

Yorkshire Regional Museums Hub

Evaluation of Education Plan and Specialisms Fund

Final Report

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Hub Vision Statement

We aspire to maximise the creative potential of museums to inspire and excite learners of all ages.

To do this we will:

- Work with different learners and providers to develop and deliver inspiring, enjoyable and creative cultural experiences so they have meaning for our everyday lives.
- Offer an inclusive approach to all our learning spaces and collections.
- Develop and sustain positive partnerships internally and externally with individuals, groups and organisations to share and progress ideas about learning.
- Build recognition that quality learning is central to the development and delivery of an accessible, cohesive and user focused museum service.

1.0 Summary

Introduction

There were three main strands to the project, to evaluate the Education Plan:

- the effectiveness of different methods of delivering learning provision
- work with hard to reach groups, particularly secondary school pupils

And to evaluate:

- the work, relating to e-learning, undertaken through the Specialisms Fund

Professional development and capacity-building

The approach taken by the evaluation team was to empower staff to undertake evaluation themselves, thus developing skills and confidence in this area; ensuring they felt true ownership of the findings and encouraging sustainability beyond the life of the project.

Training, data collection and analysis

The evaluation team made familiarisation visits to different staff within the five Hub services (see Appendix D) to identify training needs. The training programme, which was delivered at the end of 2005, included:

- discussing Inspiring Learning for All and setting learning outcomes
- discussing and selecting appropriate evaluation tools
- learning about sampling and how to ask effective questions

It also focused on particular evaluation tools such as observation skills, meaning mapping and focus groups; particular audiences such as young people and other hard to reach groups as well as ways of evaluating e-learning.

The services then delivered their projects and collected evidence of learning impact. This evidence was analysed at a series of analysis workshops, supported by the evaluation team, held at the five services during March 2006.

Common themes

Some common themes occurred across all three strands and affected or were affected by some of the thirteen projects. The themes are detailed below under Inspiring Learning for All's four key principles:

- People: providing more effective learning opportunities
- Places: creating inspiring and accessible learning environments
- Partners: building creative learning partnerships
- Policies, Plans and Performance: placing learning at the heart of the museum

People: providing more effective learning opportunities

- Inclusion, entitlement and consultation: engaging previous non-visiting groups
- Increased self-esteem and confidence in learning; teamwork and social skills; understanding new concepts; changes in attitude to learning and specific topics.

Places: creating inspiring and accessible learning environments

- Development of positive attitudes towards visiting galleries, museums and other sites (pupils, teachers and young people)
- Museum staff using different environments to provide inspiration, and drawing on them in activities/ resources in innovative ways

Partners: building creative learning partnerships

- Professional development for teachers/ youth workers
- Closer relationships with schools and youth services/ groups
- Working with partners to provide valuable learning outcomes for participants and partners alike, in new and exciting ways. The cross-service approach to the training provided opportunities for staff from all services to become familiar with each others' projects and to identify common ground, thus facilitating future collaboration. The e-learning work in particular has enabled staff across the services to share experiences.

Policies, Plans and Performance: placing learning at the heart of the museum

- Museums working to increase participants' understanding of other cultures and to help build bridges between different communities
- Professional development of museum staff, both through the delivery of projects to new audiences and through the evaluation programme

Different methods of delivering museum learning

Taking the range of different delivery methods (see Appendix D) into consideration it is not possible to say that one is more effective or more likely to result in learning than another. The decision to deliver learning through a museum education officer, a freelancer, front of house staff, artists, actors or enablers depends on the target audience and their needs; the skills, experience and resources available and the learning objectives of the particular project. All approaches have their merits and the best solution is to have a range of possibilities available and to select the one best suited to the specific project and audience at the time. For example, e-learning and creative activities can be particularly effective with teenagers and young people; drama and object handling work well with all children, but especially those with special needs or English as a second language or disaffected young people. Outreach is successful with non-users of the museum or gallery.

'Hard to reach' groups

Even with the considerable range of the participants' abilities and motivations, cultures and backgrounds, results clearly demonstrate what can be achieved when the conditions are right. The most important factors in achieving fruitful outcomes with challenging groups were found to be as follows:

- Strong partnerships with good communication, commitment and mutual understanding (all partners should gain from the project in some way).
- High quality relationships between those delivering and the participants.
- Clear expectations and boundaries combined with flexibility in delivery.
- Always having alternative resources 'up your sleeve'.
- Good advocacy to persuade partners of the benefits to be gained (eg. making it clear to teachers what is to be gained in terms of social skills, teamwork, etc.)
- Using e-learning to enhance the experience where appropriate.
- Removal of barriers to visits (eg. transport, food, going out to them first).
- The ability to weather the storms – it's worth it!

E-learning

Because of the timescale of the development of the learning centres and e-learning resources across the hub museums, the evaluation that took place was formative in nature. It was not therefore possible to evaluate whether the museum learning spaces and resources were effective in encouraging visits from target users groups as these were still in development during the evidence-gathering phase of this programme.

- Formative evidence from some of the e-learning projects has shown that they are already being effective in encouraging children to engage with the curriculum.
- The online learning resources offer schools a unique stand-alone resource or a resource to support a site visit which can be extremely useful to KS3 teachers and pupils in overcoming barriers to using museum resources.
- Project staff have already consulted widely with a range of groups to develop their e-learning resources with good partnerships already in place at this formative stage.
- The creation of resources through the Hub partnership (supported at all stages by the designated hub e-learning manager) has added value to the individual projects because *'most of the e-learning resources were conceived as the starting point for real hands-on delivery projects'* (Hub e-learning manager). The e-learning resources were always conceived as part of an integrated learning package.
- The creation of these resources has been pivotal in supporting the development of a Hub partnership:
'developing e-learning resources has created a platform for everyone to work and learn together, sharing experiences and challenges. The opportunity to contribute directly to the website has united not just the Hub partnerships but all Yorkshire museums who have an interest in e-learning' (Hub e-learning manager)

Conclusions

There is ample evidence which demonstrates the impact of museum learning on educational achievement specifically, and on learning in its broadest sense.

The training undertaken by Hub museum staff has embedded ILfA as a useful framework for evaluation, a means of measuring a good part of the learning achieved and of reporting more precisely the impacts that projects often have but that are so difficult to prove.

The five teams have been able and willing to take risks in order to develop new programmes/audiences and to try alternative methods of evaluating their projects and extending organisational learning. A clearer picture of this learning can now be shared.

As a result of the training and support days, feedback suggested that museum staff have a greater understanding of the process of evaluation and the effectiveness of different approaches as well as the skills and confidence to undertake evaluation and analysis themselves.

This year-long project contributes an important dimension to the constant improvements being made across the Hub in the provision of museum/ gallery education provision. There is now a better understanding of the value of reliable evidence in communicating opportunities and achievements. The project has provided staff with a common language to use to achieve more effective marketing and more powerful advocacy to a variety of stakeholders.

Recommendations

People: providing more effective learning opportunities

- Continue consulting - particularly with the e-learning projects which are still at the formative development stage, but also with any 'hard to reach' group of children/young people and their teachers/keyworkers and other partners. This gives projects solidity, results in more effective learning experiences and encourages new audiences.
- Be aware of the range of evaluation tools available and select those most appropriate for each project/purpose.

Places: creating inspiring and accessible learning environments

- Continue the momentum of the project by sharing both the challenges and good practice found across the Hub museums. Joint working and training opportunities offer Hub staff the chance to continue to learn about the projects of others.
- Hold at least one session a year when Hub members share their good practice about inspiring learning in museums and galleries in an open but celebratory manner. Young participants could be motivated to contribute presentations, which could be part of their learning and evaluation.
- Consider having a mentor for any project whose leader would value it. Their role would be to support as and when necessary, but from an objective perspective. The mentor would be someone who had experience in working with that particular audience, or delivering learning in a particular way. Some form of payment, reward or certification would be essential for those undertaking such a role, unless it was reciprocal.

Partners: building creative learning partnerships

- Share newly acquired expertise and learning with non-Hub museums through cascading to 'buddy' museums/galleries, or through a more formal sharing day.
- Consider developing a project shadowing scheme, linking pairs of staff from different museums to observe (or participate in) other projects for a day. This would be of mutual benefit as the observer could fill in an observation sheet for the host museum. New partnerships might ensue. This will create a museum/gallery ethos where successful projects improve the quality of the visitor experience and broaden the visitor base more widely which will be beneficial to all museums and galleries across the Yorkshire area.

Policies, Plans and Performance: placing learning at the heart of the museum

- Adapt and use the generic questionnaire for teachers/leaders across the Hub services on a regular basis, with time built in for analysis.
- Continue evaluation training/surgery support on an ongoing basis to inform Hub business planning and sustain the positive momentum of this project.
- Develop user-friendly training materials so that they can be put on the Hub website.
- Embed evaluation in planning, at all stages.
- Sustain the momentum created through participation in the project, so that ILfA-led planning and evaluation become part of the life-blood of the Hub.

2.0 Context to the report and our approach

Our task was to evaluate the Hub Education Plan, focusing especially on two main strands: the effectiveness of different methods of delivering learning provision and of working with 'hard to reach' groups, particularly secondary school pupils (KS3/4). The projects being delivered through the Education Plan were intended to be research projects, exploring new ways of working. The third strand was to research and evaluate the work, relating to e-learning, undertaken through the Specialisms Fund.

The evaluation team was appointed in July 2005. Prior to appointment the team made it clear that their preferred way of working was through empowering the staff they work with to undertake evaluation themselves, thus developing skills and confidence in this area; ensuring they feel true ownership of the findings and encouraging sustainability beyond the life of the project. The Hub managers welcomed this approach. Consequently, the **professional development** of the staff involved in the project became a priority, supporting **capacity-building** across the Hub museums.

The evaluation team had made familiarisation visits to the thirteen projects (see Appendix D for overview) and discovered that, although there were excellent projects underway, awareness of learning outcomes (linked to the Generic Learning Outcome categories identified in the Inspiring Learning for All framework (www.inspiringlearningforall.gov.uk/uploads/GLO%20checklist.doc) and evaluation methods was limited. In some cases data was being collected (particularly through teacher and pupil questionnaires) but not analysed. Therefore a more extensive training programme than that originally envisaged was drawn up (see Appendix I). Time was set aside for staff to focus on the basics of evaluation (setting learning outcomes, discussing evaluation tools, learning how to ask effective questions, etc. - see toolkit in Appendix H) in order both to maximise the professional development of staff and to produce the best possible evaluation data. Participants' feedback suggested that they had increased in terms of their knowledge and confidence and that they found the training useful.

The training sessions took place during November and December 2005 and involved providing information, alongside practical activities where staff could work on their own projects. Every aspect of the evaluation process was deeply embedded in the **Inspiring Learning for All** framework. In January and February 2006 the services delivered their projects and collected evidence of learning impact. This evidence was analysed at a series of analysis workshops, supported by the evaluation team, held at the five services during March 2006 (see guidelines in Appendices E and F). From these intensive working days detailed findings charts were produced (see Appendices A, B and C). We are therefore certain that, as a result of these training and support days, museum staff have a **greater understanding of the process of evaluation and the effectiveness of different approaches** (for staff reflections see Appendix J).

Timetable:

Date	Task details
August-October 2005	Familiarisation visits to project leaders at all five sites
October-November 2005	Planning of training programme and action plan
November-December 2005	Delivering training programme at various sites
January-February 2006	Developing generic teacher feedback form and supporting data collection
March 2006	Analysis workshops at all five sites
April 2006	Draft report
May 2006	Final report
June 2006	Seminar to disseminate good practice

Regular meetings were held throughout the period between the evaluation team and the Yorkshire Hub Manager.

The training sessions were delivered across the Hub museums and were open to all learning staff in Hub museums and also to YMLAC staff. The evaluation team had hoped staff from non-Hub museums would also be invited to attend but in the end this did not happen. The cross-service approach meant that staff from different services became familiar with each others' projects and were able to identify common ground, thus facilitating future **partnership working**. We had also hoped to run the analysis days on a cross-service basis for the same reason but agreed to the Learning Managers' request to run these at a service level. Although we encouraged the different services to contact and support each other – particularly those working with similar audiences/using the same evaluation tools – overall this did not happen very much due to lack of time. However, this was a different case with the e-learning projects. The Hub e-learning manager explained:

'The element of the creation of e-learning resources within the whole Renaissance Yorkshire Hub partnership I would say has been a very effective means of building real partnerships.... Creating e-learning resources has created a platform for everyone to work and learn together, sharing experiences and challenges. The opportunity to contribute directly to the website has united not just Hub partnerships but all Yorkshire museums that have an interest in e-learning. There has been an excitement about everyone learning more or less from scratch together... It is anticipated that the call for ideas for the Yorkshire Renaissance Partnerships Initiative will include those triggered by the creation of e-learning resources by Hub and non Hub organisations'.

The Hub e-learning projects have *'made the Hub join up...and made resources more accessible to an education community that we have been missing'* (Bradford Learning Manager).

We believe that this year-long project will have contributed to an **improvement in quality and quantity of museum education provision** across the Hub museums. However, we must also stress that many staff were already delivering a very high quality service to their audiences. The difference is that now members of staff are better able to demonstrate the value of what they do using reliable evidence. The

project has thus provided information which can be used to both to **market** services and to **advocate** the value of services to a variety of **stakeholders**.

The evaluation project will culminate in a seminar (open to all Hub and non-Hub learning staff) to be held in June 2006 where the projects will be showcased and evaluation approaches discussed. This is one of the ways in which **good practice** and learning from the project will be **disseminated**. The materials used during the training session have been available on the Hub website during the project, but now require additional work to make them appropriate for use by those not involved in the project (see recommendations).

