was truly unbelievable it made me so proud of I would never have thought he had the ability.” David sent back an evaluation form about *Image and Identity*, which included as his final

comment: "I think the Image and Identity package was first class and therefore cannot think of what improvement could be made."

The partnership also provided inspiration for the NCH staff who accompanied the young people to Manchester Art Gallery, where they developed new skills and enthusiasms that they were keen to build on. The NCH Centre workers were very involved in the artwork and one was very keen to repeat the sessions herself after seeing the impact upon the young peoples' behaviour: "I'd like to do art work like this. I'd like to learn some more, get some better equipment... I'm no artist. I've never done this before - but I'm willing to learn. I can see what it does for them."



## Outcomes for the museums

### ***A new and effective way of reaching community groups was established for museums.***

A partnership with a national charity offers direct access to communities through national networks, in this case to vulnerable young people, through the networks that the charity has already set up. This case-study shows how NCH Centre workers were able to introduce Manchester Art Gallery to disadvantaged young people whom they would otherwise have found more difficult to contact.

### ***A new model was established for national museums that wish to work in communities on a local and regional basis***

A partnership with a national charity provides an interesting model for national museums to develop their approach to community outreach work.

At the moment, national museums have generally adopted strategies for contacting community groups directly, and have built their own networks of contacts and relationships. However, there are huge advantages to working in partnership with an organisation whose primary role is to establish, build and maintain community

relationships through a series of regional centres across the country. This is a powerful way for national museums to extend and maximise their outreach work, and, at the same time, to build relationships between national and regional museums. Given the high level of resources that national museums experience in comparison with many regional museums, this three-way partnership (between a national museum, a regional museum and an NCH Centre) would be one way of spreading the resources nationally.

The effective strategies adopted through a national museum, regional museums and a national charity working in partnership raise the possibilities of similar partnerships with other national charities and other national bodies.

### ***Strengthened relationships and continued projects***

An acid test of the strength of a partnership is what happens at the end of a project. The V & A and NCH have agreed to strengthen their relationship extending their partnership for the next two years. All six of the museum partners will come on board and work with NCH, extending the provision to more young people. This time NCH will make a significant financial contribution by paying for all project management costs. One weakness of this project was the short timescale which limited the lead in time; many NCH centre managers and care workers were sceptical, suspicious and resistant at the start of the project, and so training and induction will be a key feature of future projects.

## **10.3.5 Key success factors – project and partnership management**

### ***Highly skilled project management, with effective communication networks***

Highly skilled project management has played a critical role in the success of this complex partnership. The project would not have been successful without a dedicated project manager to oversee the entire network of agencies and events.

The project as a whole involved over 30 organisations and individuals of many different types, including museums, charities (NCH), and artists, each with their own professional cultures, styles of working and reasons for being part of the project. Understanding these differences, and mediating and sustaining communication between all parties was key to the success of the project. One strategy used was the involvement of the Arts Project coordinator from NCH attending all monthly project meetings on an equal basis as all the museum partners. These monthly meetings between partners were essential in supporting all involved and in sharing problems and solutions.

### ***Experienced, energetic and skilled project workers in the partner organisation (NCH)***

The enthusiasm and involvement of the NCH workers was key factor of the successful relationship established with the group. At first it had been difficult to establish the partnership because of staff changes at the NCH Centre and also rather unrealistic expectations from them.

However, the involvement of the NCH workers was important because their work was rooted in the community, of which they had an in-depth knowledge and understanding of the particular needs of a specific area and individuals from that area.

The personality of individuals also seemed an important factor in the energy and commitment of the group – “Janet is an extrovert and dives straight in and then they [the young people] follow... If she wasn't the person she is, it wouldn't have taken off as it has” (Project co-ordinator).

***Generous staffing – high ratio of adults to young people***

A high ratio of adults to young people was another important feature of the workshops and the relationship between the adults and the young people. Positive interaction was observed during the session at the Gallery – the young people were keen to learn from the adults present and listened to their opinions.

***Shared experience and shared learning in the group as a whole***

The close involvement and engagement of the adults was a key factor in the success of the project. Two NCH workers, neither of whom had any art experience, were involved in painting the mural; the young people saw them at work, learning alongside them and taking risks with the paint. The close involvement of the adults enabled the young people to be confident and relaxed around them although they did not know these adults well. The Project co-ordinator and the artist were also personally involved in the project. The group seemed to appreciate this and were keen to have both of them as part of the mural that would be displayed in their Centre.

The young people needed plenty of support and encouragement – for example R who has “very low confidence and low self-esteem and a short attention span” – which the adults were providing. They encouraged the group to be independent but gave help when needed, enabling a relaxed and supportive environment.

The engagement of the young people observed during a session and reinforced by the comments of the adults involved in the project, was a demonstrable impact of the project's success.

## 10.4 Engaging Refugees and Asylum Seekers

### Case study – National Museums Liverpool and Leicester City Museums Service

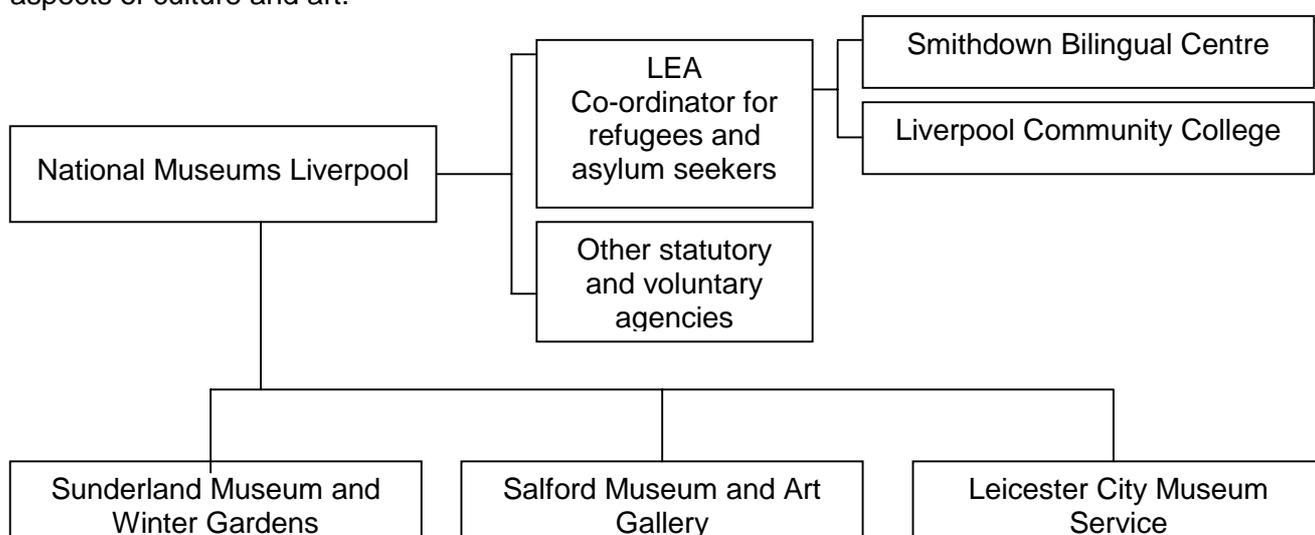
#### 10.4.1 Overview

National Museums Liverpool worked in partnership with Sunderland Museum and Winter Gardens, Leicester City Museums Service and Salford Museum and Art Gallery to develop appropriate social and learning activities that would meet the needs of refugees and asylum seekers in their area. A key feature of the project was working with local statutory and voluntary agencies to take advantage of their experience in working with these groups. Some elements built on existing relationships between the museum and other agencies (for example, with the LEA). A major aim of the project was to explore how museums can address the isolation and social exclusion that refugees and asylum seekers may experience. Increasing access for refugees and asylum seekers to arts and culture and social contact, particularly for families and young people, was also a key aim of the project.

Refugees and asylum seekers are new audiences for museums and galleries. Museums have the potential to contribute towards community cohesion through increasing opportunities for refugees and asylum to be both better understood and also involved and included in their local communities.

This case study was undertaken to identify the issues that ensue in the relationship between museums and these potentially challenging groups. It focused on National Museums Liverpool and Leicester City Museums Service.

National Museums Liverpool built on existing activities and exhibitions, adapting them for refugees and asylum seekers, working in partnership with local organisations and colleges. In Leicester, the museums service held three events aimed at bringing refugees and asylum seekers together with local communities to celebrate different aspects of culture and art.



**Figure 10.2: Organisational map showing the relationship of the case study to the *Engaging refugees and asylum seekers* project as a whole**

### 10.4.2 Research Processes

Three separate visits were made to this project. Eilean Hooper-Greenhill and Jocelyn Dodd visited Liverpool on Monday 26<sup>th</sup> January 2004. Two visits were made to Leicester City Museums; Jocelyn Dodd visited on Thursday 29<sup>th</sup> January 2004 and again on Saturday 20<sup>th</sup> March 2004 with Ceri Jones.

In Liverpool, a number of activities were carried out. A visit was made to Smithdown Bilingual Centre, a community centre for refugees, asylum seekers and bilingual families that runs English classes and *Enjoy Liverpool* orientation programmes. Interviews were carried out with Ingrid Watts, recently retired Centre Manager, and with three members of the Centre who had recently visited National Museums Liverpool. Discussions centred around the value of the relationship with the museum to furthering the work of the Centre and responding to the needs of the participants. The participants discussed their experiences in the museum.

A visit was made to the Maritime Museum to interview Anna Rahilly, dedicated outreach officer for the DCMS project, to obtain her perspective on the success and challenges posed by the project and the outcomes for the museums.

There was an opportunity to observe a session at the Museum of Liverpool Life involving a group of young refugees aged 14-16 yrs from Liverpool Community College, and to interview some of them. Their tutor, Leanne Munroe, was also interviewed.

At Leicester, an interview was held in January with David Horrobin, project officer for *Engaging Refugees and Asylum Seekers*. The opportunity was taken to observe the event held in St Matthews Neighbourhood Centre in March. There were informal discussions with David Horrobin, project officer, and Hitesh Tanner, community outreach officer from Leicester City Museums and with some of the community workers at the centre. There was also the opportunity to talk to some of the participants.

### 10.4.3 The project and activities

Young mothers and their children from Smithdown Bilingual Centre had visited the Museums in Liverpool for a number of activities including a fun day out to the Grossology exhibition, handling demonstrations at the Maritime Museum, puppet-making, glass bottle painting and windowsill herb gardens. Visits were linked to language work at the Centre, both before and after the visits.

Liverpool Community college had been using the museums every few weeks with their students for a variety of purposes including developing language skills and enriching their curriculum. They had been to a nature centre for a memorable behind the scenes visit, looked at Ancient Egyptian collections, African batik, Grossology and Enchanted Forest exhibitions and been involved in art workshops. Activities in the future included dance workshops, trips to the Maritime Museum and Transatlantic Slavery Gallery, and the Planetarium. Back at College, lots of preparation and follow-up work was done to make links with the museum visit.

The event at St Matthews Neighbourhood Centre was a fun day for families with a wide range of activities they could participate in, and prizes were awarded to local school pupils who had entered a writing and drawing competition about their experiences of living in Leicester.

#### **10.4.4 Key findings**

##### **Outcomes for the museums**

The two museums approached this project in very different ways, with widely differing outcomes for the museums and the participants concerned.

The project in Liverpool built on existing outreach work, was strongly conceived, and very well managed. The project worker had appropriate skills, knowledge and experience and was well supported by the museums and organisations involved. Significant learning outcomes can be identified, with measurable impact on the participants. The museum can feel that it can move forward with confidence using similar methods, strategies and ideas.

In Leicester a different approach was adopted. There seemed to be little continuity between long-established outreach work, and little contact between the project worker for this project and other staff. As a result, strategies were slow to emerge. The first event at Belgrave Hall, *Worlds of Winter*, had a disappointing attendance and the project worker was unable to identify any outcomes for participants. The third event in St Matthews raised issues about the suitability of the event in relation to the needs of the project and the target group, and an apparent lack of connection between the vision of the project, as articulated by the museum, and the reality of the event. The project worker, while committed, lacked certain essential attributes and the level of museum support was weak. Any future work in this field would need to be very carefully planned and new strategies adopted with reinforced support.