As part of our brief we were required to develop a Hub level evaluation programme to provide a **regional overview**, moving towards the consistent evaluation of learning projects across the Hub so that the outcomes could be compared. We feel that the training we delivered ensured that all services now share a common language, philosophy and practical approach to evaluation, with the ILfA framework as an essential part. This should provide the springboard needed for useful ongoing dialogue across the Hub. The value of having clear ILfA-related learning outcomes from the outset of each project has also been established.

Evidence collected across the services is far more easily comparable when filtered through the Generic Learning Outcomes (GLOs), but establishing a definitive model that would accurately reflect all the achievements of such a diversity of projects risks losing some of the unexpected learning and individual flavour of the more innovative work. We did, at the request of various members of the Hub staff, run two training days at which we collaboratively developed a generic teacher feedback form (see Appendix G), which, if used consistently across the Hub, could provide comparative quantitative data. A similar form could be developed for use with informal learning groups. However, several staff felt that feedback forms designed with the project-specific learning outcomes in mind were more useful. We would therefore suggest that each project and service be considered independently, using the nationally accepted standards and the generic form where appropriate, but allowing for the collection of evidence over and above the GLOs, according to the nature of each project.

3.0 Common themes; Summary of findings; Conclusions

3.1 Common themes

This section looks at common themes which occurred across all three strands and affected or were affected by some of the thirteen projects. It has been organised around Inspiring Learning for All's key principles:

- People
- Places
- Partners
- Policies, Plans and Performance

People: providing more effective learning opportunities

Inclusion and entitlement

The *Exploring Islamic Architecture* online resource (Bradford): one unexpected outcome was that a school commented on the appropriateness of the resource for mixed race classes:

- *'We have a large number of Muslim students in the school so this resource is extremely useful because it is acceptable for students to draw buildings, whereas it is not acceptable to draw faces'.*

The *Young Ambassadors* (Bradford) project enabled ten young people (the majority of whom were Muslim) to become engaged in the artwork at Cartwright Hall and understand it is for everyone:

- *'As a young kid, I always thought art was a world in which only white people can succeed, but today as Cartwright Hall displays black, Asian, etc artists' works, I feel that the art world is opening to everyone and to new ideas.'*

In their turn, *The Young Ambassadors* were representing their culture – a blend of youth culture and Islam - and so providing organisational learning for the museum.

The *Object Dialogue Box* used within the *'Palace & Mosque'* exhibition at Sheffield Millennium Galleries both validated Muslim culture for Muslims and informed non-Muslims about Muslim culture in a positive way:

- *'I was surprised Islamic art can be so cool'* and
- *'I didn't realise they would have Islamic art in a museum'*

Youth culture and the Woodthorpe Babes (*Txt Manor*) in Sheffield:

Both the museum staff and artists had to get to grips with the culture of the participants in order to be able to work with them effectively at all, and the outputs of the project demonstrate this vividly. The Project Leader:

- *I'm excited by the prospect that the text messaging-derived words and images they've generated significantly on their own terms will have a star presence in Weston Park Museum. Giving public space to these voices is important for a forward-looking museums service of relevance to new audiences.*

On the whole, the 'hard to reach' projects were seeking to help young people to find appropriate and enjoyable ways of responding to their museum first, but representation of young people's culture is never far behind in mutually beneficial youth partnerships. The Leeds teacher who asked if the gallery might display her pupils' artwork was moving in one such direction.

The *Identity in Figurative Art* online resource (Sheffield): 10 KS3 pupils had a marked change in overall concepts about disability. Before comments about 'perceptions' of disability were more negative e.g. *'unable to do things', 'slowly', 'widows', 'can't work well'* and *'help'*. After comments show greater depth of understanding and are more

diverse e.g. *'something that someone else has that you haven't', like us', way that they make a life', determination', 'feelings', special' and differences'*.

Consultation with pupils – development of resources for others

All e-learning project staff are currently planning to pilot resources and consulting with pupils as part of the formative evaluation stage. At York, KS3 pupils were invited to share ideas with the museum team for the e-learning centre through 'Design a Lab' sheets.

The *Young Consultants* (York) produced Guidelines for Object Handling that will be used with groups of pupils like themselves. Through this exercise, they learned an enormous amount about the museum – they had to visit, explore behind the scenes, feel some ownership and absorb all that was necessary to make them able to complete the task effectively and feel proud of it. They will see it is being used by the Museum. This is an example of consultation at its best.

Self-esteem

The *Leisure and Tourism Customer Services Unit* Online Content (Leeds): Increased self-esteem was an unexpected outcome as students were treated as important visitors, with their own name badges: *'wow, are they for us?'*

Two examples of increased self-confidence from *Txt Manor*, Sheffield:
Most of the Woodthorpe Babes gained in self-esteem, which contrasted with the very in-your-face assertiveness usually used as a defence tactic in the hard environment of the Woodthorpe Estate. One girl who had previously been very shy and ill at ease became confident enough to have herself photographed wearing the stage make-up:

- *'My achievement was that I have more consaltration an confiadent in myself an I have joined in more work in the youth group.'*

This was a big change for this group. They felt safe enough to be themselves. The *Object Dialogue Box* in Sheffield empowered children and their imaginations. Observers noted that once they realised there was no 'right' answer shyness was overcome and children surprised themselves with what they were able to achieve:

- *'I was surprised that I developed a good piece of work in a few hours'*
- *'By the end my drawing was beautiful and I was proud I came to the trip'*

Teamwork and social skills

This was encouraged by several projects, for example, when the *Young Consultants* in York wrote guidelines for object handling, the group (from years 7 & 8) had to be in agreement about the vocabulary to use, a tone appropriate for the intended audience; how to avoid too many negatives, the font size and presentation in general, etc. Teamwork and negotiation to achieve consensus were essential.

The pupils in Leeds' *Waterforce* project were put into mixed age teams to design and make their water wheels and many said this was what they had enjoyed the most:

- *'working with different people older than me and younger than me'*
- *'There is other kids to help you and you don't have to do it by yourself in a team'*
- *'Bouncing ideas off each other was good'*

Pupils using the *Object Dialogue Box* at Sheffield Millennium Galleries were put into groups and asked to choose an object from the box. They were observed to be communicating and being democratic about which object to choose and what story to tell. They were also helping each other to make stories, working together.

Two teachers from Leeds (*What is a Gallery?*) commented that their students had gained:

- *'Social skills!'*
- *'Social is excellent! (That's why I brought them)'*

The social and cultural benefits of visiting were seen as *'Vast'*

The York *'Young Consultants'* project provided the young consultants with a good piece of work experience, including working in a team to produce an agreed tangible outcome.

Pupils at Sheffield Millennium Galleries were seen to be taking turns to tell their stories and working co-operatively in small groups. Teachers also felt they were learning about how to visit museums and galleries.

Understanding new concepts and acquiring knowledge

Identity in Figurative Art online resource (Sheffield): results from the meaning mapping showed that over a third of pupils increased their breadth of understanding of casting, with one pupil grasping more new concepts than the others. Evidence from meaning mapping showed that 10 out of 14 pupils broadened their understanding of contemporary art while ten individuals demonstrated a marked change in the overall number of concepts, particularly their perceptions of disability.

Participants in the *'What is a Gallery?'* project gained:

- an understanding of the alternatives to traditional and formal expectations of what art is.
- much clearer understandings of what art is/ can be and what/who an artist is/can be.

For example, they learned that:

- *'You don't have to be famous to be an artist'*
- *'You can be messy but still create good art'.*
- *Pictures can have no signatures x 6*
- *'Wonderful pictures come from different artists'*
- *Pictures can be created from a range of materials x 7*
- *'Art can come from different countries'*
- *It can take ages to do a piece of art x 3*

Similarly, pupils taking part in the *Sense of Place* workshop in York took on the role of artists themselves helping them to realise that they could create art too; and one child, after visiting 'Palace & Mosque' in Sheffield said:

- *'I hope that I could make that kind of art one day'.*

Children responding in unexpected ways

In several cases teachers were surprised by how children responded in different situations and changed their expectations of what the children could achieve.

The *Identity in Figurative Art* online resource (Sheffield): one pupil responded to the Marc Quinn sculpture through poetry (see 5.3). A teacher commented that the resource really kept most of the pupils 'on task' whereas usually these pupils would get distracted.

One teacher expressed surprise about one of their pupil's questioning: *'This is not evident in class. It has helped me to see a different side to him – one to encourage.'* York, the *Young Consultants*.

In Sheffield, the *Object Dialogue Box* crossed the boundaries of age and ability and pupils often responded more positively than teachers had expected:

- *'This is the most I have ever seen Ellie May concentrate; she really loved this object and drew it in such detail'*
- *'lots of SEN children were included/got a lot out of the session'*

Observers noted that boys with behavioural issues were withdrawn at the beginning of the session but became engaged when they were allowed to hold one of the objects. Teachers were also amazed by how much their children had seen and were able to remember when the museum education officer made a follow-up visit. In some cases the teacher challenged the pupil and was incorrect!

Changes in attitude towards learning, specific topics and participants' ability to engage with it

These included personal shifts in approach to art and to their own work by the participants in *'What is a Gallery?'*, Leeds. They found that it can be 'anything'

'messy' 'unnamed' 'made from any materials'; 'weird' 'Still good art, even when messy.' Teachers commented:

- *'Despite obstacles/ difficulties/ challenges there were some extremely positive results with disaffected pupils who appreciated the content/ delivery style of the sessions and surprised themselves by what they achieved. They were proud of the work they had done.'*
- There was also understanding that art is not just in books: *'People are out there doing it'*.

Out of the 67 respondents

- 55 thought they were more likely to enjoy using their imaginations and being creative
- 52 thought art could be fun / interesting / useful.

From the *Exploring Islamic Architecture* online resource (Bradford), all six teachers who answered questionnaire A rated the resource highly in terms of improved attitude to collections and their role in learning.

All the teachers interviewed after the drama project at Bolling Hall, Bradford felt that pupils had a more positive attitude towards learning history as a result of having been so engaged and enthused by the drama.

Pupils visiting the 'Palace & Mosque' exhibition in Sheffield changed their attitudes towards Islam and Islamic art as a result of the workshop:

- *'I was really feeling like I learned more about Muslim's life here than I have in the past'*
- *'I didn't realise that Islam had some artists'.*
- *'I didn't realise that...Muslims were good designers'.*

One participant (*Txt Manor*, Sheffield) said she learned with the project (unlike at school) because:

- she was not in a large group;
- she was not shouted at;
- she was having fun;
- she was not threatened by lads;
- she could have a break when she needed to.

She explained this to one of her school teachers who wanted to know why she could not perform as well in school.

Places: creating inspiring and accessible learning environments

Development of positive attitudes towards visiting galleries, museums and other sites (pupils, teachers and young people)

The *Exploring Islamic Architecture* online resource (Bradford): four out of six teachers who completed questionnaire A indicated that they would be very likely to visit the gallery to look at the painting, with a rating of 6:

- 'Very likely'
- 'Yes, probably September [with] KS3'

The *Leisure and Tourism Customer Services Unit* Online Content (Leeds): 16 out of 32 pupils said they would like to visit the museum again. Those that said they wouldn't felt that this was because it had already served its purpose for them.

Pupil responses from *What is a Gallery?* session, Leeds, demonstrate some attitude changes:

- 'I can't wait to go to the gallery'
- Expectations about gallery visits were high or undecided. Out of 67 respondents, 49 said they would visit again

One of the teachers commented that the students were '*seeing the gallery as a place they can visit on their own.*'

A teacher in Leeds said that she would visit with her class annually, that she would like the relationship with the museum to continue, including future consultancy and that she was interested in participating in future projects, eg archaeology. (*Young Consultants*)

A participant from *The Young Ambassadors* (Bradford) said:

- 'I definitely have a much more positive attitude towards Yorkshire Heritage.'

The *Young Consultants* (York) gained as follows:

- Knowledge about the care and security of objects, with the need for insurance; awareness of the risk of theft and investigation.
- Understanding of the extent of the stores and its contents
- Learning about fakes, 'secondary artefacts' and copies
- Understanding about the value of the objects
- Understanding about the staffing of the museum: researchers, curators, people to clean the objects etc.

One girl from the *Txt Manor* project, Sheffield, wanted to use the museum headed paper for her collages (a surprise, given all the initial resistance).

After using the *Object Dialogue Box* in the 'Palace & Mosque' exhibition at Sheffield, several pupils said they wanted to visit again and follow-up interviews showed some of them had and had also encouraged others to do so:

- *'My brother was going with the school and my mum never helps on school trips but she helped on my brother's group because I told her how good it was and she wanted to go'*

Pupils and teachers expressed a wish to visit Bolling Hall, Bradford again after their experience of the drama *'The Stranger's Case'*.

All the teachers who attended the *'Sense of Place'* workshop at York Art Gallery said they would visit the gallery with a group again. Teachers also commented:

- *'An excellent introduction to art galleries'*
- *'I think this was the first time for many pupils to visit a gallery'*
- *'It has certainly shown York Art Gallery to be modern, fun and staff are super!'*

More than half of the primary pupils involved in the *Waterforce* project at Leeds said they would visit Thwaite Mills again and would tell their friends and family about it.

Learning in different environments

The *Identity in Figurative Art* online resource (Sheffield): all eleven pupils, when asked if they enjoyed using the website more compared to other lesson resources, answered positively.

The students in Hull were learning in the street – acting out their scripts in exactly the places where similar interchanges would have happened in the past. This gave the re-enactment its immediacy e.g. there was a real sense of being in actual place where the fire destroyed the Maister family's house.

In Sheffield's *Txt Manor*, the young people spent time at the eponymous Manor site and engaged in dressing up and a photo shoot in the place where Mary Queen of Scots stayed. It is difficult to see how this could have worked anywhere else – the environment was key. The girls could see that Mary Queen of Scots – looking out through the leaded windows as a prisoner – probably needed a mobile phone to reach a friend somewhere.

Some pupils participating in the *Waterforce* project at Leeds particularly enjoyed being out of school:

- the best bit was: *'having time off school'*

Partners: building creative learning partnerships

Professional development for teachers

Four teachers from Leeds (*What is a Gallery?*) had themselves gained from the project:

- *'It's something I would be happy to do in school myself as a day workshop activity'*
- *'Showing new ways of working that I can use in the classroom'* (x 3)

After the *Sense of Place* workshop at York Art Gallery, teachers said:

- *'I was inspired to change the way I teach art – I loved the range of resources'*
- *'I can't believe we have not been before, I will be asking other classes to visit – it is as much for the teachers as for the children'.*
- *'We might choose a theme, i.e. urban landscapes, and devise a unit of work around it'.*

Communication between schools and museums

Communication between two of the Leeds schools involved in the project '*What is a Gallery?*' and the Gallery staff demonstrate some of the problems that tend to occur more often with secondary schools than with primaries. The member of staff delivering the outreach sessions was given unclear indications of the difficulties (both emotional and learning) that the class members in one school struggled with. She did her utmost in the session to reach the children (one of whom followed her out to her car to ask if she would be her teacher) but it was an enormous challenge. In another school she was given a completely different class – from a much higher year group – than the one she had expected, with no possibility of changing the resources or session plan she had arrived with. Again she carried on regardless, having to weather the initial disengagement of the students until she won them over. It is difficult, getting through to secondary teachers, so doing it twice is doubly time-consuming, but sending emailed or written confirmation of the group you expect can help avoid these stressful situations.

Also at Leeds, there were difficulties communicating with the secondary school staff involved in the *Waterforce* project– different people attended at different times and information was not effectively passed between them.

At Bradford the museum staff were surprised to discover that some of the children attending the drama workshop spoke almost no English at all, some had special needs that had not been communicated to the museum in advance and some of the groups attending were younger than expected.

These problems all point to the value of establishing true partnerships with schools. In Sheffield a close relationship was built up with a local special school. The teacher invited museum staff to visit the school in advance of the workshop so that they

would understand the levels of her pupils. Establishing mutual understanding and ensuring continuity pay dividends, but may not always be possible; there is no such thing as outreach with new audiences without risks.

Policies, Plans and Performance: placing learning at the heart of the museum

Museums reaching out and helping to unite and bridge differences in communities

The *Young Ambassadors* (Bradford) could also see the potential there is for reaching out to the community:

- *'For me this project is really exciting as it influences us all & helps build a bridge amongst the communities within Yorkshire.'*
- *'You can clearly see that there is an outreach to the many cultures of Bradford.'*
- *'(It made me realize) from all sides of Bradford people have their individual views close to their cultures and backgrounds.'*

Also in Bradford, the drama *'The Stranger's Case'* raised issues about religion and tolerance in Tudor times which are transferable to life now. One of the adult helpers, a man in 60s, said:

- *'This is so relevant to what's happening today'.*

Professional development of museum staff

Most of those who took part in the training and evaluation process felt that they had benefited in terms of their own learning:

- *'There was also opportunity to ...learn more from the external consultants about the effectiveness of evaluation, aims, objectives and GLOs'. (York)*
- *'The sheer quantity of children using the box was never imagined and added to the complications of analysing data as there was so much – so I have learnt how not to collect far too much data...' (Sheffield)*
- *'My confidence has increased – first time I've worked with that age group in this way.'* Museum staff member, York, *Young Consultants*

The museum Project Leader (*Txt Manor*, Sheffield): gained a lot of experience and developed skills about how to work effectively with this particularly demanding audience ie. winning their trust and interest, knowing when not to push things, being responsive. He also gained Insights gained into the young people's culture and most importantly an appreciation of the *'absolute value of this work for the young people involved and for the museum'*.

Staff were able to pilot new evaluation tools and learned about what worked well and what didn't. For example, giving group leaders (adult helpers) an observation sheet to complete about their group was well-received and helped them to focus on the task in hand (York). The use of pupil post-it feedback responding to key questions provided valuable evidence of pupil learning and also worked as a useful plenary for the session.

(see also Appendix J: staff reflections on the project)

3.2 Different methods of delivering museum learning

The following approaches were evaluated as part of this project:

- The use of museum education officers (York: *A Sense of Place*) KS2 pupils
- The use of freelancers (Leeds: *Waterforce* project) KS2 pupils
- The use of front-of-house staff (Leeds: *Waterforce* project) KS2 pupils
- The use of enablers (Sheffield: *Object Dialogue Box*) KS2/3 pupils
- The use of artists (Sheffield: *Txt Manor*) Young people
- The use of actors/ participant drama (Bradford: *The Stranger's Case* and Hull: *History Around Us*) KS2/3 pupils
- Use of a resource box in the gallery (Sheffield: *Object Dialogue Box*) KS2/3 pupils
- Outreach using a resource box (Leeds: *What is an Art Gallery?*) KS3 pupils
- E-learning (all services) KS3 pupils
- Self-directed visits/tours (Hull – *History Around Us*) various age groups

Taking the range of different delivery methods into consideration (for more details see section 4.0) it is not possible to say that one is more effective or more likely to result in learning than another. The decision to deliver learning through, for example, a museum education officer, a freelancer, front of house staff, artists, actors or enablers depends on the target audience and their needs; the skills, experience and resources available and the learning objectives of the particular project. All approaches have their merits and the best solution is to have a range of possibilities available and to select the one best suited to the nature of the project and audience at the time. For example, e-learning and creative activities can be particularly effective when working with teenagers and young people; drama and object handling work well with children of all ages and abilities, but especially those with special needs or English as a second language or disaffected young people. Outreach is successful with non-users of the museum or gallery.

3.2.1 The use of museum education officers (York: *A Sense of Place*)

There are clearly advantages associated with using core staff to deliver sessions. Staff can be recruited using rigorous criteria to ensure they have the skills and experience required. These skills can be developed within the service and the experience built upon. Learning from projects can be applied to new projects in a

continuous spiral thus benefiting users. When someone is involved in both developing and delivering a project their commitment to it and ownership of it is likely to be greater and again participants will benefit. The evaluation of the *Sense of Place* project at York showed that, with the right person in post, the value of the session can be increased. The experience, approach and personality of the education officer were major factors in the success of the workshop. Pupils and teachers commented specifically on her in their feedback. The approach taken was very personal and discussion-based and this was valued by pupils, teachers and group leaders.

3.2.2 The use of freelancers (Leeds: *Waterforce* project)

This project was mainly delivered by a very enthusiastic and knowledgeable freelancer. The delivery was an opportunity for a partnership between him and the site-based front-of-house staff. This worked well with one of the front-of-house team, who was very involved in the project. The pupils involved were very positive about their experience, and particularly appreciated having an 'expert' on hand: *'I liked working with somebody who knew things about the watermills'*. One of the teachers commented positively on the freelancer: *'encouraging and guiding the experimenting to keep it on track'*. The idea of this project was that working with the freelancer would give the front-of-house team the confidence to use the same resources to deliver workshops in the future (see below). The obvious disadvantage of depending on freelancers to deliver core services is that the expertise is not kept within the service and cannot necessarily be relied upon in the longer term (although many museum services have extremely loyal and long-serving freelance teams). In this case project funding was limited and the freelancer ended up putting in much of his own time to develop resources for the project. It is neither fair nor realistic to expect people to work without payment. Limited funding also means that freelancers are not always able to be involved in the planning and follow-up stages of a project, reducing their ownership of it.

3.2.3 The use of front-of-house staff (Leeds: *Waterforce* project)

In spite of their involvement with the project (see above) some of the front-of-house team do not yet feel confident enough to deliver the workshops on this new theme without support. There is a risk that a very able and skilled freelancer may actually disempower less experienced staff. However, the support offered by the innovative Learning Mentor scheme at Leeds is likely to encourage and support participating staff to take on new roles. It is a six month pilot initiative which recognises the fact that, in the past, some front-of-house staff have been given a lot of responsibility and no or limited recognition (financial or otherwise), support or training. The idea behind the scheme is to provide better support for schools at all sites. It links to Inspiring Learning for All (workforce development). The scheme offers weekly training (3 hours a week) to introduce staff to ideas about learning and visitors. There are 18 taught sessions. The course is designed to respond to their needs and formative evaluation is built into it. It is funded by the Hub and DCF and is the first stage of the process of restructuring the service. Those taking part will have enhanced Visitor Assistant status (Scale 3 from Scale 2) and will work more closely with the Education Officers.

3.2.4 The use of enablers (Sheffield: *Object Dialogue Box*)

For Sheffield the post of enabler is a new one – a cross between Learning Officers and Museum/Gallery Assistants, acting as a knowledgeable link between the visitors, the site and the collections. Training and monitoring are key issues here. As with other staff, the enablers come from a variety of backgrounds, bringing with them different strengths. They have received internal and external training and have the opportunity to learn from each other through observation and shadowing. The observation required for this evaluation project enabled this to happen on several occasions. The ILfA framework for workforce development can be a model here, as well as learning from other examples of good practice such as the learning mentor scheme at Leeds (see above). The quality of the sessions delivered using the *Object Dialogue Box* varied depending on the skills of the different enablers. Teachers were asked to rate the quality of the delivery of the session on a scale of 1 to 5. Ninety one percent rated it at either 4 or 5 (scores evenly distributed). The teachers therefore felt the enablers were delivering the sessions effectively.

3.2.5 The use of artists (Sheffield: *Txt Manor*)

In the *Txt Manor* project in Sheffield, two artists were employed to deliver the project. This was a choice made because of the challenging nature of the work. The project leader commented:

- *'The artists themselves brought considerable experience of work with young people and 'hard to reach' groups. It was a deliberate decision to commission two artists to work together on the project enabling them to share creative ideas as well as provide necessary mutual support for each other throughout the delivery of a demanding brief. Although more resource-intensive the benefits of taking this approach became clear throughout the project.'*

3.2.6 The use of actors/participant drama (Bradford: *The Stranger's Case* and Hull: *History Around Us*)

There is no doubt from the evidence of very different projects (Sheffield's *Txt Manor* and Hull's local history project) of the powerful effects of drama, especially when the participants do it for themselves. There is a different level of identification and empathy achieved when young people (who can live so determinedly in the present) find themselves in other people's shoes. For the pupils in Hull, being the Maister Family out in the street in the old quarter of the city where the family lived, provided them with a deeper level of engagement with the past. For the Woodthorpe Babes (See Sheffield's *Txt Manor*) the past was made accessible by blending aspects of the learning with their own (often difficult) lives today – bringing the two closer together and producing an empathy and understanding. After all, Mary Queen of Scots was betrayed by those close to her; she had had a raw deal too.

The evidence collected from teachers during the Bradford project also suggests that the live interpretation presented by the actors was highly successful in engaging pupils and giving them empathy and insight into the Tudor life. The fact that the

pupils were actually involved and in character added a new dimension to their learning experience. Teachers said it was also a more effective way of communicating what would otherwise have been dry and difficult details about religion in Tudor times: *'Drama brilliant for passing information'*. The drama approach captured the pupils' imagination and enabled them to experience the Tudor period: *'Being totally immersed in the action made the experience more profound for the children'*

3.2.7 The use of a resource box in the gallery (Sheffield: *Object Dialogue Box*)

The use of a resource box in the gallery was a new approach for Sheffield Museum and Galleries Trust, however, the *Object Dialogue Box (ODB)* developed by Hedsor is not a traditional museum/gallery resource box and it can therefore only be evaluated against the unique objectives that were set for it – we cannot extrapolate from this to draw conclusions about resource boxes in galleries as a delivery method. The ODB takes risks and encourages users to think differently. This is challenging and can be uncomfortable for some. The satisfaction /learning to be gained by using it is considerable – it validates pupils' imaginative responses and lateral thinking in a way most resource boxes can't do. However, it is best used by staff members who are at ease with it, and happy to stay with the ambiguities and confusions that can arise until these result in new discoveries. Training was provided for enablers and teachers at Sheffield. It provides a different learning experience which is easier for some pupils than others – and perhaps not always for the ones who tend to shine in class. In terms of evaluating the *Object Dialogue Box* most of the groups appeared to have a very positive experience, although some pupils were confused and others did not really make connections to the objects in the gallery as intended. However, the ODB certainly stimulated creative thinking – one of its key aims. The use of the ODB facilitated by a trained member of staff (in this case, enablers, *see above*) is a very flexible resource, allowing them to tailor sessions to pupils' needs on the spot. It can inspire teachers and pupils to explore the gallery in ways they might not have thought of. In this case there is evidence that preconceptions about Islam, Islamic Art and galleries were challenged.

3.2.8 Outreach using a resource box (Leeds: *What is a Gallery?*)

The Leeds *What is an Art Gallery?* box was a useful starting point for their outreach work, which encouraged groups to visit the gallery. The box (which was being piloted) contained activities and resources, and led to useful learning about the need for the activities to be flexible both in timing and in complexity, to enable adequate differentiation to take place in the classroom. Resource boxes work as a taster for the museum/gallery. They also help to make sessions different from normal lessons and can be used equally effectively for preparation for the real experience, as stand-alones and as follow-up.

3.2.9 E-learning

The e-learning projects demonstrated that well-tailored online resources which can be used as a stand-alone resource or to support a site visit can potentially be extremely useful to KS3/4 teachers and pupils to overcome barriers to using museum resources. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits. Therefore there is real potential for reaching 'hard to reach' audiences.