##### **Outcomes for the participants**

The project in Liverpool resulted in measurable outcomes for the participants.

##### **Mothers of young children from Smithdown Bilingual Centre**

Strong evidence that museums in Liverpool enhanced and improved the life skills and experience of the participants was found during discussions at the Bilingual Centre, both in discussion with key workers and the participants themselves.

For the Centre, the museum acted as:

- A venue for fun and for learning
- A place to stimulate learning
- A place to explore and share culture and experience
- A place to use resources
- An opportunity to develop life-skills

Ingrid Watts described the value of the museum as a venue for learning, a place to stimulate learning, a place to explore and share cultures, a place to use resources

and to develop life skills. Making the trip to the museum was an experience in itself, because of having to use maps and public transport.

In the museum, the group was able to make connections between what they saw and what they already knew. They compared the Yemeni Souk, for example, with dwellings in Saudi Arabia. The seaport, the boats the imports and exports helped develop a sense of connection with places they have left behind. Talking about and naming objects also aided language skills. Museum collections enable a very visual way of learning to help those for whom English is not the first language.

Objects also enable different learning styles to be used that do not focus on language. A Sailor's Talk at the Maritime Museum was a practical hands-on activity – passing around jars for participants to identify what was in it through smell. Even participants who did not know the words were able to convey their meaning through mime and demonstration. Ingrid Watts felt that without these experiences at the museum there would have been less sharing of the two cultures and limited development of life-skills.

The significance of the museum to the young women visiting from the Centre included:

- Enjoyment
- Broadening knowledge of the city, it's facilities and environment
- Introducing the museum
- Increasing confidence (finding out how to make the visit, how to use the museum building, finding out that it offered appropriate (vegetarian) food for Muslims)
- Finding out how to use the museum for their own and their children's learning
- Linking the familiar and the new
- Learning in a different way (through mime, when language skills are not in place)
- Linking the museum and popular culture
- Increasing language skills

### **Teenagers at the Museum of Liverpool Life**

This group was being educated outside mainstream school because of their various challenges as refugees, especially language, and thus the museums represented vital resources for their learning across a range of dimensions.

During the discussions and observations at the Museum of Liverpool Life it was found that the participants could demonstrate a variety of learning outcomes from their experiences, which included new life-skills, increased subject knowledge and improved language skills.

For the young people from the Community College their museum visits were an essential part of their learning. Their tutor said: "In the museum [they can] talk about real things... in the classroom we have to set up role play to get them to talk each other about their backgrounds... [But in the museum it is a] real experience... [They are] using English in a real situation." As a social experience the impact of the museum was also strong. The tutor talked about how the young people were developing relationships between themselves and the lecturers through the visits,

which was an important experience because “these kids, a lot of them don’t go out, especially the girls. [They are] only allowed to go to school and back again.” In this way the museum was not only able to enhance the curriculum at the college but also enhance and broaden the life experiences of the students.

This group had been using National Museums Liverpool every few weeks for a range of purposes, including visiting the Grossology exhibition, art workshops with an artist, a visit behind the scenes of the natural history galleries, a visit to a nature centre with the Natural History curator, a visit to the Egyptian galleries, and an African batik workshop. Further visits were planned to the Planetarium and the Titanic exhibition. Dance workshops were also planned.

Some of the pupils and their tutor described the learning outcomes in detail:

- Learning about the city and the countryside, both orientating themselves geographically and gathering historical information
- Learning about English culture, which enables them to recognise and grasp references in books they read
- Specific language-based follow-up uses the museum experience to extend vocabulary and understanding
- They used knowledge gained in earlier visits on the later visits (i.e. they identified birds (greenfinches) they had seen on the trip to the nature centre when they saw the bird skins behind the scenes at the museum)
  
- Social interaction and relationships are encouraged (these teenagers came from a large number of diverse countries and did not know each other prior to the involvement with the college – they made friends during the museum visit and told each other their often harrowing stories)
- Deeper relationships with the lecturers and other adults were facilitated
  
- The motivation to find out more was stimulated
- The possibility of return visits was raised
- Students became aware of possibilities for work-placements or volunteer work
- They developed an enthusiasm to learn because of the often slightly bizarre museum experiences (we were told a story by one boy that involved snake pee! This had aroused his interest to discover more about snakes)



## Issues concerning refugees and asylum seekers

### Barriers to participation and some solutions

Discussions with key workers revealed much about the potential barriers that refugees and asylum seekers face when visiting museums, and also showed how these barriers could be overcome.

Barriers include:

- Language spoken by participants
- Language of signage (English only)
- Frightening buildings
- Lack of floor plans
- Food – can I eat it?
- Lack of prayer rooms
- Lack of knowledge of museums and that they are free
- Unfamiliarity about what museums are for and how to use them
- Don't know museums can cope with children

Ingrid Watts described these as problems that could relate to many different public buildings: many of these are related to language barriers for example lack of pictures in guide books, lack of clear floor plans and lack of sign posting in different languages. Museums were also “frightening buildings” as very often participants were unable to see inside.

However the relationship with the museum helped to break these barriers by enabling participants to “go in and experience the welcome” and understand that museums are free and, more importantly, for them.

The enthusiasm of the three participants interviewed at the Bilingual Centre to return to the museum reinforced the value of these visits – they felt more confident, were able to “gossip with friends, with teacher” and enjoyed having more space in which to “play” with their children. One student from the community college who was from Pakistan talked about how he had not known about museums and that facilitates like this did not exist in his country (this was his perception). He enjoyed the visit so much that he brought his family to see the museum and is interested to find out more about Egyptian mummies and visit more museums.

However, it seems clear that refugees and asylum seekers are best approached through the agencies that are working with them and that this is best done after the initial difficulties of finding somewhere to live and managing the basics. The most successful contacts came through educational agencies such as the Further Education College and the Bi-lingual Centre; less successful were attempts to make contact through Resettlement Offices and Local Authority Housing agencies.

## **The value of museums to these groups**

### ***Providing links between old familiar worlds and new worlds***

Museums can provide some stability and familiarity for those whose lives are in flux e.g. using collections to show the familiar (Yemeni Souk, Somali boat) and relate them to the unfamiliar culture (England).

### ***Establishing a sense of place***

Museums can help new and migrant populations to establish a sense of place in their new home city, to better understand the context of the city by introducing its history and environment. To provide access to material culture some familiar from their cultures and new objects, which help make sense of their new home.

Museums are well placed to offer a dual role to help establish a sense of this country, but also to demonstrate the significance of worldwide cultures; they give significance to diverse cultural material.

### ***Broadening experiences and horizons and extending skills of citizenship***

In Liverpool the museum played a vital role in providing new experiences and broadening the horizons of young people and families. A greater involvement in the life and potential of the city.

The museum visit provided experiences of large city centre-based buildings, extending the experiences and building confidence in using the city centre.

The free museum is especially important for refugees and asylum seekers on low incomes.

Museums provide tangible experiences to develop language skills for refugees and asylum seekers.

#### 10.4.5 Critical success factors- Project and partnership management

***A project worker with skills and experience in both fields of work (museums and specific section of community; in this case – asylum seekers and refugees) and who is supported through effective management by the museum***

It is vital to build and sustain the trust of community group leaders. Those who worked with the project worker at Liverpool knew she had relevant experience and consequently were confident about her role e.g. Ingrid Watts commented that Anna was able to make a real difference because she had time to focus on the needs of the asylum seekers and adapt existing provision successfully. While this is vital for all engagement with communities, it is utterly essential when working within a short period of time. Anna was able to make an impact quickly because she had contacts and networks within the city which enabled her to fast-track this short-term project. In addition, Liverpool was successful because there was clear support on a regular basis within the museum for the project worker. The project enabled the museum to focus on the needs of the target group and successfully accommodate their needs within the established provision.

While Leicester had identified a real need to work with refugees and asylum seekers in the city and was committed to the concept of the project, in reality a number of factors combined to work against the achievement of successful outcomes. These included the lack of management and direction from the museum – there seemed to be a limited framework of support on a day-to-day basis, either in developing appropriate activities, or in practical matters. In part this was because the museum was already engaged in other projects, was acting as the Hub leader, and was experiencing local authority cut-backs and reorganisation during the life of this project. The project worker was committed and hard-working, but had insufficient relevant skills and knowledge. While he was experienced in working with refugees and asylum seekers elsewhere, he did not have prior knowledge of Leicester and of the refugee and asylum-seekers agencies and networks in the city. In addition, he had no previous museum experience, which meant that he did not know how to use internal informal communication networks, and he was physically separated from the other professional staff, being housed on his own in a historic house, and this increased the difficulties. The isolation of the project worker within the museum service, combined with his lack of museum experience, meant that a fast-track approach was much more problematic and difficult to achieve, and little day-to-day management support was given to assist with this.

***Two models to develop the project – an ‘outreach’ model and a ‘marketing’ model***

There was a contrast in the two museums in relation to the existing level of engagement in work with this new audience.

Liverpool built on existing work with refugees and asylum seekers (the Paul Hamlyn Foundation Celebrating Diversity) and used this project to improve their provision through a dedicated project-worker. Their method of making contact with refugees and asylum seekers used a classic ‘outreach model’, where long-term relationships are fostered, contacts are made with community agencies, and sustainability is regarded as essential. In this model, the growth of work in the long-term is slow but steady, building organically as it grows. Clarity of strategic objectives, combined with management of networks and relationships is essential.

A different approach was attempted in Leicester. Here, what might be characterised as a 'marketing approach' was used. This involved leafleting specific areas and specific groups to encourage people to attend large-scale one-off events. Through this it was hoped to attract large numbers of refugees and asylum seekers and to raise awareness of the museum. This marketing rather than outreach model was problematic as it did not lead to strong relationships being established with specific refugee and asylum seekers organisations; consequently it was difficult to identify specifically how the museum could relate to the needs of refugee and asylum seekers, it also made sustainability almost impossible.

***A strong museum-based theme***

In terms of subject-matter, the events at Leicester seemed remote from the museum and there was little evidence of pathways to the museum being established. There was a lack of a clear museum-related thematic focus to the project. It was hard to see how balloon-modelling and singing competitions enabled the museums to play a unique role. There was no evidence of pathways being created by the event which would lead refugees and asylum seekers to the museums or that would open up the specific roles they can play. While one of the events took place in the community in the St Matthews area the event was not rooted in the community, rather, the community centre was used as a venue.

In Liverpool, the museum collections enabled participants to link their old and new lives and to feel a sense of ownership of the museums.

***High expectations of learning outcomes and overall impact of the project***

A difference was noted in the level of expectations of outcomes from the project in the two museums. In Liverpool, museum and community-based staff were articulate about what they felt participants might have gained, and on talking to the participants themselves, their feelings about what they had gained matched these perspectives well. At Leicester, neither museum nor community-based staff were able to articulate in any convincing way any ideas about what participants might have gained from their involvement in the events.

***Meaningful long-term relationships in the community***

Building relationships between communities is a long-term process which cannot be achieved through one-off events. Unless community engagement is developed with mutual engagement, care and respect, the work is in danger of being seen in a negative way and being counter-productive.