Special learning spaces are being developed at each Hub museum alongside the development of e-learning resources; all are equipped with new technology.

3.2.10 Self-directed visits/tours (Hull – *History Around Us*)

Hull museum offers excellent support for self-directed visits/ tours. Its Learning Centre '*can be used as an orientation centre for carrying out your own tour of High Street, with lunch and bag storage facilities and as a space to conclude and discuss your lesson with the students.*' Hull offers a menu for schools of visiting possibilities and support in the shape of media resources (CD Rom and on-line resources) plus lots of good clear guidance for teachers and further resources in a teachers pack/ pre-visit packs. Teachers can choose to use these in a variety of ways and combinations. This flexible and welcoming approach gives teaching staff some control and is a real encouragement to them to visit.

3.3 'Hard to reach' groups

Exciting, stimulating and successful 'hard to reach' projects were clearly in evidence across the participating museums and galleries. Work with 'hard to reach' groups depends particularly strongly on committed partnerships and the quality of the relationships forged between delivery staff and participants. 'Hard to reach' groups need clearer boundaries but more flexibility, so that projects are sufficiently focused and non-threatening to be able to engage in but with the flexibility to respond within those boundaries to the sparks of enthusiasm and talent that group members bring with them. Even with the considerable range of the participants' abilities and motivations, cultures and backgrounds, results clearly demonstrate what can be achieved when the conditions are right, and there was useful learning about ways to develop future 'hard to reach' projects.

3.3.1 Partnerships

Disaffected young people: *Txt Manor*

Working with disaffected young people is a challenging and exhausting task at the best of times and there are inevitably moments of doubt and anxiety, storms to be weathered and problems to be teased out. The quality of the partnership of the Youth Service with the museum has been paramount in this project:

- *'Key for me in successfully achieving these outcomes was the strength of the team. The project benefited from having a youth leader who brought creative awareness and skills as well as exceptional commitment to her work with young people'. Project Leader*

The end result in terms of the personal development of the young people is, for some of them, life-changing stuff. In this case, it also changed the attitudes of the Youth Service staff to the potential and value of the Museum Service – no small achievement. And the learning for the Museum Service about the Youth Service and the lives of some of the youth of Sheffield, and how to work with them is powerful organisational learning. But it was the partnership that made all the difference.

Other museums in the Hub interested in pursuing this target audience should find information from this project useful, and there is now a pool of learning and experience in the *Txt Manor* team. Projects with comparable audiences, which might also be useful to refer to, would include:

- 'Looking at Art' – an Orleans House project with disaffected young travellers; (2005)
- 'Re:Evolution' - The Campaign for Learning's project with Young People and Museums in the South West (2004)

and particularly

- *'Museum Fever and Represent: Lessons for working with young people in museums'* by Kate Pontin, downloadable from <http://www.mlanorthwest.org.uk/ourwork/learningandaccess>

'Hard to reach' young people: *Young Ambassadors*

This project depended on the experience and connections the Project Leader had built up with a number of 16- 25 year olds, the majority of whom were Muslim. This was not the kind of group that could have been brought together easily at short notice without the Project Leader's background experience. The young people involved have learned and changed their attitudes to the museum and will be able to carry something of the museum into their communities. They themselves became partners and through them the potential for building future partnerships has been increased.

Secondary Schools

i) York *The Young Consultants*

In this case the link made with the History teacher in the school was key. She encouraged students to join the project and supported these volunteers in their activities. Like the *Young Ambassadors* (see above) but several years younger, these students are also the partners of the future. They have developed a feeling of ownership of and responsibility towards the Museum that will make them a useful team for projects to come and mini ambassadors for the work of York Museums. So there are partnerships on both levels.

ii) Leeds *What is an Art Gallery?*

In Leeds City Art Gallery's project the workshop leader tackled 4 schools with limited commitment to the work of the Gallery, and the work was sometimes extremely challenging. The project was planned to trial the use of the Gallery's activity box with

this target audience and involved pre-visit sessions in school followed by work in the gallery. While there was some exciting learning, two of the schools were ill-prepared, had students with a considerable range of learning and behavioural difficulties and there was no committed 'link' person to support the work effectively. Developing reliable and supportive partners in such schools is a necessity, but making such links is not easy and Leeds has made some courageous 'in-the-deep-end' moves towards building the partnerships it needs with these target groups.

iii) Hull *History Around Us*

The museum service in Hull felt the lack of good partnerships with secondary schools and the Project Leader determined to get two schools on board with their local history project. She went into the schools, talked with staff and began a productive dialogue. The resulting partnerships were – like all the best partnerships – beneficial for both partners: the students carried out the projects with all the gains involved (see findings charts) and the museum gained the online resources needed to work with other schools. Other partners were also included, such as the library. The partnership was fruitful and is likely to last, and is leading to further interest from other secondary schools. However, this work was done well before the evaluation period. Good partnerships take time to strengthen and mature.

It is good to build on any existing links and partnerships (just as Anim8ted made use of the link between schools forged through Bradford's Linking Schools initiative in the DCMS/DfES Strategic Commissioning Projects 2003-4, see RCMG's *The Value of Museums: Inspiration, Identity, Learning*, June 2004).

Leeds *Waterforce project*

Partnerships are not always easy – especially with secondary schools. The Education Officer for this project had difficulties making contact with the staff between visits. She was surprised by the inconsistency of the secondary school staffing. Personnel varied depending on who the school allowed to accompany the students on any particular date. This meant that although the museum had originally approached a teacher in the Science Department, she never actually accompanied the students. The Design and Technology teacher who attended the first two visits had not been briefed about the project before the visit and on the final visit the students were only accompanied by support staff. There seemed far less commitment to the project from the secondary school than the primary school group. The Education Officer reflected: *'When working with a secondary school we need to ensure that a project like this is built into their year plan and feel assured that they are in the position to support it properly. I also think that in their particular case the summer term would be a better time to run such a project.'*

3.3.2 Methods of preparing and following up work

The projects were all extended in one way or another. Preparation/ pre-visit resources are available to all schools using the Hull Museums local history programme. The Leeds project involved pre-visit preparation in the classroom. The York and Bradford projects were both working with self-selected and largely well-motivated groups who attended a whole series of sessions and activities and the Txt

Manor group's preparation lay in the summer programme run by the Youth Service, during which museum staff began to get to know some of the young people.

Most of these projects will evolve or lead to other projects and the development of useful preparation resources, particularly for secondary teachers, needs to be kept in mind. It could be useful to refer to the current study: *'Do Extended Learning Packages deepen the relationship between teachers and museums?'* produced for the South West Museums Hub by Nicky Boyd, April 2006.

The production of follow-up material is less easy. On the whole, once teachers have been through the project, they know how they want to use the learning to support their delivery of the curriculum. However, the production of a menu of possibilities in terms of research web-sites, related visits or exhibitions, related activities, useful reading for teachers or students, cross-curricular ways of developing the topic; other good resources, is good practice. These resources could contain other possible ways of using the museum/gallery and its resources too.

3.3.3 Teachers visits and INSET training

Attending meetings with specific staff (as with Hull and the History co-ordinators, and with York's *Young Consultants*) helped to forge strong partnerships and provided clear mutual understanding of what was to be achieved.

Presenting evidence of learning to teachers, preferably with some film/ photo backing, at INSET days or staff meetings (as happens in Plymouth – see the ELP study cited in 4.2.2) is also powerful. This approach was used by Hull at its launch, but to a diverse audience which included teachers.

3.3.4 The effectiveness of different methods of delivery with 'hard to reach' groups

With 'hard to reach' groups the method of delivery has to fit the group. Self-directed sessions work well if there are good teachers packs (as at Hull) and the teachers themselves are engaged; sessions with poorly motivated students particularly work better if their teacher and the workshop leader work together (as at Leeds); sessions with young people who think they might want to be elsewhere work best with workshop leaders/ artists/ facilitators who give them direction and boundaries balanced with choices, creativity and responsibility (as at Sheffield); sessions with 'Ambassadors' and 'Consultants' work well when run by a member of the museum staff who can share expertise and enthusiasm with them, make the Museum /Gallery/ collections come to life for them and give them responsibilities leading to a sense of ownership (as Bradford and York).

3.3.5 Outreach work

Four of the five 'hard to reach' projects involved outreach work in combination with work on the museum/gallery site. Outreach is often essential for the best work with this audience. The *Young Ambassadors* project took place at Cartwright Hall but

with a Project Leader already familiar to some of them and with their cultures. The York and Hull projects involved the Project Leaders spending time at the schools in preparation for work at the museum. The Leeds project involved creative artwork sessions in the schools to prepare students both for the visit and for a different way of working. The *Txt Manor* project involved working with the young people in the Youth Centre (The Steel Inn) so that they felt safe enough to try the Museum. The combination of outreach with on-site work is a powerful one and enormously valuable in producing effective and memorable learning experiences. The Leeds *Waterforce* project incorporated an outreach element as part of their site-based project which ensured that pupils completed their follow-up task (designing a waterwheel to test back at the site).

3.3.6 E-learning

Well-tailored online resources which can be used as a stand-alone resource or to support a site visit can be extremely useful to KS3/4 teachers and pupils to overcome barriers to using museum resources. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

E-learning has a great advantage in that it uses technology that young people are familiar with and often excited by. It can be particularly effective with 'hard to reach' groups such as KS3/4 pupils where out of school visits are difficult and can equally work well as part of an 'extended learning package' where it is just one element of a 'visit'. Learning spaces are being developed at all Hub museums which are equipped with new technology.

Hull has invested enormously in producing e-learning resources of a professional quality which are rooted in consultation and with students acting in role to bring local history alive. Students from other schools can relate to this local history through watching films of their peer group re-enacting the past, as well as accessing documents, photos and illustrations. The quality of the programme is already drawing in more schools, and the result is likely to be more secondary visits to the Staithes and the museum. While the e-learning can stand alone, teachers are able to justify visits that tie in with GCSE Local History studies more easily and this is a winning combination.

3.3.7 Marketing

The main difficulties with 'hard to reach' groups is that they don't respond well to marketing in the traditional sense. The 'get in there and consult/ respond/ inspire' method is on the whole the best, but is not possible for mass markets. The most effective publicity is word-of-mouth for many such groups; projects of real excitement and quality can entice others to participate (eg. other secondary schools being attracted to the Hull project).

3.3.8 Removal of barriers to visits

Ways of breaking down the barriers to visiting include:

- Speaking the right language (for teachers, for students, for young people) eg *Txt Manor*
- Making 'hard to reach' (non-school) groups feel they will be able to make choices/ decide how much or little they want to do/ have some control eg *Txt Manor*, *Young Ambassadors*
- Making sure that teachers are aware of **all** the possible learning outcomes, so they can persuade their management teams of the relevance of the visit. (ie include the PSHE type of outcomes as well as the academic/ curricular ones, eg *History Around Us*)
- Having attractive resources. All the projects had some of these, although for the *Young Ambassadors* and the *Young Consultants* it was more the museum/gallery itself and its collections. For excellent tangible outputs, see Hull Museum's resources.
- Make as much as possible free/ keep down costs. Secondary school departments have to be careful with their money and getting money from parents is often time-consuming.
- Develop well-tailored e-learning resource in conjunction with teachers and pupils to encourage access to museums and their resources remotely and/or as part of a 'visit'.

3.4 E-learning

Because of the timescale of the development of the learning centres and e-learning resources across the Hub museums, the evaluation that took place during the overall programme was formative in nature.

It was not therefore possible to evaluate whether the museum learning spaces and resources were effective in encouraging visits from target users groups as these were still in development during the evidence-gathering phase of this programme.

3.4.1 How effectively do the learning projects encourage children to engage with the curriculum?

The formative evaluation of Sheffield's online resource *Identity in Figurative Art* led to a wealth of evidence which showed how effective it was (even at this formative stage) in encouraging children to engage with the curriculum.

One learning outcome for pupils was that they would 'explore Citizenship concepts of image and identity, by reflecting on their own and others identities'. Evidence for this from meaning mapping showed a notable positive change for some individuals in their perception of disabilities. Ten individuals had a marked change in overall concepts. Before comments about 'perceptions' relating to disability were more negative e.g. '*unable to do things*', '*slowly*', '*widows*', '*can't work well*' and '*help*'. After

comments show greater depth of understanding and are more diverse e.g. *'something that someone else has that you haven't', 'like us', 'way that they make a life', 'determination', 'feelings', 'special' and 'differences'.*

The interviews provided evidence of exploration in this area:

- *'People with disabilities aren't normally seen as beautiful, and people might shun them, because they don't think they are necessarily pretty or like that, but you see this structure put together and the two people with disabilities look absolutely beautiful. There's no question'.*
- *'It shows that people have disabilities and that people underestimate the person inside and that everybody is unique'*

One pupil engaged with the topic by writing a poem:

*Stunningly crafted and smooth
Beautiful yet slender,
Unique and powerful
Amazingly tender
It sings a powerful message
It is unafraid
And daring
These people have the ability
Unlike some to be caring
These people see inside,
The front of disability
Pay attention to the structure
The pureness is their ability
Innocent and pure
Charming and perfect
Their bodies though disabled
Their love is no defect.*

A hoped for but unplanned outcome was high levels of pupil engagement. One teacher commented that the resource really kept most of the pupils *'on task'* whereas usually these students would often get distracted.