## 10.5 Moving Minds

### Case study: Imperial War Museum North

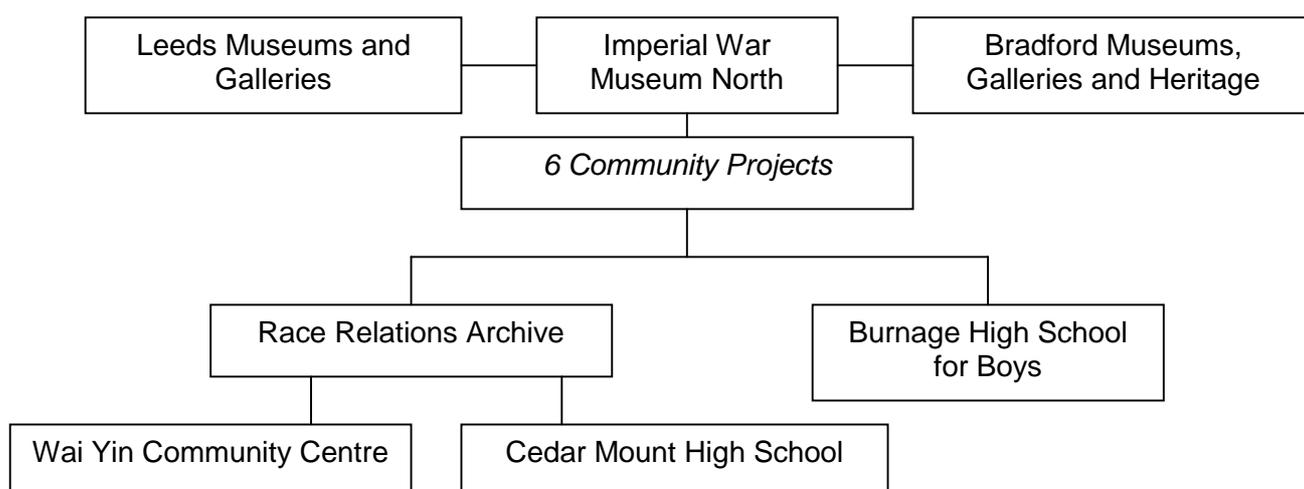
#### 10.5.1 Overview

*Moving Minds* brought together the Imperial War Museum North with Bradford Museums, Galleries and Heritage, and Leeds Museums and Galleries to develop projects based around the building of understanding and trust between different communities, ethnicities and ages, and different creative ways of resolving conflict. Community groups used the collections of the participating museums to stimulate discussion about their lives today and in the past, and worked with artists to create work that reflected upon their ideas about migration, culture and identity.

The finished work was displayed in yurts; lightweight structures originating in Mongolia which are used as easily moveable homes. Modern yurts are used by aid agencies to build refugee camps and act as temporary hospitals and schools. In past and present times, yurts have been used to house communities - in the same way this project aimed to build communities for the life of the project.

This project contributed towards inclusion by targeting non-museum visitors in their localities, particularly young people, encouraging them to become involved in the life of a museum. It also contributed towards community cohesion by creating opportunities for young people to interact with others from inside and outside their own communities.

The concept of the project was innovative and ambitious, and strong learning outcomes were expected for the young people participating. This case study focused on Imperial War Museum North, the lead partner of the project. The aim of the case-study was to review the complex, multi-layered approach in the light of community cohesion.



**Figure 10.5: Organisational map showing the relationship of the case study to the *Moving Minds* project as a whole**

## 10.5.2 Research processes

Jocelyn Dodd and Ceri Jones visited the Imperial War Museum North on Thursday 5<sup>th</sup> February 2004.

At the museum, the researchers met Head of the Learning and Access, Debbie Walker, project co-ordinator Wendy Orr and Imperial War Museum North project leader Simon Austin. The first visit was to Burnage High School to see a group of ten pupils from Year 10 who had been working on an animation project around migration and conflict. In the event it was not possible to meet the teacher or the group because of the death of a pupil that morning in school. It was possible however to interview the animation artist, Beth Senior, and a discussion took place with Simon Austin. Returning to the Imperial War Museum, an observation took place of a group of young Chinese teenagers from Cedar Mount High School, working on a project with Wai Yin Chinese Centre and the Ahmed Iqbal Ullah Race Relations Archive. The group of nine Year 10 students were working with an artist to create a film of interviews with Chinese elders at the Wai Yin Centre. During the observed session, the students were working on a collage of pictures to accompany the interviews. Four students were interviewed, along with Anne Hardy, Diversity and Inclusion worker at the Race Relations Archives and Jemma Collins, the artist. A further interview was held with Debbie Walker, Head of Learning and Access for the Imperial War Museum North, and Wendy Orr, *Moving Minds* project co-ordinator.

## 10.5.3 The project and activities

The group of students from Burnage High School for Boys worked on an animation project based on the themes of conflict, migration and resolution. They visited the Imperial War Museum North to get ideas and inspiration, and then worked with an animator at school to produce a series of short films. The boys were encouraged to really think about the experiences of refugees, asylum seekers and other people affected by migration and conflict, collecting pictures, words and articles to create mood boards. Using the mood boards, the students wrote stories around the main themes, turning them into comic strips, which were then translated into sophisticated animated films using computer software. The group also attended a Winter Festival event in Bradford to meet other Manchester schools involved in *Moving Minds* and engage in activities together.

The Year 10 students from Cedar Mount School worked with an artist to produce a video of oral history interviews with elders from the Chinese community. The students had interviewed the Elders at the Wai Yin community centre individually and in groups, learning how to interview, use a microphone / tape recorder and video recording equipment. On the afternoon of RCMG's visit, the students had visited the museum for the first time that morning to get inspiration from the exhibitions for a collage they were making as a group during the observed session in the afternoon. This would inform the design and backgrounds for their finished film sequences.

## 10.5.4 Key findings

### Impact on young people

#### *Impact on teenage boys*

The artists and project workers were explicit that the impact of the project on the young people concerned was significant. At Burnage High School for Boys, a group of teenagers from diverse backgrounds, were very focused on creating their animation piece for the project and had benefited in terms of:

- Thinking in a sophisticated way about abstract themes and translating them into a piece of animation e.g. war, conflict and migration
- Experiencing the effects of migration and conflict through visiting the IWM North and discussing ideas in depth with the artist, who encouraged them to think about personal stories
- Meeting other schools participating in the project in Bradford and trying screen-printing
- Learning to use animation software packages as a tool for art, rather than an end in its self
- Bonded as a group – team working instead of working in established friendship groups
- Focused and on task- motivated

The teenage boys had been able to develop their ideas from initial concepts on paper to sophisticated animation shorts. The impact upon the participants was generated through the skills of the artist who was a trained teacher in animation and who placed great importance on both teaching and learning.



**Impact on Chinese teenagers**

The Chinese students from Cedar Mount High School were observed and interviewed at the IWMN. The worker from the Race Relations Archive and the artist talked about the impact of the project upon the group:

- Students had come out of themselves and were asking more questions – “reputation for being studious and very quiet”
- Increased confidence from interviewing others as a part of oral history work
- Increase their sense of place and identity – importance of Chinese community in Manchester
- Making new friends amongst their community (students had not met before)
- Access to the Wai Yin Centre – “This is here for us?”

The students also talked about the impact upon their own learning:

- Enjoyed working with other Chinese students – language and cultural similarities, “working with people [from the same culture] helps me be less shy”
- Art was enjoyable - “everything for yourself and what you think you can draw rather than somebody telling you”
- Learnt more about the past and their culture – through hearing and talking about personal experiences
- New skills – video recording, interviewing
- More confident and “speaking more openly”

**Individual learning identified**

One student identified his own learning outcomes using the table of Generic Learning Outcomes:

Knowledge and understanding	Learning about the past
Skills	Video recording, interviewing skills
Attitudes and values	He felt that elders were more valued in Chinese communities than in the West, and he already enjoyed this relationship so the project did not change this for him
Enjoyment, inspiration, creativity	Enjoying the project, being creative with video and making collage
Action, behaviour, progression	He felt he could learn faster in the museum because the project was progressing rapidly through specific identifiable steps over a long period of time (whole afternoons)

**Problems with being out of school?**

Some of the Chinese students were unclear why they had been taken out of school and were worried about the impact this would have on their school work, “We get there [to Science] and we don’t know what we are doing” (Chinese student). In addition, some of the group were very new to the UK and still finding their feet in a general way.

### ***Understanding Chinese cultures***

Bringing the group of Chinese students together as a 'Chinese' group seemed to be premised on the idea that there is only one Chinese identity. In fact the students represented people from Vietnam, Hong Kong and the diverse provinces of China. The length of time that the students had been in the UK also varied considerably. Some were very newly arrived in England, and some who were long-term citizens of the UK or had been born in England, so their experiences were very different. Increased knowledge of diverse Chinese identities and of Chinese art and culture would have enabled a better understanding of the participants, their families and backgrounds.

### ***Understanding the needs of the Chinese teenagers***

There seemed to be a lack of understanding about the Chinese students themselves, with the Race Relations Archive worker saying they were all high achievers in school (so there was no problem over them missing school for this project) but the artist commented that they were low achievers at school so this project would give them something to be proud of.

The project did not seem to have any sense of the students needs, but was driven by other agendas.

## **Impact on communities**

### ***Chinese elders and inter-generational links***

This project illustrates the value to communities of having a voice. The Chinese elders enjoyed being part of the project because they felt an interest was shown in their lives and their stories. They enjoyed talking to young people because it was keeping alive the culture and showing that young people are still interested in their culture. "[Its] not until you get old yourself that you understand the value of it" [Anne Hardy, Diversity and Inclusion worker at the Race Relations Archives]. Community cohesion was increased (to a small degree) through inter-generational links.

### ***Different agencies working in partnership towards similar ends***

The Race Relations Archive is contributing to community cohesion by encouraging learning between communities. Part of their work, entitled *Exploring our roots*, is to document community history in collaboration with schools. Pupils are encouraged to collect oral histories from their communities to increase their own understanding, raise awareness about that community amongst other communities in the city and increase access to local history through the archives. *Moving Minds* linked into the work being done by the Archive and enabled them to be more ambitious e.g. they had not worked with an artist before. The Archives will use the completed interviews with the Elders, collected by the Chinese students, to increase awareness of the Chinese community and their contribution to Manchester.

## **10.5.5 Partnerships and project management**

### ***Mutual benefits to the project***

One factor in successful project development is to work with partners who have relevant skills and experience in place. The partnership was mutually beneficial for the museum and the Race Relations Archive. The Race Relations Archive is used to working with community groups collecting oral history, and it was interested in the Chinese community and its place in Manchester's history. Working with IWM North

raised the profile for the Race Relations Archive. The partnership benefited the IWM North, as it enabled access to new community groups. Working with this project also benefited the Chinese community, which tends to be rather isolated, and makes fewer demands than other community groups. This project made this community more visible.

***Long-term benefit to the museums?***

It is unclear whether the partnerships between the museums will be sustained in the long term. There were no existing links and no strong structural reason for the museums to work together apart from the project itself.

***Very good project management***

The project was well-managed by the project co-ordinator, who acted as a stabilising influence on all three museums involved and was very confident and able – a successful model of partnership management.

***Rather too ambitious? Concept not fully developed?***

The IWM North was involved in six projects – was this too ambitious? The management structure ensured that the project was managed well but the idea behind the Moving Minds project was perhaps not strong enough, not fully developed, or not articulated strongly enough, to hold the various participants in the project together. Not all the groups were sure about the connection to yurts, although this was one of the main ideas behind the project

***Multiple challenges for the IWM North and its partners***

A number of challenges were identified for this project, and not all were fully resolved.

- A new national organisation, still developing ways of managing itself, was working with new regional partners. A very high level of new procedures, processes and strategies were required
- The Moving Minds project was complex, with multiple strands within it. Although there was a unifying idea, this did not seem to tie the strands together well
- There was a lack of capacity within the museum profession to fulfil the roles for the project; recruitment was problematic
- The commitment of the partners to the project was undermined by delays in the recruitment of project workers (Bradford) and in significant restructuring of positions in the City Council (Leeds); thus time and effort was compromised on several fronts
- The short time scale of the project meant that events moved very quickly

***Employing workers with the relevant skills and knowledge***

This project illustrates the importance of understanding the needs of the young people involved. The animation project engaged the teenage boys with the themes of conflict and migration and resulted in highly individual films, as a result of the skill of the artist in understanding the needs of the group. The project with the Chinese students seemed less powerful in its impact as there lacked a similar understanding of the young people by the artist, and as a result the young people seemed less

engaged in the project. Also, one of the young people was concerned that displaying the work at school would bring unwelcome attention to the Chinese students as she had already experienced some racism at school.