York's *Virtual Abbey Tour* is being developed with a local teacher for KS3 students studying 'History-Medieval Realms'. It is well known that KS3 teachers generally find it difficult to cover the local dimension of their history units, so a resource focusing on local history is particularly useful to them. The teacher who took part in the formative evaluation said:

'they (the pupils) were engrossed at lunchtime (using the Virtual Tour), despite Charity week, teachers blind date also making demands on their attention time'
Some pupils showed a marked increase in interest in ruined abbeys after trying out the virtual tour:

- *'knowing what I know now I would take more interest than I did before'*

The Learning Project Co-ordinators felt that from their feedback *'it helps children to see that the notion of "abbey" was actually something quite concrete and a place where people lived and worked'*.

The *Leisure and Tourism Customer Services Unit* Online Content (Leeds) focuses on the applied GCSE Leisure and Tourism course. Students have used the resources provided as part of their portfolios. Outcomes A&B have been completed solely as part of their visit. Out of 12 students 4 students have been assigned an A grade, 4 students a B grade and 1 student a C grade. The evidence seen through portfolios shows that students were able to access resources from the visit and the website.

There is a lot of formative evidence that students viewed the museums and resources as a reliable and appropriate source of information:

- *'all the detail that you need (supported by content and downloads on mylearning)'*
- *'with info provided I'm rather confident in starting the work'*
- *'tailored around us'*

The political impetus to embed ICT in schools is high. The active use of ICT within the curriculum is integral to both the National Primary Strategy and the Key Stage 3 Strategy.

A useful report is the ICT e-learning report <http://www.swmlac.org.uk/docs/Hub-ICT-Report.pdf> which details how teachers use the web and was undertaken to inform the Education Programme Delivery Plan (EPDP) which the SW Hub submitted to the MLA in February 2004 as part of the overall Business Plan.

3.4.2 What unique opportunities do the learning projects offer schools?

The online learning resources offer schools a unique stand-alone resource or a resource to support a site visit which can be extremely useful to KS3 teachers and pupils in overcoming barriers to using museum resources. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

Of course the online learning resources also give access to previously unseen objects from the museum collections (e.g. York).

Research has shown that teachers want good quality localised resources. Museums, at the heart of their community, are in a good position to develop these kinds of resources. KS3 teachers especially find it difficult to cover the local dimension of their history units and therefore York's *Virtual Abbey Tour* provides a really useful resource for students in York and the surrounding area studying 'History – Medieval Realms'.

The *Leisure and Tourism Customer Services Unit* Online Content (Leeds) focuses on the applied GCSE Leisure and Tourism course and was praised for being specifically ‘tailored’ to the needs of the students.

3.4.3. How effectively have the projects built partnerships with LEAs and other networks?

Project staff consulted with a wide range of groups to develop their e-learning resources e.g. youth based community groups, teachers, LEAs, CPD programmes, teacher training colleges and curatorial staff.

The Learning Project Coordinator at Sheffield believes that a close partnership was forged between Sheffield Galleries and Museum Trust with Sheffield City Learning Centres (CLCs). CLCs provide state-of-the art ICT-based learning opportunities for pupils and the wider community. Their aim is to promote e-learning, particularly within schools, so they welcomed the resources that were being developed. Consultation with the CLCs gave good insight into how teachers use ICT and what equipment schools have which may be used with the resource in the classroom. As well as providing free specifications for all equipment for the learning centre, Hallam CLC provided free training in the use of the equipment, which was invaluable in the structural development of the resource. The project also afforded the opportunity to work with the LEA Advisory Service; through Sheffield Arts Education and in particular with the Citizenship Advisor. The advisor helped to identify elements of the citizenship curriculum where fewer resources were available and where teachers would be keen to explore further, as well as key contacts for consultation. Both of these partnerships continue to inform the ongoing work.

The Learning Project Coordinator at Bradford said ‘*Our project is continuing to develop relationships with Education Bradford and non-user secondaries, heads of art etc. Hope to become part of Bradford's Linking Schools programme in autumn term. E learning has been a good hook to get them on board. It has been great to build relationships and share experience with Hub and non-Hub museums across Yorkshire*’.

The Hub e-learning Manager feels that the e-learning projects have been very effective in building partnerships with LEA’s and other networks: ‘*at consultation stage; too early to gauge for most projects at delivery level. Partnerships built on existing contacts through teacher forums, specialist advisors and networks such as Enterprise Councils and City Learning Centres. One key area of partnerships building has been within services: curators, registrars, marketing and education staff*’.

3.4.4 Has the creation of resources through the Hub partnership added value to the individual projects?

The Hub e-learning Manager feels that ‘*because most e-learning resources were conceived as the starting point for real hands-on delivery projects... they did add value but we wouldn’t like to think of the resources as an add on, more an integrated*

learning package that happened to begin with electronic resources, but always was thought of as part of a whole learning journey, from electronic to real and back again’.

She says that ‘support has been through monthly meetings and regular individual contact designed to build familiarity and confidence in the following areas: understanding about effective e-learning; an appreciation of the similarities and differences between real and e-learning; best practice protocols associated with e-learning (accessibility, child protection, copyright, metadata); basic technical requirements (images, audio, video, interactives); using the CMS and skills sharing (use of appropriate language, awareness of layout and design); not being afraid to ask or not being intimidated by an imagined unknown scary electronic other world’.

3.4.5 Has the creation of these resources helped support the development of a Hub partnership?

The Hub e-learning manager explains:

- *‘The element of the creation of e-learning resources within the whole Renaissance Yorkshire Hub partnership, I would say, has been a very effective means of building real partnerships. Museum education people are used to sharing; they are interested primarily in the development of museum education not in promoting their individual service. Creating e-learning resources has created a platform for everyone to work and learn together, sharing experiences and challenges. The opportunity to contribute directly to the website has united not just Hub partnerships but all Yorkshire museums who have an interest in e-learning. There has been an excitement about everyone learning more or less from scratch together. Currently there are 22 learning Journeys in preparation from Hub museums and 15 learning journeys from non Hub museums. It is anticipated that the call for ideas for the Yorkshire Renaissance Partnerships Initiative will include those triggered by the creation of e-learning resources by Hub and non Hub organizations’ (The Hub e-learning manager).*

3.5 Conclusions

There is ample evidence in this report which demonstrates the **impact of museum learning on educational achievement** specifically and on learning in its broadest sense. In terms of educational achievement impacts, they range from the more intellectual learning achieved by some of the *Young Ambassadors* (see *Bradford*) to the more basic but still exciting Woodthorpe Babes’ portfolios (see *Sheffield’s Txt Manor*). And in terms of learning in its broadest sense, the spectrum ranges from a new appreciation of what the museum and heritage services have to offer to the learning of skills for life.

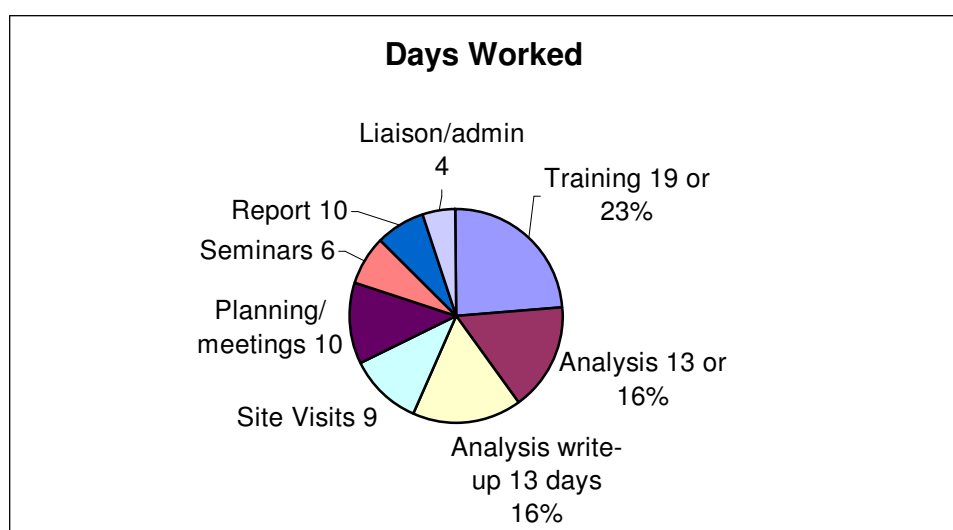
The training undertaken by Hub museum staff has helped **embed ILfA as a useful framework for evaluation**, a means of measuring a good part of the learning achieved and of reporting more precisely the impacts that we know projects often

have but that are so difficult to prove. ILfA equally provides the means of demonstrating from the beginning that projects aim to respond to a range of participant needs and make use of a range of learning styles. For some of the Hub museums, awareness of ILfA had not seeped through into everyday planning and the evaluation of learning. There was still little awareness of how useful ILfA-based evaluation can be in building effective advocacy documents without having to rely solely on traditional quantitative data.

At the same time, it is also true that **there are parts ILfA doesn't reach**, such as some of the more social/community-focused outcomes, which will be addressed by the soon to be launched Generic Social Outcomes. However, commitment to ILfA is now considerably stronger; the main elements are in place and can be developed as broader evaluative strategies gain national recognition. There were some disadvantages associated with focusing heavily on the ILfA framework for the evaluation of the projects as it meant we weren't necessarily collecting evidence regarding logistics and some of the other overarching issues and potential outcomes e.g. partnerships. However, we felt it was essential to approach the evaluation in this way as it was the best starting point for those with limited evaluation experience (most staff).

We should also mention here that **the evaluation team spent over 40% of the time training staff**. As mentioned in section 1.0 we took a two pronged approach to the project which was both to give Hub learning staff the skills to evaluate for themselves yet also to evaluate the projects effectively. On reflection we found it difficult to do both of these to the high standard that we would normally expect – we were unrealistic about the consistency and quality of data that could be collected because of staff time and priorities. However, this was the only way we could proceed given the constraints of the budget.

The chart below shows how the evaluation team spent their time (exceeding the 72 days originally costed):



We therefore spent:

- over 25% of time in training, planning training, liaising about training;
- 16% of time analysing data with the staff, which was also a form of training

Over 40% of the project was therefore directly or indirectly the training we delivered. The results of all this will become apparent, not through our report but through the enhanced skills and improved practices evident across the Hub over the coming months and years.

It has been a fascinating and challenging journey, to work with the five teams dedicated to excellence in their provision - all able and willing to take risks in order to develop new programmes/ audiences and to try alternative methods of evaluating their projects and extending organisational learning. It is important to note that:

- staff had different levels of understanding about evaluation so it was not a level playing field to begin with and needs varied across the Hub
- projects were at different stages of development (from almost completed to not yet planned)
- there were different levels of commitment to the process and definitely some missed opportunities
- pressures of time and other commitments varied

The evaluation team responded to this range of needs and levels energetically, with as much challenge, encouragement, persuasion and inspiration as possible, inevitably with varying levels of success but striving to ensure that museums/ staff gained the maximum possible from the opportunities offered.

4.0 Recommendations and ideas

People: providing more effective learning opportunities

- Continue consulting - particularly with the e-learning projects which are still at the formative development stage, but also with any 'hard to reach' group of children/young people and their teachers/keyworkers and other partners. This gives projects solidity, results in more effective learning experiences and encourages new audiences.
- Be aware of the range of evaluation tools available and select those most appropriate for each project/purpose.

Places: creating inspiring and accessible learning environments

- Continue the momentum of the project by sharing both the challenges and good practice found across the Hub museums. Joint working and training opportunities offer Hub staff the chance to continue to learn about the projects of others.
- Hold at least one session a year when Hub members share their good practice about learning in museums in an honest but celebratory manner. Young participants could be motivated to contribute presentations, which could be part of their learning and evaluation.
- Consider having a mentor for any project whose leader would value it, whose role it would be to support as and when necessary, but who would be able to have the objective perspective possible from being at a distance from the detailed planning and running of the project. The mentor would be someone who had experience in working with that particular audience, or delivering in a particular way. Some form of reward or certification would be essential for those undertaking this role, unless it was reciprocal.

Partners: building creative learning partnerships

- Share newly acquired expertise and learning with non-Hub museums through cascading to 'buddy' museums/galleries, or through a more formal sharing day.
- Consider developing a project shadowing scheme, linking pairs of staff from different museums to observe (or participate in) other projects for a day, and be provided with the supporting documentation. This would be of mutual benefit as the observer could fill in an observation sheet for the host museum. New partnerships might ensue. This will create a museum/gallery ethos where successful projects improve the quality of the visitor experience and broaden the visitor base which will be beneficial to all museums and galleries across the Yorkshire area.

Policies, Plans and Performance: placing learning at the heart of the museum

- Adapt and use the generic questionnaire for teachers/leaders across the Hub services on a regular basis with time built in for analysis.
- Continue evaluation training/surgery support on an ongoing basis to inform Hub business planning and sustain the positive momentum of this project. The evaluation team would be happy to do this, funding permitting.
- Develop user-friendly training materials so they can be put on the Hub website. The evaluation team would be happy to do this, funding permitting.
- Sustain the momentum created through participation in the project be sustained, so that ILfA-led planning and evaluation become part of the life-blood of the Hub.

5.0 Detailed findings: case studies

Each of the thirteen projects has been written up as a case study detailing the project, the learning outcomes, the evaluation, the findings and what they tell us. They are detailed below under the three main strands.

5.1 Case studies on different methods of delivering museum learning

The impact of live interpretation on pupils was demonstrated in Bradford's drama project, '*The Stranger's Case*', where pupils engaged with actors, became Tudors and grappled with a religious dilemma. Pupils and young people were also highly engaged by drama at Hull and in Sheffield's *Txt Manor* project. The benefits of an enthusiastic and committed freelancer and the site-based knowledge of front-of-house staff were demonstrated in the Leeds *Waterforce* project. Leeds' innovative Learning Mentor scheme which trains front-of-house staff to take more responsibility for learning is a model of good practice. Sheffield's *Object Dialogue Box* showed the creativity that can be generated by thought-provoking resources and well-trained Enablers. A charismatic museum education officer inspired pupils and teachers in York's *Sense of Place* project. Hull offer resources to support self-directed visits; Sheffield brought artists in to work with young people; Leeds used a resource box for outreach and several projects experimented with e-learning.