## 10.6. Partners in Time

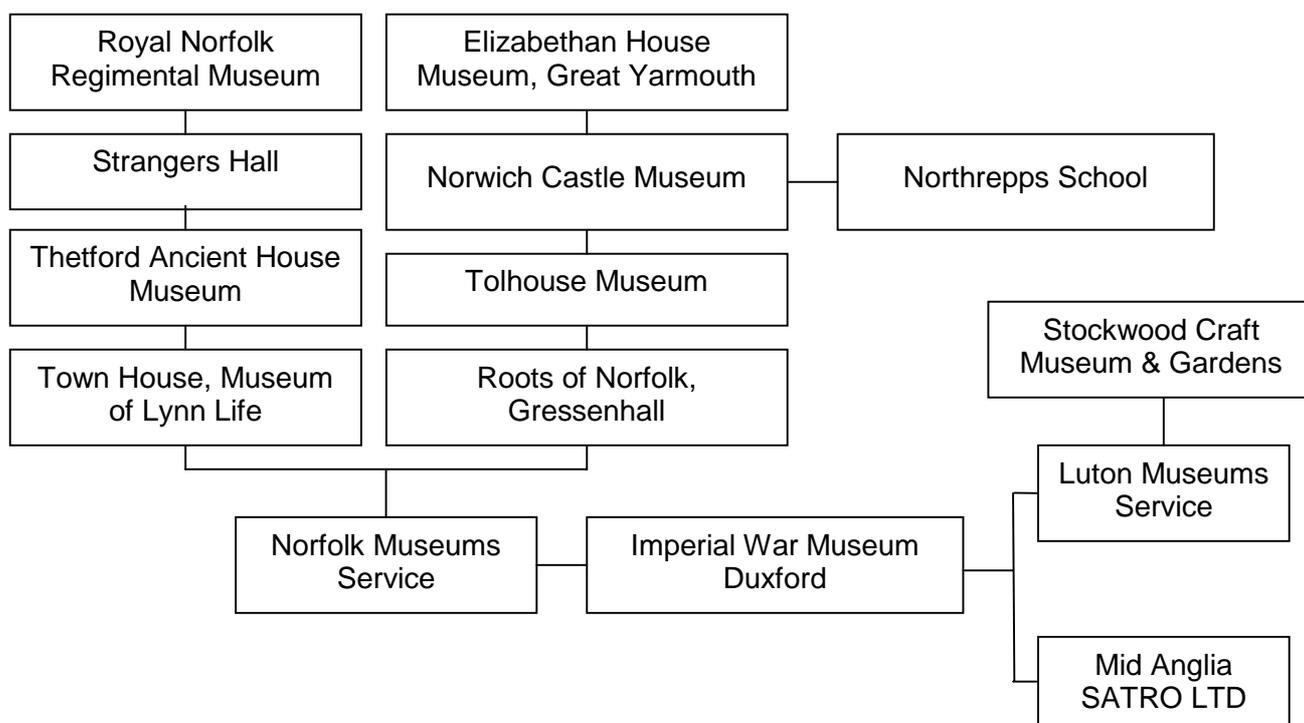
### Case study: Imperial War Museum Duxford

#### 10.6.1 Overview

*Partners in Time* built on the existing outreach programme at Imperial War Museum Duxford to deliver two programmes of activity around History and Science and Technology to schools in the Eastern regions. IWM Duxford worked in partnership with Norfolk Museums and Archaeology Service to deliver the History outreach programme and with Luton Museums Service and Mid Anglia SATRO Ltd to deliver the Science and Technology outreach programme. Schools from deprived areas in both counties were targeted.

Schools were invited to take part in the programmes, which consisted of an outreach visit to the school followed by two visits to museums chosen by the school. Travel was subsidised in order to increase access for schools where transports costs are a significant barrier to visiting. The aim of the project was to encourage teachers to be more actively involved with museums and to demonstrate how artefacts and museum collections can be used in imaginative ways to support the knowledge and skills development of students.

The interest for RCMG in *Partners in Time* focused upon the use of objects and handling collections by the museum to support skills development in young people; the delivery of outreach sessions on Science and Technology (which are not always common in museums); and to examine some of the barriers to accessing museums for a small rural school in Norfolk.



**Figure 10.6: Organisational map showing the relationship of the case study to *Partners in Time***

### 10.6.2 Research processes

Two separate visits were made to the project to observe the issues as outlined above. The researchers who visited were Eilean Hooper-Greenhill, Helen O’Riain and Jenny Woodward.

Helen O’Riain and Jenny Woodward made the first visit on Wednesday 11<sup>th</sup> February 2004 to Northrepps Primary School near Cromer in Norfolk. The school is a very small rural school of only 29 pupils, close to the Norfolk coast. The headteacher operates an “open-door” policy at the school and they are keen to have new people into the school to give the pupils new experiences that they might not otherwise have. A History outreach session from IWM Duxford was observed in which all the pupils from both KS1 and KS2 participated: the school had already made one visit to Norwich Castle Museum a few months before. The session, which was held in the village hall because the school was too small to accommodate it, emphasised the development of questioning and thinking skills through activities with museum objects. After the session, interviews were held with the two class teachers from the school, Stuart Travis and Gill Leah, the Head teacher, Sue Travis, the History outreach teacher who led the session, Sue Graves, and Joyce Murdoch, project co-ordinator from IWM Duxford.

During the discussions, many of the issues that rural schools in deprived and isolated areas face and the barriers that exist around visiting museums emerged. The school had already made one visit as part of the project but was unable to make a second visit due to the constraints of time and the curriculum, the age range of the pupils, and difficulties related to transport despite the subsidy offered by IWM Duxford. The school was very proactive and keen to take up opportunities for outreach in order to provide a broader range of experiences for their pupils, who live very insular lives and rarely travel further than Cromer. The teachers valued the chance to use real artefacts that the students could handle (often hard to obtain in schools) and the emphasis on a questioning and problem-solving approach to History. They were very positive about the benefits of the session for the pupils and hoped to be able to incorporate some of the activities into their future teaching. It was very early to distinguish learning outcomes for the pupils but they were clearly engaged and enthusiastic during the activities.

At IWM Duxford on Thursday 26<sup>th</sup> February 2004, Eilean Hooper-Greenhill, Helen O’Riain and Jenny Woodward observed two classes involved in science and technology-related sessions. One school from Luton had brought a KS1 class for a session on *Why things fly* following an outreach session to the school. The school was from an urban area and was very multi-ethnic – they were much more representative of the type of school represented in the project than Northrepps School. The children enjoyed the interactive element of the session and most were able to understand the concepts introduced to them. A KS2 group from a rural school in Bedfordshire looked at Structures, the characteristics of which could be observed in the museum buildings and collections. This second session also had an interactive element, with the students using what they had learned in the morning to construct their own structures in the afternoon. This older group demonstrated very clear learning outcomes and also enjoyed their session at the museum. Interviews were held with Peter Halford, Science teacher at IWM Duxford who led the session on structures, and Alan Rowe from Mid Anglia SATRO Ltd (Science and Technology

Regional Organisation) who were delivering the science and technology programme for IWM Duxford.

The visits related to this project demonstrated many positive outcomes for the schools, museums and organisations involved.

### **10.6.3 The project and activities**

Pupils from Northrepps School had already made a visit to Norwich Castle Museum and were taking part in a History outreach session, held in the village hall. The children went round different tables, differentiated according to their Key Stage, and engaged in a number of activities around objects – guessing what they were, looking closely, pairing like objects together and discussing their ideas in groups. The activities were designed to increase their skills of deduction, questioning and observation across the History curriculum.

At Duxford, two schools from the Luton region were taking part in separate science-related sessions. The first school looked at *Why things fly* – they revised concepts they learnt from an earlier outreach session, experimented with paper aeroplanes, learnt the importance of aerofoil and thrust, and watched demonstrations of flight. Pupils from the second school took part in a session around *Structures* – they looked at examples of structures around Duxford, thought about concepts, looked at shapes, learnt that STRUCTURES need to be STRONG, STABLE, and STIFF, and considered what made buildings strong. In the afternoon they put these concepts into practice by building their own structures in groups.

### **10.6.4 Key findings**

#### **Impact on teachers and pupils**

The observation of sessions and discussions with teachers and project workers at Northrepps and IWM Duxford revealed strong evidence of learning impact. While the pupils learnt subject-related knowledge and skills, teachers became more aware of the power of museums in learning.

#### ***Value of using objects***

The value of using objects across the curriculum linked to the children's engagement with objects: "You could do that with lots and lots of things couldn't you? Because it brings out the vocabulary doesn't it? And everybody's waiting to hear what somebody else is saying so they were quite engaged even when they're not touching. And they're waiting for the next go" (Gill Leah, class teacher).

Teachers at Northrepps were aware of the benefits of using objects as part of teaching: "I mean you try and do the reasoning and speaking and listening all the time, don't you? But when they've got something that they can handle... it gives them a purpose I suppose" (Steve Travis, class teacher). It was very early to see strong learning outcomes but children learnt new vocabulary and increased their understanding of 19<sup>th</sup> century objects. The important emphasis was on skills with children learning observation, questioning, deduction, and classification skills

amongst others. There was also evidence of deductive thinking; one pupil said: “I think there isn’t anything plastic on [this table] because it hadn’t been invented yet.” The children enjoyed the session and were engaged for a longer period than the teachers expected.

Sue Graves who led the outreach session also commented on the enjoyment demonstrated by the children: “Well I think, what I hope and I know from feedback that I get from the children is that they find it, the session, fun. They find it exciting. And I think in a way that is their inspiration, because it’s given them an enthusiasm to want to do it again.”

### ***Skills development***

The emphasis of the project was supporting skills-based development in pupils and a positive outcome from the sessions is that where follow-up visits to museums had been made, children were demonstrating their new skills: “a general feedback that I’ve had has been that when schools have visited a museum after they’ve had an outreach session, they’ve noticed that the children get a lot more out of their visit because they’re immediately homed in on the questions, they remember the questions that they were asked by Sue... and they’re thinking, looking, what’s it made from, why would it be made from that, are there any bits that move, thinking about those questions” (Joyce Murdoch).



### ***Improved behaviour, and progression***

Teachers also noticed a change in behaviour from their pupils, they are more focused rather than running around: “And the teacher that I was speaking to said it’s quite remarkable, the difference in their attitude when they came into the museum... they were very much more homed in” (Joyce Murdoch).

***Accessing new experiences because of the museum's access strategy***

The benefits of outreach for Northrepps school was that it enabled the children to have new experiences without the barriers imposed by travel and access difficulties.

Outreach is part of Duxford's wide learning and access strategy: "[outreach] breaks down the barrier for a lot of children or those who would perhaps think a museum's a place that isn't for me, it's not appropriate for me... And I think having somebody coming out from the museum and working in school on their level, on their turf... makes a big difference and again that's something we found from our own outreach programme, which has developed into a partnership thing. We're partnering the schools for a term and breaking down barriers, it's building on that." The outreach sessions also fulfilled the function of enabling children of all abilities to benefit: "This is a beauty of these sessions [that] a child who traditionally fails because they're not very good at reading, or they're not very good at writing can succeed hugely in a session like this because it's all verbal, all ideas are taken on board, everyone can do their bit and occasionally the most unexpected people come up with the right answer" (Joyce Murdoch).

Obtaining objects for the classroom was difficult so having the museum's involvement was really beneficial: "...when I was doing Toys, past and present, parent's toys, that was fine we sent letters home and parents could send in a few things... but it's not the same and you're too frightened really to get the children to do much touching and that kind of thing. I brought in my teddy bear, that's fine, you can break that, you can try, but you know, you're lucky really aren't you if you can get resources" (Gill Leah, class teacher).



### ***Remembering and applying concepts***

The session at the museum with a KS1 class from a school in Luton showed how the skills and concepts learned in an outreach session could be used during the museum visit. The children were able to remember the visit to their school and some of the concepts introduced to them. They got to grips with new vocabulary and increased their understanding of difficult concepts e.g. an object moves in the opposite direction from the thrust. Like the other children observed, they were able to stay engaged throughout the session, although there was some restlessness towards the end, and clearly enjoyed the demonstrations.

### ***Practicing new skills and using new knowledge***

The KS2 group at IWM Duxford looking at structures displayed strong learning outcomes. The strength of the session was that pupils were taught the concepts in the morning and in the afternoon could put their understanding into practice by building structures using K'nex construction kits. Pupils were able to demonstrate their understanding of symmetry and balance, design and construction skills – their class teacher commented that “They would not have made all these structures with triangles before – they’ve absorbed that from this morning.” The pupils also worked well together in teams despite it being late in the day! An interesting issue was raised during this session about different learning styles suiting different genders. The class teacher commented, “The curriculum is in some ways very girl-orientated... [Some boys] rarely fulfil their potential in class but love this hands-on approach, which isn’t encouraged by the curriculum.” Peter Halford, who delivered the science and technology sessions at Duxford, reinforced the importance of hands-on activities for supporting theoretical learning by enabling young people to put into practice everything they have learned.