Taking the range of different delivery methods into consideration (for more details see section 4.0) it is impossible to say that one is more effective or more likely to result in learning than another. It depends on the needs of users, the skills, experience and resources available and the learning objectives of the particular project. All approaches have their merits and the best solution is to have a range of possibilities available and to select the one best suited to the nature of the project and audience.

5.1.1 *The Stranger's Case* – Tudor drama at Bolling Hall, Bradford

The project

This project took place at Bolling Hall, one of the sites belonging to Bradford Museums Service. A series of Speaking and Listening workshops were run in 2005 to pilot ideas which informed the research and development of this drama project. These were run by the playwright, Kay Douglas. Other drama and role play sessions had taken place previously at other sites within the service so this project was building on a solid foundation of prior experience.

The intention was to try different methods of delivery from those traditionally used at Bolling Hall, thus developing and extending the range of education provision at this particular site to include drama and role play, aimed at Key Stage 2. In particular the museum staff wanted to involve local schools who were not regular users of the museum, in the hope they might become regular users. In addition to the children learning more about life in Tudor times (for detailed learning outcomes see below),

the museum staff also hoped that they would be able to draw parallels in their lives today regarding religious tolerance.

The Stranger's Case project took place in January and February 2006 and was planned as a pilot, consequently participating schools were offered it free of charge. There were sixteen performances in all.

The play was inspired by a real event which took place in a nearby manor house which was demolished when the local reservoir was constructed. The drama has two characters, a man (the travelling player) and a woman (the housemaid). In Tudor times travelling players frequently performed at private houses. The crucial element of the play is that the housemaid discovers that the travelling player is a Catholic and her dilemma is whether she should report him to the local Justice of the Peace, Catholicism being against the law. At the end of the play the children are lined up opposite each other (for a dance) and have to advise the housemaid of what they think she should do.

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	Pupils understand more about the experience of local people in Tudor times
Skills	Pupils discuss and share issues in the context of the workshop
Attitudes & values	Pupils are aware of the importance of issues relating to religion and tolerance in Tudor times
Enjoyment, inspiration & creativity	Pupils enjoy the workshop and have fun
Action, behaviour, progression	Teachers plan to make repeat visits

Some discussion was held regarding the 'Attitudes & values' outcome as the project leader ideally wanted pupils to make the connection between religious issues in Tudor times and what is happening today in terms of religious tolerance. We realised this would be difficult to achieve and measure during the workshop itself and suggested that the learning outcome be amended to make it more achievable, leaving it up to teachers to make those connections in their follow-up work.

The evaluation

The main focus of the session was the drama, with children meeting the actors on arrival, therefore there was no opportunity to undertake any evaluation at this stage (eg. meaning mapping). Because of this the class teachers were asked to conduct a meaning mapping exercise with their classes a week before their visit and the follow-up stage a week after. They were sent detailed instructions about how to approach this. Teachers were also asked to complete a feedback form after the session (as usual). In addition the teachers were asked to complete an observation checklist during the session (as they had no direct role in the drama this was relatively easy for them to do). As this was a pilot project one of the two museum education officers

involved in the project ensured that they were present to observe each performance and they completed the same forms. At the end of each performance they sat down with the actors for five minutes to discuss how it had gone and added any other remarks to the sheets. Follow-up phone calls were to be made to some of the teachers afterwards. In the end these did not take place due to lack of staff time.

In the end the three main evaluation tools used were:

- teacher feedback forms (some were the previous ones as the new forms were not passed on until halfway through the project – consequently less useful evidence was collected)
- observation checklists (completed by both teachers and museum education officers and added to after follow-up discussion with actors)
- meaning maps (administered by teachers before and after the visit but unfortunately not always done as requested thus throwing some of the evidence into question)
- Telephone interviews - four teachers (representing 25%) were contacted by telephone some time after their visit

The findings

(For detailed charts see Appendix A)

Project-related learning outcome	Evidence to support
Pupils understand more about the experience of local people in Tudor times	The meaning map findings suggested that pupils had a better understanding of local history and in particular Bolling Hall after their visit. They also had a much deeper understanding of the issues around religion in Tudor times as a result of the drama workshop. Several of the teacher feedback forms mentioned the value of real life, first hand experiences in bringing the period to life for pupils. And one also said: <i>'Gave the children a clearer idea of what sort of places Tudors had to live in'</i> . In follow-up interviews teachers said: <i>'They gained empathy with people in Tudor times'</i> ; <i>'They understood how it felt to live in Tudor times and wanted to know more'</i> .
Pupils discuss and share issues in the context of the workshop	The observed evidence showed that children listened carefully, thought seriously and understood the concepts as they showed empathy and offered sensible and relevant arguments to try and persuade the housemaid. Examples included : <i>'Live and let live'</i> and <i>'Keep an open heart'</i>
Pupils are aware of the importance of issues relating to religion and	Teachers said on the feedback forms: <i>'They learnt more about the religious</i>

tolerance in Tudor times	<p><i>aspect</i>'; <i>'They gained respect for religious differences too'</i></p> <p>And in a follow-up interview: <i>'The idea of religious intolerance in Tudor times came as a complete surprise to them and really got them thinking. The quality and quantity of the discussion after the visit was remarkable'</i>.</p> <p>And a teacher's reflection on the meaning mapping: <i>'As you can see, they learnt a lot, especially about the religion of the period'</i></p> <p>The meaning mapping activity in particular revealed that children had a more sophisticated understanding of religious issues in Tudor times as a result of the workshop: <i>'Danger in believing something different'</i></p>
Pupils enjoy the workshop and have fun	<p>The observations by both teachers and museum staff that pupils were engaged, involved, intrigued, enthusiastic and motivated. They recorded evidence of laughter, enjoyment and interest. Summed up by one child who said : <i>'Here, miss, it's well great!'</i></p>
Teachers plan to make repeat visits	<p>This question was not asked directly of everyone (it was only on the new version of the feedback form), however, of the 7 teachers who completed this form they all said they would bring a class again and some added: <i>'I could fit the museum into many curriculum areas'</i> and <i>'A good local resource'</i></p>

An additional outcome was that several pupils said they wanted to come back with their families.

Some of the less positive feedback suggested that the language and use of dialect terms was too difficult for some pupils. However, this should be set in the context of the fact that several schools brought children with special needs or language problems which the museum was not briefed about in advance. Some practical problems were identified during the series of workshops and changes made accordingly, where possible.

In the end there were only two comments demonstrating that people had made connections to religious issues today – an adult helper (a man in his 60s) who said: *'This is so relevant to what's happening today'* and the teacher mentioned above who said: *'They gained respect for religious differences too'*

What does this tell us about different methods of delivery?

Although teachers were not directly asked about this several of them made reference to the benefits of drama as an approach. In particular they felt that the immersion experience was beneficial to pupils' understanding of the period:

- *'The drama re-enactment was very engaging'*
- *'Mixture of clear explanation and exciting drama'*
- *'Invaluable for giving children a deeper insight into another period'*
- *'Being involved and in character' (was the best part)*
- *'One of the hardest parts to teach in the Tudor History unit is to get children to understand the religion and problems between Henry VIII, the Pope, Catholicism and Protestants. I felt this came across really well in the drama – a difficult concept for children to understand tackled in an easier way'*
- *'Drama brilliant for passing information'*
- *'The children felt they had learnt more by experiencing the Tudor period'*
- *'Being totally immersed in the action made the experience more profound for the children'*

5.1.2 Waterforce Project – Thwaite Mills, Leeds

The project

This project took place at Thwaite Mills, part of Leeds Museums Service and began in autumn 2005. One primary school took part (24 x KS2 Gifted & Talented pupils, Years 3-6) and one secondary school (20 x after school group, KS3, Year 8 – also described as G & T). It included three site visits for the two groups involved, with them working on making models in between the final visit. Funding was available for supply cover, transport and materials. The sessions were delivered by a freelancer (a retired teacher) working with site-based front-of-house staff (one in particular). There were six in total, and five were more involved – all of these people are on the pilot training scheme Leeds is running – see below.

On their first two visits (one week apart) the school groups had a general introduction on sources of power and had a tour of the mill. They then labelled the parts on a waterwheel and made their own model waterwheels and tested them. They were also set a design task. On their second visit they took part in a quiz to review what they had learnt on the first visit. They also tested different types of waterwheel (models). They were then given specific design briefs – to design water-powered hoists (KS3) and grinders (KS2) and given advice about how to approach the task. It was to take the form of a competition between teams. Outreach to support the groups was provided in between these visits (not originally planned but turned out to be very worthwhile). The wheels they designed were tested using water on their final site visit in March. In addition, on this visit they worked with and compared four different types of waterwheel. Some time on the after-school group's final visit had to be used for them to finish their models (only 8 pupils attended on this occasion).

In addition to the pupil learning outcomes detailed below, the intention was to extend the current learning provision at Thwaite Mills to include science, technology and

engineering and to provide training for staff to deliver similar projects in the future (with the front-of-house staff working closely with the freelancer).

The Learning Mentor scheme

This is a six month pilot initiative which recognises the fact that, in the past, some front-of-house staff have been given a lot of responsibility and no or limited recognition (financial or otherwise), support or training. There are 20 people on the scheme, representing three sites. Some have degrees, some have lots of relevant practical experience, some still have a lot to learn but are keen to do so. The idea behind the scheme is to provide better support for schools at all sites. It links to Inspiring Learning for All (workforce development). The scheme offers weekly training (3 hours a week) to introduce staff to ideas about learning and visitors. There are 18 taught sessions. The course is designed to respond to their needs and formative evaluation is built into it. Staff on the scheme fill in a learning and reflections diary throughout. It is funded by the Hub and DCF and is a pilot project which tests other means of supporting the learning in the service through staff development. Those taking part will have enhanced Visitor Assistant status (Scale 3 from Scale 2) and will work more closely with the Education Officers.

The learning outcomes

Originally there were many more, detailed project objectives listed. Through discussion these were edited and refined in order to make the evaluation more manageable.

In the end, the learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	To understand more about the use of waterpower
	To understand how different waterwheels work
Skills	To work collaboratively within small teams
	To design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits
Enjoyment, inspiration & creativity	To be inspired by Thwaite Mills and appreciate its role within Leeds industrial heritage

The evaluation

As this project had already started when the evaluation team came on board some of the earlier evaluation tools had already been used (eg. pupil and teacher feedback forms). Several approaches were discussed to evaluating the teamworking and skills developed. In the end an imaginative use of post-its responding to five key questions

addressed several of the ILOs (Intended Learning Outcomes) and provided valuable evidence.

So, the main evaluation tools used were:

- teacher feedback forms (these were not the new generic ones developed and were not tailored to this particular project, completed at interim stage only)
- pupil feedback forms (from one group only at interim stage)
- photos and video interviews
- pupil post-its on graffiti wall

The findings

(For detailed charts see Appendix A)

Project-related learning outcome	Evidence to support
To understand more about the use of waterpower	When interviewed one child said: <i>'I didn't know how a waterwheel works and now I know it works by water and cogs'</i> Another wrote: <i>'Water is fun – you can make electricity out of it'</i>
To understand how different waterwheels work	The photos taken of the working models showed that the pupils had understood and applied the basic principles and skills required. They also said they now knew: <i>'There are different kinds of waterwheels';</i> <i>'The four types of waterwheel';</i> <i>'Thomas Hewes made the two Thwaite waterwheels';</i> <i>'Able to label a waterwheel';</i> <i>'How the water turns different wheels to make power'</i>
To work collaboratively within small teams	One of the teachers commented positively on the teamwork approach: <i>'working in groups, pupils were observed sharing ideas and working as a team, especially at the making stages'</i> Pupils too were mostly positive about this aspect of the project: <i>'Getting to know each other';</i> <i>'Working with different people'; 'Making new friends';</i> <i>'There is other kids to help you and you don't have to do it by yourself in a team';</i> <i>'Bouncing ideas off each other was good'</i> <i>You can have fun even though you're not with your friends'</i>

To design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits	Pupils were proud of the new skills they acquired: <i>'I can make a waterwheel';</i> <i>'Construct a waterwheel to scoop up peas';</i> <i>'Make the grinding wheel move'</i>
To be inspired by Thwaite Mills and appreciate its role within Leeds industrial heritage	One teacher stated: <i>'pupils became aware of the industrial heritage of their locality'</i> More than half the pupils expressed an interest in returning and said they would tell their family and friends about it.

Additional outcomes were that the pupils really enjoyed the project and the site visits in particular: *'It was fun and it was one of the best trips I have been on'*. More than half of them said they enjoyed finding out about the past. They also liked having time off school, having a laugh and learning new things. Both teachers and pupils pointed out that they particularly enjoyed the competitive element of the project, where teams competed against one another.

When asked to identify what they had found difficult the pupils, between them, mentioned nearly every aspect of the project suggesting that it was suitably challenging for them overall.

Some of the less positive feedback suggested that some of the teams did not work as well as others with people arguing and a lack of organisation. There were also problems with the secondary school – *see below*.

The Education Officer found that pupil post-it responses to specific questions was a more useful evaluation tool than the traditional pupil feedback form providing useful information and a focus for the plenary session.

What does this tell us about different methods of delivery?