## **Barriers to using museums for rural schools**

Interviews with teachers and project workers highlighted the barriers that rural schools face in accessing museums.

Northrepps Primary School was very proactive and keen to be involved in anything that could broaden the limited life experience of their pupils: “It’s the outside world coming into Northrepps, because they’re very insular. Some of these kids only go as far as Cromer, if they go as far as Norwich, they’re sick!” (Sue Travis, head teacher).

This project presented an ideal opportunity, particularly the outreach session. However, although IWM Duxford were providing subsidies for schools to cover travel costs, with Northrepps it became clear that barriers to visiting were more than just the cost of travel.

- Very young children not used to travelling long distances
- Fitting museum visits into the curriculum “and we couldn’t find one that could be done feasibly with a small number of children” (Gill Leah, class teacher)
- Coach companies not willing to travel “first thing in the morning and last thing in the afternoon, because they’ve already got contracts” (Gill Leah, class teacher) and the time it takes to travel means there is little time left to spend in the museum
- Difficulties of taking one year group and returning later because many children need taxis to take them home
- High ratio of adults needed to accompany children on trips

Alan Rowe of SATRO Ltd commented that barriers in rural Cambridge are very similar to those faced by Northrepps School, with cost of transport being the biggest barrier. Also the cost of coaches is very high: “There are no funds to subsidise [visits]... There are a lot of rich people in the county, in Cambridge and Peterborough, but out in the sticks there is no money at all, no big companies to provide sponsorship, no manufacturing or industries... people have sold it to the US and made their money. There’s a very extreme contrast.”

One possibility that Gill Leah, class teacher, mentioned, was linking with other rural schools, something which Sue Graves also mentioned, as a way of overcoming barriers to visiting. However this was more of a long-term strategy, as visits would need to be integrated into rolling programmes so was not an immediate solution.

Deprivation in rural areas is more than about access as Sue Travis, head teacher, explained: “We have 50% free school meals [which means] the parents can’t afford to pay for the coach.” Also there is a huge gap between the idealised idea of country living and the reality: “It looks like a “picture-box” area but people retire from London and push the prices up. There are a lot of seasonal jobs and a lot of people on income support.”

There is a discrepancy in rural communities between those who are proactive and those with low aspirations: “Lifelong learning is something we as a school are very interested in and want to promote [but we’re] having a lot of local resistance because the community is split. The incomers are very keen on promoting the village but most of them are retired whereas the young mums – single parents, depressed – they don’t see the benefits.” (Sue Travis, head teacher).

IWM Duxford sought to overcome the main barriers through this project. While not all strategies were successful, the museum worked hard to counteract the excluding factors.

- Providing the transport subsidy “[Katrina Siliprandi, Education Officer, Norfolk Museums] made the point...that quite a few schools were coming to Duxford because they could afford the higher coach fares, because of the travel subsidy”
- Targeting schools where there are 25% free school meals. Free school meals are generally a good indicator of exclusion. However, this is not the case in rural areas where excluded children often live alongside extremely affluent children. Northrepps Primary School, which had 50% free school meals, was very unusual and was not representative of the schools that were able to take advantage of the museum’s offer
- Trying to broaden children’s awareness and raise aspirations: “a head teacher of a school in Norwich... says our children never leave this estate, they never go into the middle of Norwich, let alone anywhere else. They never ever would think of visiting a museum, it’s not in the culture. And it’s this changing basis, changing cultures... that we’re trying so hard to do” (Joyce Murdoch)
- Challenging teachers’ perceptions of what museums can offer to schools and raising awareness of the potential they offer: “breaking through [the perception that] museums are about knowledge and that’s all it is, facts, to actually we’re about more. We can develop skills, we can be cross-curricular...” There was some evidence from Norfolk that teachers were beginning to see the potential of

museums: “[Katrina] as a result of the project, she has had teachers phoning and saying “We’re doing Florence Nightingale, can you help?” where before she was very clear that the schools were looking down the list of what is published and saying they can’t do what we want... Its this whole opening up, it’s the breaking down of barriers between museums, schools, parents, families, community... the mistaken cultural belief that museums aren’t for us. You know, they’re fusty, they’re old, they’re boring... and its breaking down the we haven’t got time, we can’t fit it in, there’s too many other demands and you know, heaven knows being a teacher 14 years I have a huge amount of sympathy for that because there are so many demands made on teachers” (Joyce Murdoch)

- Developing the capacity of teachers to teach history and science and technology using different approaches was another important aspect of the project. Alan Rowe of SATRO explained they were encouraging teachers through the outreach and museums visits to see that “they can relate science and technology to wherever they are.” Developing the confidence and skills of teachers in the physical sciences was a further aspect of the programme and especially that you are allowed to have fun teaching science

## 10.6. 5 Critical success factors

### ***Maintaining flexibility***

Throughout the project, IWM Duxford has needed to be flexible to cope with issues of timescale and partnership. Firstly, fitting the programme into the curriculum has meant that some of the schools were unable to keep to the original programme. Two of the schools observed as part of the case study made their first visit to the museum before the outreach session and were unable to make a second visit. This meant that some schools were unable to put into practice their new skills in a museum environment as the programme had intended. A reason for this was the constraints of the timescale imposed by the project finding which meant both visits had to be taken by the end of March when many schools wanted to complete the second visit in the Summer term. IWM were able to be flexible “we didn’t feel we could be hard and fast about it, it’s just not realistic” (Joyce Murdoch). The timing of the project was the most challenging issue as the delay of the project finding meant schools only received information about the project on the very last day of the summer term. Working with SATRO Ltd to deliver the Science and Technology outreach also meant IWM Duxford had to be flexible because they had to fit into their established way of working. Was IWM Duxford being over ambitious to expect schools to have three museum contacts in the timescale?

### ***Managing the evaluation process***

The evaluation process was an issue that had to be handled carefully and was managed variably by the museums on the DCMS/DfES programme. It worked at Duxford because they had planned in administrative support and set up a system for dissemination and completion of forms, with schools unable to claim back the travel subsidy unless they completed an evaluation form.

### ***Building on established procedures***

The existing approach to outreach, which focused on using artefacts to teach historical themes, provided a solid basis on which to build new practices. A system of buses, drivers and booking procedures was already running smoothly and could be extended.

***A strong and simple theme with a clearly defined process***

Although the title 'Partners in time' is not very indicative of specific content or educational approach, the strong shape of the project, guided by existing experience and thoughtful partnership working, and disseminated through very clearly set out booklets for teachers, worked well. IWM Duxford was also proactive in contacting schools to persuade them to take up the project while it was available, though this time-scale did not always suit schools.

**10.6.6 Benefits to the museums**

***At IWM Duxford***

- Beneficial partnerships with two regional museum services, which have a chance of being sustained
- Professional development, particularly for Joyce Murdoch, who came to work at IWM Duxford in 2001 from a teaching background. Managing all the different aspects of the project has enabled her to apply skills "to a world she didn't know", and working with different colleagues and museum services has broadened her knowledge of what museums are about
- Raising the internal profile of Duxford's education service through the DCMS/DfES funding
- Developing a new strand to the educational work, which extended good practice into science-based themes. This is a particularly significant outcome, given the general lack of confidence that primary teachers seem to feel in using museums to work with science-based themes
- Experimenting with applying the knowledge and skills learnt in the first educational session in a second session during the same visit. This will now be developed

***At Stockwood Craft Museum***

The most successful example of building capacity in the regional museums was at Stockwood Craft Museum, which has benefited from training and support to develop its educational provision from scratch on this site.

***At Norfolk Museums Service***

This did not form part of research for the case-study.

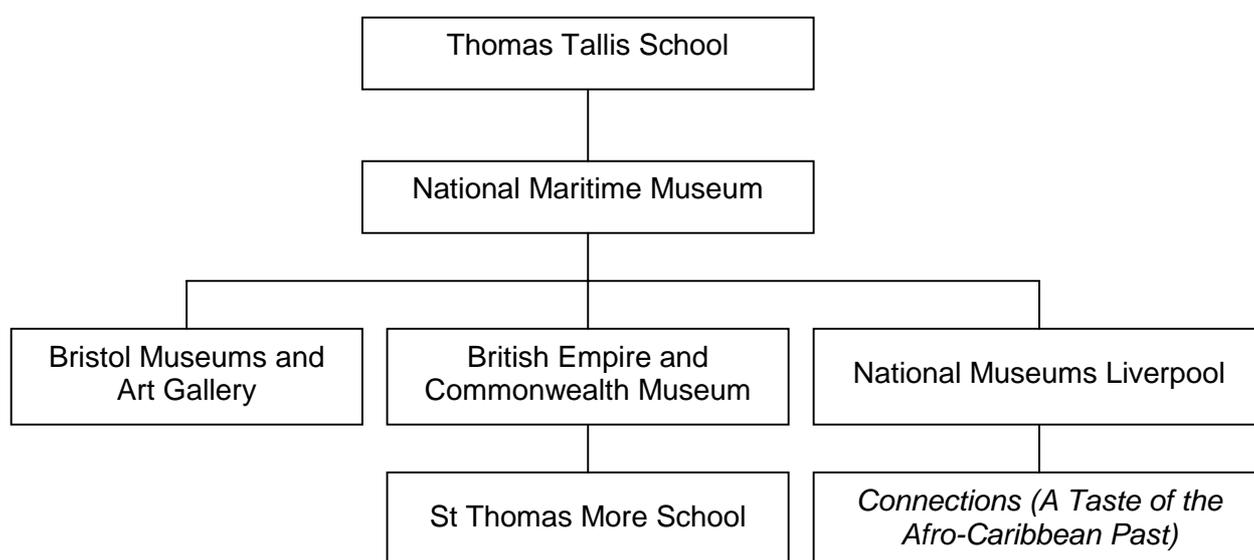
## 10.7 Understanding Slavery

### Case study: National Maritime Museum, National Museums Liverpool and British Empire and Commonwealth Museum, Bristol

#### 10.7.1 Overview

The main aim of the Understanding Slavery project was to consult with teachers, students, community educators and community groups to evaluate resources and learning programmes which were developed around the sensitive and challenging subject of Slavery. In partnership with the National Maritime Museum, museums in Bristol and Liverpool explored the educational potential of their collections in relation to history, citizenship and identity, and used these collections as the starting point to develop new resources and projects for the teaching of slavery within the museum and the classroom. The legacy of slavery within society, the impact and implications of racism and the need to challenge misunderstandings and stereotypes were analysed. The project also sought to explore and raise awareness of the museums' potential to contribute to both formal learning and broader social and community citizenship initiatives.

The focus of this case-study was to identify the issues that emerged when tackling sensitive materials and challenging subject-matter.



**Figure 10.7 Organisational map showing the relationship of the case study to *Understanding Slavery***

### 10.7.2 Research process

Four researchers were involved in visiting the three museums and two schools that were part of this case study. Jocelyn Dodd and Ceri Jones visited National Museums Liverpool on Sunday 14<sup>th</sup> March 2004; Eilean Hooper-Greenhill and Jenny Woodward visited the British Empire and Commonwealth Museum and St Thomas More Catholic Secondary School in Bristol on Wednesday 31<sup>st</sup> March 2004; and Jocelyn Dodd made two visits to London, first on Wednesday 24<sup>th</sup> March 2004 to Thomas Tallis School in Blackheath, London and the second on Thursday 1<sup>st</sup> April 2004 to meet the project manager.

At National Museums Liverpool, the two researchers observed *Connections*, an afternoon of events for visitors held at the Maritime Museum to mark the connection between Africa, the Caribbean and Europe. The activities observed included:

- African drumming workshop with Mamadou, a drummer from Senegal
- *Printing African Textiles* with Afrograph which enabled visitors to handle African textiles and experiment with making their own
- Pilot version of the CD-ROM developed as part of the project, a virtual tour of the Transatlantic Slave gallery bringing to life the testimony of witnesses to the slave trade
- Handling collections in the Transatlantic slave gallery
- Hillside High School, Bootle, performing the South African Gum Boot Dance in the museum foyer

Discussions were conducted with several of the museum staff involved in the project including Alex Robinson, Project Worker; Jacqui Bentley, Formal Education Officer and Julia Bryan, Principal Education Officer. An informal interview was also arranged with Chinedu Okolie, an actor and University student who performs the role of Kofi, a freed slave, on the CD-ROM. Chinedu had been particularly inspired by the story of Kofi and found the project an enriching experience as he increased his own awareness of the story and history of slavery.

In Bristol, a visit was made to St Thomas More Catholic Secondary School, one of the schools involved in the evaluation of resources being developed by the British Empire and Commonwealth Museum around slavery. It is an inner-city school with 550 pupils, 50% from ethnic minorities – Chinese, Asian, African, Eastern European – and recent immigrants from a range of countries (Somalia and Zimbabwe, for example). The school was in special measures facing threat of closure. Interviews were held with Linda Kear, the member of staff responsible for ethnic minorities, and three of the students who had been involved in the museum consultation. The students had been involved in four, day-long workshops at BECM over four weeks covering varied activities such as drama, role-play, script-writing, watching videos and radio workshops with a final performance in April at the school. Their experiences and opinions were to feed into the existing workshops at BECM in order to improve the offer for schools. Overall it had been a positive experience for the school, with one student in particular demonstrating a profound impact in terms of her learning experience. However, the school felt there had been a misunderstanding between the needs of the school and the museum's delivery, which led to some negative feedback from the member of staff.

At the British Empire and Commonwealth Museum, the researchers observed the existing slavery workshop during the afternoon, involving handling collections and a session in the radio room. Interviews were held with a number of museum staff connected to the project: Anna Farthing, drama workshop co-ordinator (freelance); Katherine Hann, head of education and interpretation; Dan Olu, project co-ordinator; Dharani Naidoo, museum education officer; and Lorna Heaysman, freelance artist and community worker. A number of positive benefits to consultation with schools and community groups were discussed with the staff and the impact of the learning experience upon the students. The partnership with St Thomas More School was found to have raised some challenges for the museum and these had not been entirely resolved. Furthermore, some issues around project management and capacity were discussed but overall the museum seemed to be working positively to develop resources around slavery.

Two visits were made to London. On 24 March, an interview was held with Maria Amidu, project manager of *Understanding Slavery*, to get an overview of the project and to identify issues relating to management and delivery. Some interesting matters were raised such as the challenges of the short timescale in dealing with such a challenging and sensitive subject and the need for long-term commitment from the museum partners. A second visit on the 1 April was made to Thomas Tallis School in Blackheath following the advice of the project manager after a successful consultation session between the National Maritime Museum and a group of students from the school. It had been intended to observe a session or workshop at the National Maritime Museum itself but unfortunately this fell through. A focus group was instead held with six students, aged 13-14 years, at the school, which discussed the experience they had at the museum and the impact it had had upon them. It had been a positive experience for them and they displayed a range of learning outcomes, including increased knowledge and understanding of slavery and its effects, and they all appreciated the opportunity to see real objects from museum collections. However slavery was not related to their curriculum – the students were studying World War II – and they had not discussed the visit in class so the opportunity to reinforce the learning had not been taken. It was hoped to be able to interview the class teacher about his perspectives of the students' learning but despite several attempts it was not possible to go ahead with an interview.

### **10.7.3 The project and activities**

The event at National Museums Liverpool was aimed at the general public, looking at different perspectives of Africa, the Caribbean and Slavery. Activities across the Maritime Museum included story-telling sessions, food tasting, a drumming workshop, tour of slavery-related landmarks in the city, preview of the CD-ROM developed by the Museum for the Transatlantic Slavery Gallery and students from Hillside High School performing the Gum Boot Dance.

Students from St Thomas More School were taking part in sessions at the British Empire and Commonwealth Museum to test new resources for schools developed around Transatlantic Slavery. They were involved in drama workshops, radio-plays, handling sessions and varied activities. A second group at the museum of young people from the local community were creating artworks in response to objects from the museum's collections for an exhibition.

Thomas Tallis School visited the National Maritime Museum for a consultation session around resources developed for schools by the Museum. They looked at different types of resources, including drama, role-play, worksheets, handling collections and online, and were encouraged to give their opinions about the usefulness and relevance of each resource to their learning.

### 10.7.4 Key findings

#### **Impact on young people**

The young people involved with the project in general felt it to be an important and positive learning experience. A range of different learning outcomes were found, including one example of a pupil who found that her school teachers and their methods suited her better than the staff she encountered at the museum.

#### ***Inspired to learn more***

One of the actors involved in the CD-ROM felt that the experience of acting out the story of a freed slave, Kofi, was “enriching” and very inspiring because of the determination of the character to improve his circumstances – “If any [outcome], it made me want to learn more.”

#### ***Inspired to work harder; making a personal connection***

The project had a profound emotional impact on one 14-year old girl (L) from St Thomas More School, who described how the experience had made her determined to show what she could do: “If I wasn’t gonna try before, I would try now, because the sort of people who don’t believe in Black people, I would try just to show them... It inspired me in a different way that I haven’t been inspired before. It makes you feel that learning, pushing yourself is actually worth something. Sometimes you think what’s the point, but if you went to the museum, you think well it is actually worth something, that pride and dignity that they took away from the slaves it’s worth giving it back to them.”

The staff who led the workshop were aware that the backgrounds of some of the students influenced their responses: “The key thing was that most of these kids were Black or from a Caribbean background... There were 3 white kids in the room, if T was there. Their experience of their own family history, their understanding and interest in it is ‘why aren’t we taught this?’ – for that particular group we were following the strength that was their particular background. (L), she’ll tell you that her grandfather was a slave” (Anna Farthing).

#### ***Relevant histories***

All the young people recognised the importance of learning about slavery, even if they did not engage as powerfully as the pupil above. Students aged 14 years from Thomas Tallis School agreed that it was important to learn about it because it was part of history and still relevant today:

Boy – I reckon it’s there for like some people to learn, because for some people it’s like part of their heritage and they may need to explore it and kind of face it.

JD – I mean, do you feel its part of everybody’s... that everybody needs to know about it?

Boy – Because it’s like an historical event. Racism’s still quite a big thing today and it’s still like that extreme racism - you still need to know about it. To be like educated about it.

### ***Linking prior experiences and new knowledge***

A second girl (S) from Thomas Tallis School was able to make links between the information she learned during the sessions and a visit she had made to Ghana – she had not understood the connection with slavery but was able to do so following the visit to the museum: “I think I mostly learned about conditions, yeah coz like I went to a place in Ghana where they put all the slaves and I saw some of the rooms and everything and it was disgusting and smelly. And where I didn’t really know anything about slaves... it just wasn’t anything in my head and like when they went to the museum and they were like talking about everything...[it made her think about it again]”

### ***Learning more***

A third student (T) from St. Thomas More (a boy) did not make such strong connections, nor experience such a strong emotional impact. “It was quite fun, I found out a lot I didn’t know, all about slavery. I didn’t know anything about slavery before.” The teacher’s interpretation of his lukewarm response was that he felt overpowered by the Black students; as one of the few white pupils in the group, he might have felt uncomfortable with the nature of the material.

### ***Preferring more familiar ways of learning***

Not all students enjoyed the museum experience more than work at school. For at least one student (J), her familiar teachers and their ways of working were more effective: “We were sitting down and talking about slaves and it wasn’t long enough. It didn’t make sense to us. It wasn’t as good as the drama we did in school. It was kind of weird for us as well.” She was not able to connect to the material or find it a positive experience.

### ***Appreciating consultation***

For the teachers interviewed, the fact that young people were being consulted was very positive: “You have to get their participation, negotiation, and you know, get them to have a relationship with you and then they will do what they feel is for you... not for them as it takes a little while before they realise that its for them...” (Linda Kear). The students of Thomas Tallis school felt it was important to be involved in the process: “Usually it’s just like the teacher’s responsibility, but if you’re actually handpicked and you have to [look at things] it makes you feel important.”

### ***Value of real objects***

Using real objects enables students to have much richer experiences and bring them closer to understanding the reality of the history. They are also experiences that could not happen in the classroom - “Like the girl today who tried on the shackles, she said later in the feedback how she felt really trapped. Words and experiences come out that wouldn’t in the classroom” (Dharani Naidoo, museum education officer). Many of the students interviewed appreciated the chance to look and handle real objects. For L it enabled her to understand more about the slave experience: “We’d look at objects, slave whips...I was quite shocked, I knew it was cruel but I didn’t know how cruel, I never could imagine... I thought about it in a different way. We actually got to see it and experience what it would have been like. I did know quite a lot but I wasn’t able to picture it.” S, a student from Thomas Tallis School also commented on the value of seeing real objects: “Because you can see it for yourself... see it for yourself instead of pictures on a board and see it’s real, like wow, look at that!” There was also the sense that they could trust objects more than pictures in books: “With pictures in a book... [If] it’s been made up, you wouldn’t know... like some just drawings, yeah that was from the time but...”(G).



### ***Sense of identity and heritage***

There was a strong sense from the Bristol case study that young people had become disconnected from their background and lacked a sense of identity. *Understanding Slavery* was enabling some young people to reconnect with that background – “because they know certain amounts about where they would’ve originated from... I mean some of the children were walking around like they own the whole of Bristol... “We had a culture, Miss, we had you know, we had all this” (Linda Kear). Dharani Naidoo, museum education officer at BECM, reinforced this from her observations: “A subject like slavery can be very sensitive to certain race groups, it can also be a learning experience. One group of Afro-Caribbean kids were totally in awe. They didn’t know that slavery existed. Their families didn’t talk about it at home... it gave them an insight, yes, this is our culture; this is who we actually are. For that race group it’s very beneficial.”

### ***Value of learning in the museum***

Opportunities at the museum to learn in greater depth than at school and it is more enjoyable - “It was just to try and think a bit more about things and that you can do it as well, whether you’re black or white or whatever... They [at school] do things to make you feel that way but not in the same way as when we went to the Empire and Commonwealth Museum. At school they don’t have time to go into the sort of details you need to make people understand. That’s why I think it was a good experience” (L). Students from both schools appreciated the variety of resources in museums from which they can learn rather than learning from a textbook.

The students from Thomas Tallis School valued the fact that the museum gave a different perspective of history than school: “You’re hearing it from other people’s point of view... you’re hearing it from like different people so you can actually kind of put a story together instead of like hearing it from that one person over and over again” (S). Another important element was the emphasis on human stories: “Because in all topics we do it doesn’t really involve like different people, it’s always like the big important people like Hitler and things. They like think about other people.”

The experience at the museum gave the young people a chance to discuss difficult issues and things of interest to them: “The kids are very able to deal with the subjects, they have no problem dealing with racism, hierarchy, sexual terrorism, terror – controlling people through fear. And we never raised the sexual thing, they did” (Linda Farthing). This also highlights an inversion of the teacher – student relationship in their attitudes towards slavery. The teacher evaluation (Susie Fisher report) found that “teachers were nervous, reticent, to teach the facts, not the legacy because of racism and how to deal with the black kids in the class so they either avoided it or did the minimum.” However the students were “a hundred percent into it – it was the most interesting subject, part of our lives, we can deal with it, it’s part of history why aren’t we taught about it automatically?” (reported by Katherine Hann).

### **10.7.5 Impact on the museums**

#### ***National Museums Liverpool***

The project was an excellent opportunity to develop museum collections and resources. At Liverpool the project was part of a process of reviewing and reconsidering the Transatlantic Slavery Gallery and a clarification of the experience that visitors and schools would receive. Part of this was a focus on presenting different perspectives of Africa and the Caribbean, broader than the slavery perspective, and presenting a more “personal face” to slavery through the CD-ROM.

Other benefits to the museum included the development of the use of handling collections, the development of a collective responsibility for using slavery material across the education team, and building the capacity of the museum in delivering programmes of formal and informal learning related to slavery.