In spite of their involvement with the project, some of the front-of-house staff do not yet feel confident enough to deliver workshops on this new theme without support (eg. from the freelancer). They are currently undergoing training though the Learning Mentor scheme so hopefully this will help.

The Education Officer leading the project (but not present at all sessions) commented:

'As an education officer covering three sites I was not able to be on site for all the visits as I was teaching elsewhere. Other team members were able to support on these occasions and we were very lucky in our choice of freelancer who developed excellent relationships with the front-of-house staff on the site. However I feel that a project of this nature really needs a lead person who is on hand most of the time, providing on-going support for the site staff. Geoff, our freelancer, committed many voluntary hours to the project and it was partly due to this commitment that we had a successful outcome. More time needs to be allocated in the planning stage for a freelancer if a site does not have a resident education officer.'

I feel there may also be an issue around a freelancer being very able and skilled actually disempowering some members of the front-of-house staff rather than empowering them to feel confident enough to lead a session themselves.

What does this tell us about working with secondary schools ('hard to reach')?

The Education Officer had difficulties making contact with the staff between visits. She was also surprised by the inconsistency of the secondary school staffing. Personnel varied depending on who the school allowed to accompany the students on any particular date. This meant that although the museum had originally approached a teacher in the Science Department she never actually accompanied the students. The Design and Technology teacher who attended the first two visits had not been briefed about the project before the visit and on the final visit the students were only accompanied by support staff. There seemed far less commitment to the project from the secondary school than the primary school group. The Education Officer reflected: *'When working with a secondary school we need to ensure that a project like this is built into their year plan and feel assured that they are in the position to support it properly. I also think that in their particular case the summer term would be a better time to run such a project.'*

5.1.3 Object Dialogue Box – Sheffield Millennium Galleries

The project

The *Object Dialogue Box* was designed by Hedsor, art educationalists who specialise in non-didactic learning, to accompany the exhibition 'Palace & Mosque' which is a touring exhibition on display at the Millennium Galleries in Sheffield. This was the first time the service had used a resource box in the galleries to support learning. In addition Renaissance funding had enabled the appointment of several Enablers whose role is to facilitate learning within the gallery. This is a new approach for Sheffield. The Enablers do not have museum education experience and come from a variety of backgrounds, including art and front-of-house.

The box contains about 20 objects to encourage creative thinking and dialogue and to help pupils to connect to the objects on display, leading to deeper reflection on themes addressed in the exhibition. Many of the objects are based on two recognisable but unrelated objects attached to each other. The box will continue to be used after the exhibition has closed both in the galleries and in outreach sessions.

Several project objectives were listed as part of the designer's brief. In addition to the pupil learning outcomes detailed below, these included:

- To enable creative interpretation of multicultural objects
- To allow pupils to explore complex questions, and be challenged by objects to think in diverse creative ways and to consider issues surrounding identity
- To explore imaginative visual and verbal narrative around multicultural objects, to mirror the emphasis in 'Palace and Mosque' on objects telling stories
- To be used in a framework of dialogic, constructive and non-didactic learning, where the teacher is also seen as the learner

The 'Palace & Mosque' exhibition opened in January 2006 and the box was delivered at the end of January. It was used with groups between February-March (and continues to be used) and their feedback forms the basis of this case study. About 60 groups used it in all.

The format of the school visit is that groups receive a brief introduction to the exhibition and then spend about half an hour looking around and sketching objects which interest them. Then they gather together and the Enabler opens the box with them. Working in small groups they select an object from the box to act as a guide to the exhibition and they see where it takes them. They are asked to create a story about the objects they find which they then share with the other groups. In some cases these are recorded.

The museum originally targeted KS3 pupils but in the end it was mainly primary groups who visited.

INSET sessions were held to introduce teachers to the exhibition and the *Object Dialogue Box* (ODB).

The learning outcomes

The learning outcomes for pupils were identified as:

Generic learning outcome category	Project-related learning outcome
Skills	to develop skills of communicating ideas and listening to other people; to facilitate discussion skills between pupils
Attitudes & Values	to empathise with people's stories and the stories behind objects in the exhibition
Enjoyment, inspiration & creativity	to be intrigued and excited by the ODB and its contents as a way of 'thinking outside the box'

However, evidence was also collected for Knowledge & Understanding and Action, Behaviour, Progression (see below).

The evaluation

Provision was made for two enablers to be present on some occasions (approximately a third of the total number of sessions) to allow observation to take place. Other members of staff also observed when they had the opportunity. In particular they were looking for evidence of pupils communicating effectively and being inspired by the box.

As part of the ODB activity children were asked to draw a face on a post-it expressing their view of the session, however, it was not always easy to tell what the faces were meant to represent and in the end they were not considered to provide useful enough data (though most drew happy faces some were confused and surprised). An 'unfinished sentences' form was used with secondary pupils and some primary groups.

In addition evaluation was carried out at the INSET sessions and Teacher Preview but this feedback was not included as it did not directly relate to the use of the box in the gallery with pupils.

In the end, the main evaluation tools used were:

- observation checklists (21 – completed by Enablers)
- teacher feedback forms (20 analysed out of 81)
- pupils' stories (46) and artwork (various)
- follow-up interviews with pupils in schools (2 visits)
- pupil feedback

The findings

(For detailed charts see Appendix A)

Project-related learning outcome	Evidence to support
to develop skills of communicating ideas and listening to other people; to facilitate discussion skills between pupils	Teachers referred to the following skills which they felt had been developed: storytelling; verbal skills; explaining; new vocabulary; speaking to audience. These were in addition to social, cultural, thinking and practical skills. Observers noted that the pupils were using listening and communication skills. They were also being co-operative and democratic in how they worked together.
to empathise with people's stories and the stories behind objects in the exhibition	Teachers felt that the session enabled pupils to find relationships between objects and to explore ideas. Many pupils had their preconceptions about galleries, Islam and Islamic Art challenged by the session: <i>'I didn't realise that Islam had some artists'; 'I didn't realise that they would have Islamic art in a museum'; 'I didn't realise a lot of things told a story'; 'I was surprised Islamic art can be so cool' 'I didn't realise the Koran had beautiful writing'; 'I didn't realise that...Muslims were good designers'.</i> The stories the pupils created concerned the people who had made, owned or used the objects and showed, in some cases, that the pupils had engaged with the artwork on display and also read captions: <i>'... You know</i>

	<p><i>there's that horn made of ivory? We thought it had something to do with that and it said on the thing (caption) that that other one was really heavy...</i></p> <p>The follow-up interviews with pupils in schools showed that memories were surprisingly strong – of the objects from the box, the exhibition and their stories. Teachers were surprised at how much their pupils had seen/remembered.</p>
to be intrigued and excited by the OBD and its contents as a way of 'thinking outside the box'	<p>Teachers' perceptions of pupil enjoyment were high with 50 out of 81 rating their enjoyment at 5 (the highest score). They made reference to how the session stimulated imagination and creativity. Words used by pupils on their feedback forms included: pleased, surprised, amazed, excited and happy. They said: <i>'When we got to look around I was inspired'; 'I wanted to come again'; 'I was disappointed we didn't have longer'; 'I was happy I came because it was interesting'</i>.</p> <p>Observers noted that children were excited when the box was opened and used words like: <i>awesome</i> 'cool' 'wow!' 'fantastic' 'That's amazing'. They were clearly making links between the objects in the box and those on display in terms of colour, shape and material</p>

Although learning objectives within the categories of Knowledge and Understanding and Action, Behaviour, Progression were not prioritised, evidence was collected which shows that learning took place in these areas. For example, teachers felt that pupils had learned about how to behave in a gallery and had also changed their attitudes about galleries by being made to feel welcome. Pupils themselves acknowledged that they had learned more about Muslim culture, and about museums and galleries, eg. *'I didn't realise the bright light would damage the stuff'; 'I didn't realise that Muslims don't use animals on their artwork'*. Several were also keen to make a return visit: *'I hope I can come again with my family'* and to find out more: *'I want to know more'* and one had a very positive aspiration: *'I hope that I could make that kind of art some day'*. The follow-up interviews with pupils in schools provided evidence that some had returned and others had encouraged other family members to visit: *'My mum took me again for my birthday'; 'My brother was going with the school and my mum never helps on school trips but she helped with my brother's group because I told her how good it was and she wanted to go'*.

One of the strengths of the session was that it focused on verbal/visual communication and was thus suitable for children of all ages and abilities. One KS1 teacher said: *'Lots of children with SEN were included and got a lot out of the*

session'. Observers also noticed that 'some boys with behavioural issues were quite withdrawn until they got hold of an object – no story created, but they related it to various objects'. The fact that there was no 'right' answer was empowering, especially for some of the less able/confident pupils. One teacher said: 'This is the most I have ever seen Ellie May concentrate; she really loved this object and drew it in such detail'.

The exhibition itself both informed non-Muslims about Muslim culture in a positive way and also validated Muslim culture for Muslims.

Some of the less positive feedback suggested that the ODB detracted attention from the objects in the gallery itself and took time away from pupils engaging more with the exhibition: *'There was very little input about the actual works of art or the stories behind them'*. And a comment from someone leading a Home Education group said: *'The objects, though interesting, didn't seem to fit with the themes of the exhibition'*. They felt that children got confused as a result. However, these voices were very much in the minority.

What does this tell us about different methods of delivery?

Just over a year ago the Trust created three new posts entitled 'enablers' – a cross between Learning Officers and Museum/Gallery Assistants, acting as a friendly, knowledgeable link between visitors, the site and the collections. The people in post are from different backgrounds, eg. art, front-of-house, museum education. Training and monitoring are key issues here as, like other staff, the enablers come from a variety of backgrounds bringing with them different strengths. They have received internal and external training and learn from each other through observation and shadowing. The observation required for this evaluation project enabled this to happen on several occasions. The quality of the sessions delivered using the ODB varied depended on the skills of the different enablers. Teachers were asked to rate the quality of the delivery of the session on a scale of 1 to 5. Ninety one percent rated it at either 4 or 5 (scores evenly distributed). The teachers therefore felt the enablers were doing a good job.

The use of a resource box in the gallery was also a new approach for Sheffield Museum and Galleries Trust, however, the *Object Dialogue Box* developed by Hedsor is not a traditional museum/gallery resource box and it can therefore only be evaluated against the unique objectives that were set for it – we cannot extrapolate and draw conclusions about resource boxes in galleries as a delivery method. The box encourages users to think differently. This is challenging and can be uncomfortable for some. The satisfaction /learning to be gained by using it is considerable – it validates pupils' imaginative responses and lateral thinking in a way most resource boxes can't do. It is best used by staff members who are at ease with it, and happy to stay with the ambiguities and confusions that can arise until these result in new discoveries. It provides a different learning experience which is easier for some pupils than others – and perhaps not always for the ones who tend to shine in class.

In terms of evaluating the *Object Dialogue Box* most of the groups appeared to have a very positive experience, although some pupils were confused and others did not really make connections to the objects in the gallery as intended. However, the ODB certainly stimulated creative thinking – one of its key aims. The use of the ODB facilitated by a trained Enabler is a very flexible resource, allowing Enablers to tailor sessions to pupils needs on the spot. It can inspire teachers and pupils to explore the gallery in ways they might not have thought of. In this case there is evidence that preconceptions about Islam, Islamic Art and galleries were challenged

5.1.4 Sense of Place workshop – York Art Gallery

The project

This workshop being evaluated is offered at York Art Gallery and is aimed at KS1 And KS2 pupils. It runs for one and a half hours. During the session pupils are introduced to landscape paintings from the collection, focusing on urban, sea and rural landscapes whilst engaging with the paintings using different senses – particularly hearing, touch and smell. They look at foreground, middleground and background and then explore their ideas in a practical session in the studio. Pupils work in three groups for part of the session, focusing on one of the three types of landscape. In the final session the pupils have to imagine they are the particular artist whose work they have been focusing on and create their own artwork, following the artist's 'rules'. A presentation book of all the children's work completed during the session is taken back to school.

Learning objectives linked to GLOs are detailed below. In particular, the idea was to learn about different aspects of landscape painting as a starting point for two-dimensional work; to use size, form, colour and distance to communicate their ideas and to record details of the approaches of different artists to inform their own work. The workshop links to the QCA Unit of Work in Art: 6C – *A Sense of Place*.

Six out of seven of the groups who attended the workshop were on residential weeks in York and therefore the workshop did not necessarily build directly on work they were doing in the classroom. This also meant that there were some behavioural issues related to the 'holiday feeling'. However, this does not affect the findings significantly as many of the service's school groups are in the same situation. The only aspect relating to this that should be taken into consideration was that more than half of the groups were shorter sessions due to teachers' requests before the session. However, the same number (4/7) were also smaller groups which helped in terms of managing 'difficult' pupils.

The learning outcomes

More detailed learning objectives had been identified for this session (some listed above) but these were pared down and fitted into the GLO framework to facilitate the evaluation process.

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	to increase pupils' understanding of landscape paintings
Skills	to have used a range of art equipment and multi-sensory props
Attitudes & Values	to be able to express an opinion about the atmosphere created in landscape paintings
Enjoyment, inspiration & creativity	to have fun using their senses to explore landscape paintings
Action, Behaviour, Progression	intention by teacher to make a repeat visit to the gallery with a group

The evaluation

Originally there were plans to use group meaning mapping to assess pupils' before and after knowledge and understanding about landscape paintings, however, this was piloted at the first session and not considered to be successful or useful for this workshop. It set the wrong tone for pupils (many of whom were on a residential week away from school and did not respond well to this 'classroom' approach right at the start of the workshop). Meaning mapping was also felt to be the wrong tool for this particular workshop as did not generate responses relating to the knowledge and understanding the museum was covering; there also was a lack of time issue.