#### ***The British Empire and Commonwealth Museum***

The British Empire and Commonwealth Museum appreciated obtaining funding from DCMS/DfES, which was seen as signalling the acceptance of BECM within the museum community and a concomitant rise in profile. In addition, as a private museum charged with raising its own funding, these monies represented a considerable increase in budget for educational work.

#### ***Bristol Museum and Art Gallery***

A comprehensive teachers’ pack *Transatlantic Slavery at Bristol Industrial Museum: a KS3 resource for teachers* was produced by Bristol Museums and Art Gallery. Bristol Museums limited their involvement in the overall project to this one activity, which contributed to its successful completion. However, this museum was not engaged with the other museums in collective discussions about the intellectual framing and conceptual development of the project.

#### ***National Maritime Museum***

The research for this case-study did not extend to the lead museum.

#### ***Developing beyond a European perspective on slavery***

One of the aims of the project was to present issues of slavery from more than a European perspective, through making connections with Africa and Caribbean histories prior to the slave trade. The project enabled the museums to reconsider the way in which they were presenting slavery and to provide more complex views than previously.

At BECM, evidence was found that these more nuanced views had formed part of the way the material was presented. The teacher interviewed from St Thomas More School agreed that this was an important element of the project because it enabled the pupils to see a more positive aspect to their heritage - "Yeah, there is a sort of 'although the Africans had a culture, it wasn't as good as ours and we taught, we civilised them' [but] they were civilised, if that's what you want to call it...yes, there was a culture, look at these headdresses, look at this carving, look at – they had maths, they had science, a long time before, while we were still painting our faces blue and chasing across the plains" (Linda Kear).

One of the students (L) from St Thomas More School involved in the project also understood the importance of learning about history from more than one perspective as it enabled everybody to benefit: "I talked about it with my friend Helen, she's white and did the project too, and she thought she got something out of it and she understood a bit more about it. We learn about English history but not other cultures' history. It opened up our minds to think a bit more. It was for everyone of all different colours – black, white, yellow, blue, purple, they all got something out of it as well."

### ***Developing new approaches using Black perspectives***

Employing Black practitioners was an important element of the project. At the British Empire and Commonwealth Museum it enabled the existing staff to integrate different perspectives on the subject – "Because slavery is so evocative and emotional its important that an individual staff member's way of approaching the subject doesn't become the norm, so, for instance, working with Black practitioners... By having outsiders in to do the work it was quite threatening for them [but] actually [the staff] have responded very well... It could have backfired!" (Katherine Hann).

Non-European perspectives challenged existing interpretations: "We tried not to fall into the popular conceptions of slavery which don't tell you enough... We tried to challenge beliefs and look at the issue of resistance. Ask why do we always see them in a broken, beaten state? It was crucial for me to be involved in that" (Dan Olu).

### ***Enabling the discussion of sensitive and challenging issues***

The project was a chance for museums to impact upon the teaching of a strong and emotive subject: "[it's] been a chance to come to terms with this subject, which is taught sporadically at best, with real varying degrees of willingness and interest. For the teachers it's a matter of confidence and 'how do we tackle this subject'" (BECM project worker). However, the consultations with teachers were difficult and diverse views were expressed by teachers. There is clearly a great deal more work to be done to develop the teaching of slavery and to position museums within this development.

### ***Suggestions of the potential of museums in teaching history***

Thomas More teacher, Linda Kear, had high expectations from being involved with the museum because of its approach to world history: "we were looking for role models for the children... a lot of our children are ethnic minorities... things are getting better, improving but they cannot see a lot of Black or Asian role models within our community."

She felt that the museum could provide access to experiences and history that the students might not otherwise access – "unfortunately with a lot of the children, especially in inner cities, they don't get the stories that I was told... [Their family] they

don't have the time to go through rites of passage, culture, what they did when they were home... and the fact that there was a civilisation (prior to the development of the slave trade in Africa)."

### ***Going beyond short-term projects to challenge core representations?***

This project raised broad issues of history, culture, ethnicity and race and how these are interpreted and represented within museums. *Understanding Slavery* focused on developing education resources but the project raises a number of issues related to the institutional approach to slavery and associated issues. While listening to Black perspectives and developing more rounded views is very positive, the short-term and temporary character of the DCMS/DfES programme did not encourage long-term change. The project manager felt that the bid for *Understanding Slavery* as a whole underestimated the need for change within the museums; she saw it as a much broader and significant issue, one of civic responsibility. She felt the timescale to be "ridiculous and unacceptable" for such an important and significant subject. It is not only about providing resources and learning opportunities but also about representation in collections and gallery images – a curatorial as well as an educational issue.

The project raises issues about the diversity (or lack of it) in museum staff profiles. Black temporary project workers sometimes found themselves to be the only Black person in museum staff meetings.

Questions remain about the impact of the project as a whole on the broader life of all the museums involved. However, this element did not form part of the case-study.

### **10.7.6 The challenges of working with sensitive material, especially with secondary schools**

This project was an ambitious attempt to use museum collections to combat racism, tackle under-achievement and develop citizenship. The themes of identity, social responsibility and human rights were central to its conceptualisation. Understanding the histories and legacies of slavery is a matter of central importance in multi-cultural Britain, and one that is addressed all too rarely in museums. The DCMS/DfES project could only hope to open up some of the issues, but it has made a substantial start to what should remain as a key theme for further work.

While significant successes can be observed in this project, *Understanding Slavery* also serves to illustrate some of the challenges of links between museums and schools. There are specific challenges when working with secondary schools, which are much more tightly time-tabled than primary schools. These become impossible to solve when work is undertaken at a very fast rate, with inexperienced museum staff, and where schools are already under pressure to achieve their own targets. Working with sensitive subjects creates further issues for resolution. Below, some of these matters are identified.

#### ***The significance of schools and museums working together to provide deep learning opportunities where pupils are supported***

The experience of St Thomas More School and BECM revealed the potential clash between the needs of museums, schools and individual students. This is a school from inner-city Bristol, where many pupils do not enjoy broad opportunities. The school is under threat of closure. Not all the students were comfortable working at

the museum. J was one student who became disengaged with the process - “She [was] first two weeks... fine but then, I don’t know whether there was a bit of a personality thing, between the way she was asked to do things and her reaction” (Linda Kear). For J, it was because she knew her teachers at school therefore trusted them more - “Yeah, I would like to learn about it more in school. I’ve only known [the museum staff] for a few weeks and I know the teachers more than them so I understand what they’re chatting about more, I like my history teacher in school.” Where pupils need to trust their teachers, the importance of museum staff and teaching staff working together to support the pupil in their learning is highlighted. The workshops with this school extended over four weeks; during this time pupils were drawn from a number of different classes - they did not know each other well, different teachers accompanied the group each time (and sometimes did not remain all day), and the pupils had no debriefing back at school. Under these circumstances, especially when working with such a powerful subject, pupils are at high risk of having mis-educative experiences.

#### ***Lack of communication between the museum and the school***

The school felt that the museum did not really understand their context and the amount of administration that accompanies visits. The museum felt that the school was not as involved in the process as they desired, particularly the teachers who did not help the students to engage: “I would normally expect a teacher to be with a group, participating, interested...being there with them, not sitting at the edge not knowing the group” (Drama workshop leader).

The short time-scale for the project affected communication between the museum and the school in a number of ways. The administrator appointed to this project was new to museum education work and did not fully appreciate the complexities and details of the relationships between schools and museums. There was no time to build a relationship with either teachers or pupils.

#### ***Working with the curriculum – fitting into the school timetable for teaching***

Fitting projects like *Understanding Slavery* into the existing curriculum presented a challenge for both schools involved. Neither school was working on slavery at the time that the consultations needed to take place in order to suit the requirements of project within the time-frame of the DCMS/DfES programme.

For St Thomas More this caused disruption to lessons, with students coming out from different classes to go the museum, and returning to them at the end of a day in the museum (from the trauma of the experience of slavery to French, as one of the BECM staff put it). There seemed to be no opportunity made for the pupils to discuss the day’s events. There seemed to be lack of engagement with some teachers who perhaps lacked time and willingness to fit the work into their plans at very short notice. Where work is planned in advance, and most pupils were working within these plans, it is perhaps unrealistic to expect too much change to accommodate those pupils who are withdrawn from classes.

With Thomas Tallis School, where students were studying World War II, the session around slavery was not relevant to their studies and had not been discussed back in school following the visit. The visit from the RCMG researcher was the first opportunity that the pupils had had to reflect on their experience at the National Maritime Museum.

Planning is a huge issue for secondary schools who have highly established cycles and little flexibility. This project, with its delayed and shortened time-scales, was not able to address this issue.

***Consultation – for whose benefit?***

Consultation with those for whom resources are being prepared, whether these are exhibitions, paper-based or web-based resources, is very important. Without researching the interests and needs of those who will use the resources there is a high risk of producing unsuitable material. However, this project illustrates some of the difficulties inherent in the consultation process.

Consultation must be carried out to minimise any potential harm to those being consulted. This is an ethical issue, and of particular importance when young, potentially vulnerable people are being consulted. Sensitivity to the detail of the consultation process is additionally vital when sensitive issues are under discussion. While it is clear that some pupils were able to cope well with the experience of consultation on this project, others felt less positive. The response of the pupils tells us more about the resilience of young people than it does about the care and attention to their needs of the adults involved.

***Involving others in the partnerships?***

The museums involved in the Understanding Slavery project came together because of their collections and historical and geographical locations as port cities. The partnerships worked well, given the constraints of time, distance and other commitments. However, in relation to the subject matter of the work done – slavery – it is possible that the involvement of other partners already engaged in working in this field would have helped. While many organisations were contacted by the museums, there seemed to be no evidence of a sustained and beneficial engagement that might have helped with debating the issues to arise from the complex and sensitive subject matter. Here, of course, the time-scale of the programme as a whole worked against this kind of further partnership.

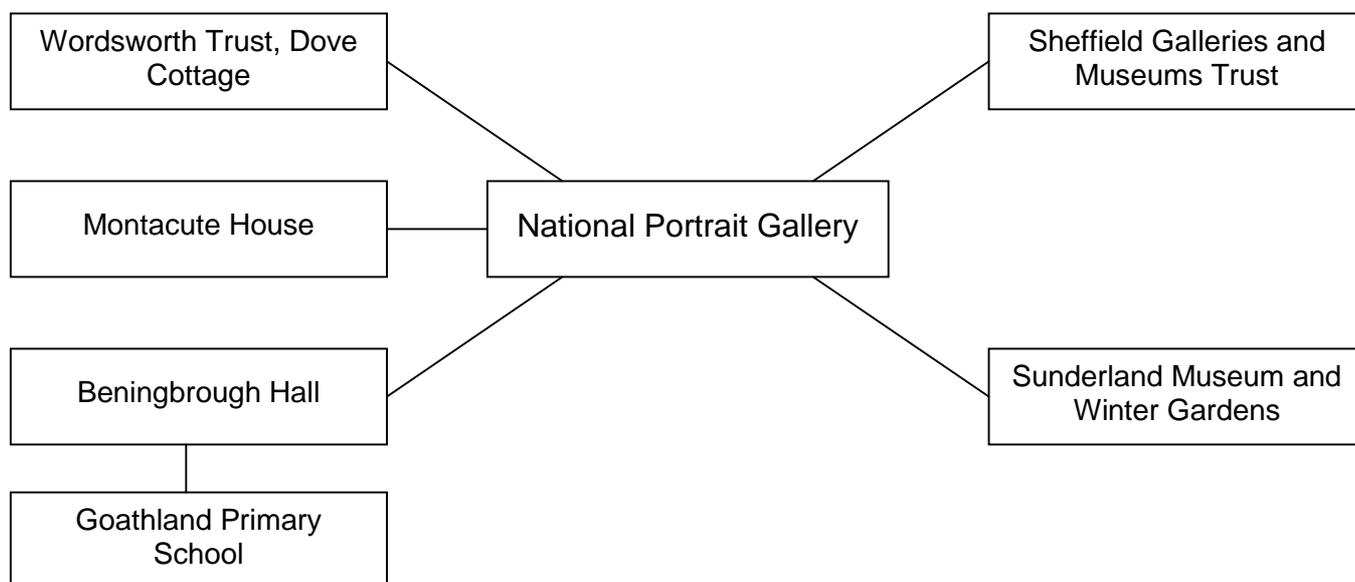
The project raises very challenging issues for museums as a whole in relation to which histories are presented and which voices are heard in museums. Given that museums contribute towards the construction of national and local identities, there is much to be explored about how English identity (for example) is produced, and how Black culture and history are represented using museum collections. These matters need to be addressed more generally, in conjunction with those individuals and organisations already engaged in understanding the histories and legacies of slavery. This project makes a brave beginning, but there is a long way still to go.

## 10.8 People, Places & Portraits Case study – Beningbrough Hall

### 10.8.1 Overview

Beningbrough Hall is a National Trust property 8 miles outside York and a long-standing partner of the National Portrait Gallery. One aim of the *People, Places, Portraits* project is increasing access to schools and communities in rural areas through new work with existing partners. At Beningbrough, rural schools, local families and blind and partially-sighted young people benefited from outreach work and the development of materials based on the appreciation and understanding of portraiture, art and history. For schools, this included the development of teaching resource materials based around portraits loaned from the National Portrait Gallery and digital photography programmes both on and off site. Activities for families and local community groups were run over the summer and into early 2004 including interactive sessions with digital cameras, family trails and related activities.

The focus for RCMG was to explore issues around rural exclusion, particularly the development of programmes for rural schools at Beningbrough.



**Figure 10.8: Organisational map showing the relationship of the case study to the *People, Places, Portraits* project as a whole**

### 10.8.2 Research processes

Eilean Hooper-Greenhill and Jocelyn Dodd visited Beningbrough Hall and Goathland School in North Yorkshire on Tuesday 30<sup>th</sup> March 2004.

The first visit was made to Goathland School, a small rural school of 32 pupils near Whitby on the North York Moors. The school had received an outreach visit and visited Beningbrough as part of the project. A class of mixed age children was briefly observed, and the Head Teacher was interviewed in depth. A focus group was held with three pupils, of mixed age and gender, to discuss their perceptions of the project.

In the afternoon, the researchers visited Beningbrough Hall to interview Ray Barker, Property Manager and Tracey Means, project co-ordinator for *People, Places, Portraits*. They discussed the impact of the project on Beningbrough and how it will affect their provision for rural schools. Many issues were raised about the issues and barriers that rural schools face in visiting museums and the challenges that rural schools pose to museums, for example, differentiation in activities and lack of funding opportunities to meet their needs.

The researchers aimed to develop an understanding of the events that had taken place from a range of perspectives. They discussed the learning outcomes for participants and the impact of the project on the organisations involved.

Issues around rural exclusion and barriers to visiting were explored in all interviews. The problems and solutions to them were discussed.

The outcomes of the project were explored for the school and for Beningbrough.

### 10.8.3 The project and activities

The pupils had taken part in varied activities at the Hall including role-play and drawing 18<sup>th</sup> century portraits. Back in school they had made their own photographic and painted self-portraits using what they had learnt about form and composition at Beningbrough. They received a visit from Tracey Means in role as Miss Mary Taylor, where they explored the social context for the 18<sup>th</sup> century portraits. They developed what they had learnt about historic portraits further, over an extended period spanning two terms, by making their own photographic portraits using digital cameras, and by making pastel portraits in the style of Picasso.

It was originally envisaged that video-conferencing would be used with rural schools as part of the National Portrait Gallery project. However, in North Yorkshire the infrastructure did not exist to facilitate this. The Senior Humanities advisor from the LEA advised Beningbrough that all schools in the region had just received digital cameras and laptops, which presented the opportunity for Beningbrough to aid the professional development of teachers through offering INSET training in schools. This tied in with the skills and background of the project co-ordinator, Tracey Means, the needs of the Senior Humanities advisor who was interested in schools using their new equipment in a more effective way.

## 10.8.4 Key findings

### Outcomes for the pupils and the impact on the school

#### ***Positive attitudes to culture: a feeling of ownership***

Pupils were impressed by their exposure to real portraits: “It just felt like I’ve seen the first one in my whole entire life.” Pupils made personal connections to the paintings – “Well when you start drawing them it takes quite a while... you kind of feel like you’ve known this person.”



#### ***Use of the museum learning in the school***

Pupils used ideas of composition and meaning to make their own portraits, “Well for the background I used a yellow and a black... I have a happy side and an angry side sort of thing, and the same with the theatre masks I had one skin colour and one white...” The head teacher said, “The children have learnt to look purposefully and closely at the portraits.”

#### ***Memories of earlier visits***

Pupils from Goathland demonstrated the memorable experiences that young people can have at cultural organisations as some remembered a visit from several years before and one pupil expected to be going back there again – “Maybe because *when we go back again* we’ll probably see all the children doing the same project as we did before like when we saw this time all the children doing Victorians.”

#### ***Increased understanding of the past through a rounded experience***

The experience of Beningbrough Hall as a historic building, combined with historical role-play in the classroom, enabled pupils to develop a sense of empathy with past times: “It felt as though you were back in those days.” Meeting somebody from the past back at school was also intriguing: “...like weird because she didn’t know anything really... because she didn’t know all the new... she didn’t know of like a toaster or anything.” The head teacher said, “...this builds a great round picture of experience they have been able to have...it makes it special and gives a fullness...”



***Impact on the school***

The children's day at Beningbrough Hall stimulated more than a term's work on portraits. They created their own portraits, using digital cameras, drew, used pastel, painted, and used the word processor.

**What the pupils learnt through People, Places, Portraits**

Skills	<ul style="list-style-type: none"> <li>▪ How to use a digital camera</li> <li>▪ How to use the word processor to manipulate images</li> </ul>
Knowledge and understanding	<ul style="list-style-type: none"> <li>▪ How identity can be shown in a picture</li> <li>▪ How composition works in making a painted and photographic portrait</li> <li>▪ How to link images from the past to the present</li> </ul>
Attitudes and values	<ul style="list-style-type: none"> <li>▪ That Beningbrough Hall was interesting and memorable</li> <li>▪ Positive attitudes to culture</li> <li>▪ Feeling of ownership of portraits</li> </ul>
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> <li>▪ Increased confidence in their practical skills</li> <li>▪ Inspired by the paintings at Beningbrough</li> <li>▪ Enjoyed the visit and the work there</li> <li>▪ Enjoyed the whole project</li> <li>▪ Used their imaginations and creativity throughout the project</li> </ul>
Action, behaviour, progression	<ul style="list-style-type: none"> <li>▪ Experienced the Hall and grounds and the portraits</li> <li>▪ Experienced role-play</li> <li>▪ Followed a lengthy project across several weeks</li> <li>▪ Displayed their work in the classroom and labelled the portraits</li> <li>▪ Applied learning at Beningbrough in the classroom</li> <li>▪ Expect to go back at some point</li> </ul>

## **Outcomes for Beningbrough Hall**

### ***New resources***

The project has enabled Beningbrough to develop a stock of equipment and resources as part of a longer-term strategy to raise the standard and quality of their provision for rural schools and families, community groups and disabled visitors. Four teachers' packs have been produced with posters, images and information. These will be available for teachers to borrow prior to their visit to the Hall.

### ***Increased expertise - for the Hall and for rural teachers***

Beningbrough was able to increase capacity to meet the needs of new audiences. It also worked to expand the skills of teachers in using digital cameras, just issued by the Local Education Authority.

### ***Sustainable model of teaching/delivery***

A sustainable teaching model has been developed which uses paintings as a "stepping stone... a point from which you can do an enormous amount of things" (Ray Barker).

### ***Increased local knowledge through the use of a local expert***

Beningbrough benefited from the knowledge of local matters of Mike Hollyoak, Senior Humanities Advisor from the LEA, who was familiar with the access issues that are faced by rural schools. He enabled project staff to find the appropriate ways of including schools (pointing out, for example that the planned video conferencing was inappropriate, given the types of technology that schools had) but also making the suggestion that digital camera sessions would be appreciated as schools in North Yorkshire had all been given cameras and laptops.

## **10.8.5 Issues of rural exclusion – problems and solutions**

### ***Transport: costs and travel time***

The major barriers faced by rural schools are transport costs and distance. The nature of the roads in North Yorkshire means that travel is slow and thus visits demand a great deal of time.

### ***Limited resources - Communication***

Issues of communication were evident in this case-study. Schools lacked the video-conferencing technology that would have allowed communication and an outreach approach – plans had to be changed radically because of this. Emails were also sometimes problematic for more routine communication with schools, and small numbers of staff sometimes made it difficult to find someone to take/make telephone calls.

### ***Limited resources - Funding***

There is a perception that there is a lack of funding opportunities for rural schools to enable access to cultural organisations; "I think there's a gap there, there's an awful lot of help gone to urban defined schools and there is a bit of a vacuum when we come to rural schools" (Ray Barker).

***Limited resources – low numbers of staff***

The head teacher at Goathland pointed out that where staff numbers are low, a lack of interest, skills or confidence in using cultural organisations in those staff is likely to have a bigger impact than in schools where a greater number of teachers may mean a broader spread of attitudes to museums and historic houses.

***Mixed age-groups in classes and on visits***

Small rural schools of 20-30 children are likely to bring all or most of the children on a visit. The resulting need for differentiation in museum education programmes was noted. Children of different ages often wanted to work together, and are used to doing this and museums need to understand and anticipate this. This seemed to work well in this project.

***Limited experience of children***

Because of the demands of travel and transport, children in rural areas may have limited experience of the world outside their immediate environment.

“What I think I wasn’t aware of was perhaps just how significant it is bringing kids in and have them working in an environment which is outside of the school curriculum, outside of their school room and within the actual property, within Beningbrough... I think it’s because rural schools don’t get out, well the children don’t get out...”  
(Tracey Means).

The head teacher at Goathland Primary school described issues around rural exclusion: “The children often have very limited experience of the world... there is a wide range of children socially and economically - we tend to think they are not isolated because of the media \*...but their experiences are often limited to Goathland and Whitby. In school we try to give them a broad vision of the world... to inspire them.”

\* Goathland is the location for the filming of the TV programme Heartbeat.

### **10.8.6 Critical success factors - Project and partnership management**

***This project dovetailed into an existing strategic plan.***

This project fitted in with the NPG National Strategy (adopted 2003), so the project was a timely opportunity to deliver something the NPG had already committed to. The management of the project by the NPG Head of Education who worked in collaboration with curatorial colleagues meant that the project was firmly embedded within mainstream museum work.

However, it is important to note that, due to the shortness of time to plan and develop the bid, this project had not been written into the corporate plan for 2003/04 and had to be inserted at a later date, thereby necessitating modification of existing plans and activities.

***The methodology of using the collections was well understood and practised.***

The project was part of an established partnership between NPG and Beningbrough Hall. It used an established way of using portraits in a historic context, with the methodology well established and practised. The innovative element of the project, reaching rural schools, was therefore contained within other established elements.

This enabled a tight focus on making the innovative element achievable within the short timescale.

***Local needs were understood by the partners through high-level local input***

The project had a good outside friend/ mentor/ partner in the LEA Senior Humanities Advisor, who had a clear understanding of the issues of rural exclusion.

***The project developed flexibly to respond to difficulties as they arose***

A flexible approach was taken to the development of the project. For example, the use of technology was reduced and there was an increasing awareness of the significance of children having a real not a virtual experience.

“I think the [idea] at one stage was that we might do this room up as a video conferencing room. I think you’ve got the same problem...because if they’re going to come here on a bus, what you want to do is for them to see the real things not just spend the afternoon in here” (Ray Barker).

***Fitting into curriculum planning***

Fitting visits into the curriculum was also difficult. The short timescale of the project, with planning being undertaken late in relation to school planning, meant that both the school and Beningbrough has had to be very flexible and adapt their sessions to fit each others’ capacities. Goathland School, for example, had already begun on a planned theme of World War 2, but was prepared to change to the Eighteenth Century to be able to use the project. Beningbrough Hall made a link between their collections and WW2 to fit in with this situation. There are lessons here about timing and planning in relation to the requirements of the curriculum. Projects need to be advertised to schools by the Easter prior to the September of the year in which the project will take place. Teachers are planning a complete school year at once and begin this work at the end of the winter term in the previous school year.