In the end, the main evaluation tools used were:

- teacher feedback forms
- pupil 'palettes of emotion'
- pupils' artwork
- pupil post-its
- observation checklists

In addition some letters were received which focused on enjoyment and learning.

The findings

(For detailed charts see Appendix A)

Project-related learning outcome	Evidence to support
to increase pupils' understanding of landscape paintings	<p>The artwork that the pupils produced demonstrated their understanding of landscape painting, including foreground, middleground and background and following the 'artist's rules.'</p> <p>The palette of emotion activity showed that they appreciated different styles: <i>'I like the way she got the close parts bigger and when parts were further way they got smaller'</i>.</p> <p>Teacher feedback was extremely positive.</p>

<p>to have used a range of art equipment and multi-sensory props</p>	<p>The children's artwork showed that they had used a range of art equipment. The observation feedback showed that almost everyone had taken part in all the activities. The children responded well to the sounds:</p> <p><i>'Worked spontaneously describing eloquently how the seascape made them feel';</i></p> <p><i>'Extremely useful to orientate and focus the children';</i></p> <p><i>'Made them think differently about the painting';</i></p> <p><i>'The sounds seemed to capture the children's imagination'.</i></p> <p><i>The smelly cubes provoked particularly strong reactions (both positive and negative).</i></p> <p><i>In particular the children enjoyed using materials they didn't get to use at school, especially the watercolour pencils (observed and reported evidence from post-its).</i></p>
<p>to be able to express an opinion about the atmosphere created in landscape paintings</p>	<p>The palettes of emotion the children completed evidenced an emotional response to the artwork. Some said the painting made them feel: <i>'anxious'; 'cold and lonely'; 'fresh, warm and happy', 'threatened'</i>. They could imagine: <i>'trouble, confusion, stress'</i> and <i>'happiness and hard work'</i>. They also began to use appropriate terminology, such as: <i>'contrast of colours'; 'clam atmosphere'</i>.</p> <p>The titles the children gave their artworks also showed that they understood atmosphere in painting, eg. <i>'Rolling hills'; 'Cool and calm'; 'Warning'; 'City life'; and 'Rush hour'</i>.</p>
<p>to have fun using their senses to explore landscape paintings</p>	<p>Teachers felt that pupils had enjoyed the session and one referred to a pupil who said: <i>'I wish this day wouldn't end'</i>.</p> <p>The pupils themselves said what they had enjoyed most and least. The most popular activity (41% of all responses) was creating their own artwork using different materials: <i>'I enjoyed drawing the landscape on O'Connor's method and looking at how he drew it'</i></p> <p>They also enjoyed looking round the</p>

	<p>gallery: <i>'I liked doing the drawing, but got some good ideas from the real picture'</i> <i>'I liked looking at the artists' pictures and seeing the effects they had used'</i> They also enjoyed the multi-sensory activities, especially the smelly cubes (although some children said they had enjoyed this least as the smells provoked such strong responses). Even with an activity some enjoyed less they could see the value of it: <i>'I did not enjoy doing the information sheet although it was important in the end'.</i></p>
intention by teacher to make a repeat visit to the gallery with a group	All the teachers said they would visit the gallery with a group again

Additional outcomes were that teachers felt pupils would develop a positive attitude towards visiting art galleries as a result of the workshop. Comments included: *'I think this was the first time for many pupils to visit the gallery'*; *'An excellent introduction to art galleries'*. As a result they felt they were likely to return independently of a school visit. Another unexpected outcome was the impact the workshop had on teachers, how they taught and what they planned to do: *'I was inspired to change the way I teach art – I loved the range of resources'* and *'We might choose a theme, ie. urban landscapes, and devise a unit of work around it'*

There was very little negative feedback. Some of the children referred to *'nasty smells'* although one teacher observed: *'upon explaining it is what the artist may have smelt they understood the connection'*. Some pupils and teachers commented on the limited range of blues when trying to create seascapes, but this was dealt with and more colours purchased. However, the workshop seems to have been extremely successful.

What does this tell us about different methods of delivery?

All the workshop sessions were delivered by the same full-time member of staff. Her experience, approach and personality were major factors in the success of the session. Both pupils and teachers commented on her specifically:

'...I think you worked well with the children. They really responded to your questioning/approach, etc'.

'...it has certainly shown York Gallery to be modern, fun and staff are super!'

There were also comments relating to the effective and interactive way the session was run:

'Great discussion'

'Clear, sensitive to children and gave personal approach'

'Superb. Lots of 'bite-sized' help'

5.2 Case studies for ‘hard to reach’ groups

5.2.1 *Young Ambassadors* - Bradford – ‘hard to reach’ project

Background

Aware of the need to ‘*go beyond the fantastic project*’ Bradford’s initiative has been to encourage a group of young people (YPs) to delve more deeply and become ‘*Young Ambassadors*’ for themselves and their cultures and for Cartwright Hall and local heritage. This is one of six projects with ‘hard to reach’ groups, and contributes to the ‘Making Diversity Work in Bradford’ theme.

Ten participants from the 16 – 25 age group were gathered together by the project leader; some had attended the same youth group and all had visited the museum before, but they came as individuals, without a youth leader. A series of sessions was planned to enable the group to absorb information about the collections and the running of the Museum/Gallery, to undertake creative activities and to learn or develop skills and enjoy themselves.

Content – Sessions held at Cartwright Hall (CH), usually on Saturdays, explored issues arising from the artworks in the collection, such as icons (sacred & secular); emotional landscapes; the implications of geographical locations; beauty, form and visual languages. In other sessions they chose and listed favourite artworks and responded to them; discussed how the paintings could be hung differently; engaged in printing activities etc. and recorded their journey in photographs and video.

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	Increase their knowledge about the museum and its collections
Skills	To develop Communication skills
Attitudes & values	Feel comfortable in the museum space Developing a positive attitude towards Yorkshire Heritage Increase confidence in their abilities to share and communicate aspects of their culture
Creativity, Enjoyment & Inspiration	Gain inspiration and fun through the project
Action, behaviour, progression	For Young People to express intention to revisit CH or to join in future activities

The evaluation

Several tools were used to evaluate this project. The strongest evidence came from statements written by the young people themselves, but the range of tools used was:

- Meaning Mapping
- Young People’s statements
- Observation Log (Project leader)

- Video (produced by the YPs)
- Backup evidence from photographs.

The findings

(For detailed charts see Appendix B)

Project-related learning outcome	Evidence in support
Increase their knowledge about the museum and its collections	<p>The YPs learned a lot about the museum, its collections and workings, and about art.</p> <ul style="list-style-type: none"> • <i>‘I know a lot more about art than I did before’ YP</i> • <i>‘I am definitely more aware of the museum’s collections and do appreciate what Bradford has to offer.’ YP</i> • <i>‘I have gained significant knowledge about the museums collections’ YP</i> • <i>‘...not that I even knew what the permanent galleries in Cartwright hall were.’ YP</i>
To develop Communication skills	<p>Extrapolating from the experience: eg</p> <ul style="list-style-type: none"> • <i>‘understanding what it was that I enjoyed about it and how this can be put in terms of others’. YP</i> • <i>‘I have been able to make critical comments about the place freely and in confidence, improving my communication skills.’ YP</i> <p>Further evidence from the Project Leader’s Observation Log:</p> <ul style="list-style-type: none"> • There was lots of thought and discussion, such as the debate about Marilyn Munro; questioning what an icon is; sharing ideas and responses and changing their minds. <i>And</i> • <i>By session 3 they were beginning to make constructive comments about hanging art in the gallery. PL’s Log</i> <p>One young person felt aware of the potential to communicate important issues through their artwork; that they could</p> <ul style="list-style-type: none"> • <i>‘input other knowledge from outside and apply it to creating things and almost in way summing up many issues through what we make.’ YP</i> <p>Other communication skills included camera skills – lots of development here, eg framing, zooming in on interesting detail in the galleries/ museum etc</p>
<p>Attitudes and Values:</p> <p>Feel comfortable in the museum space</p> <p>Developing a positive attitude towards Yorkshire Heritage</p> <p>Increase confidence in their abilities to share and communicate aspects of their culture</p>	<p>The strongest areas of learning are demonstrated by the following quotes, evidencing areas of attitude change due to the project:</p> <p>1. Changes in attitude towards the museum/service:</p> <ul style="list-style-type: none"> • <i>‘At first I was afraid that we wouldn’t be paid much attention to, but our ideas and opinions are completely valid, it’s wonderful that we’re actually listened to’ YP</i> • <i>‘I think the project helps in making connections of ambassadors more aware of things available’ YP</i> • <i>‘It made me realize how much in fact art or galleries in general have an impact ‘ YP</i> • <i>‘I have seen more and feel more aware of the galleries in</i>

	<p>Bradford.'</p> <ul style="list-style-type: none"> • 'I definitely have a much more positive attitude towards Yorkshire Heritage.' • 'It's having an understanding of what a museum/ gallery really is beyond being a showcase' YP <p>2. Changes in attitude about art:</p> <ul style="list-style-type: none"> • As a young kid, I always thought art was a world in which only White people can succeed, but today as CH displays Black, Asian, etc artist's works, I feel that the art world is opening to everyone and to new ideas. YP <p>3. Changes in attitude re art and the community:</p> <ul style="list-style-type: none"> • 'For me this project is really exciting as it influences us all & helps build a bridge amongst the communities within Yorkshire. YP • 'You can clearly see that there is an outreach to the many cultures of Bradford.' YP • '(It made me realize) from all sides of Bradford people have their individual views close to their cultures and backgrounds.' YP • 'it was interesting to see different views and look at debates I had otherwise not expected.' YP • They began to be quite respectful of different points of view' (Project Leader) <p>Participants also felt comfortable enough in the space to bring five friends to a preview.</p>
Gain inspiration and fun through the project	<p>There is plenty of evidence of enjoyment and engagement in the photographs and the video the YPs took. Some enjoyed being part of the group and the contact with museum staff:</p> <ul style="list-style-type: none"> • ..'it's been fabulous meeting creative people with similar interests.' YP • 'it's great working with people who know a lot more about art than me...' YP <p>Some enjoyed particular activities:</p> <ul style="list-style-type: none"> • 'Thanks for the printing, i haven't done art in ages and it was really fun.' YP • 'I have definitely enjoyed visiting other galleries like Bolling Hall and doing the print workshops' YP • 'I love everything we've done so far' YP <p>Some found the workshops inspirational:</p> <ul style="list-style-type: none"> • 'The whole project has been extremely inspirational.' YP <p>One YP valued the project's purpose</p> <ul style="list-style-type: none"> • 'It inspired me to make this project successful and I want to do something (as small as my role is) in making it more accessible to people.' YP <p>The video demonstrated the fun participants had – eg laughing together, enjoying specific exhibits, playing at being pupils in the Victorian classroom.</p>
For young people to express intention to revisit	<p>Intentions for the future:</p> <ul style="list-style-type: none"> • 'I will most certainly visit these places again with other

CH or to join in future activities	<p>people and would love to participate in future projects. So I do hope you have more of them!' YP</p> <ul style="list-style-type: none"> • 'I'm hoping to start making some prints of my own just as soon as I steal some lino from somewhere and get my hands on some other materials.' YP • 'I talk about the project often to my friends at school, who are very interested and things that I have mentioned many would very much like to get involved with' YP • 'I hope we manage to do a lot more.' YP • 'Will for defo come again.' YP, from PL's Log
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Additional outcomes were:

The Project Leader was surprised by the richness and thoughtfulness of the participants' responses. She felt they had grown in confidence and self-esteem

'They don't see our expectations of them being Ambassadors as a burden.

They are quietly excited about it.'

She learned to pace the sessions to fit the abilities and resourcefulness of the group, and gave them greater ownership as time went on. The initial Meaning Map showed the extent of the participants' knowledge at the start and as such was a useful formative tool. From that opening exercise, it was clear where the Project Leader was starting from with the group, so that she could challenge them without being overwhelming and build on their existing knowledge.

She felt that the group worked well together despite the age differences because it shared a common purpose and because the young people were *'able to see the results of their efforts'*.

Looking ahead...

There is now an excellent opportunity for the *Young Ambassadors* to continue working with Cartwright Hall, building on the good work achieved so far and making their own contribution to better cultural understanding in the community.

What does this tell us about working with 'hard to reach' groups?

- That there is real and exciting potential for such projects to change attitudes to community and local heritage.
- With a group with a range of abilities and no way of ascertaining where the participants are in terms of knowledge and understanding, the use of an initial Meaning Map is an excellent idea and can be used formatively.
- Weaving photographic/ filming activities into projects provides enjoyment, the development of skills, tangible results and a record which can be used to back up other evaluative evidence.
- Such groups can be hard work to plan for and run, but when their ideas and opinions are given sufficient value and taken real notice of, they can surprise and delight with their discoveries and willingness to discuss and change their minds or attitudes.
- A balance is needed between having a clear and safe framework for the project that participants understand and being sufficiently flexible within that to respond to participants' suggestions and needs.
- That 'hard to reach' groups can take responsibility and feel ownership when participants are truly engaged, there is a purpose they value and relationships with staff are good and supportive.

5.2.2 *Txt Manor* - Sheffield – ‘hard to reach’ project

Background

The group of young people, 8 girls aged 14 – 16 from Sheffield’s Woodthorpe Estate, became involved in a wider open-access project in the summer of 2005, run by the Youth Service. They were initially ‘recruited’ by youth workers approaching them on the streets of the estate. From this open-access beginning, nine groups were formed to carry out projects, including an arts group with SGMT (Sheffield Galleries & Museums Trust), with girls who called themselves ‘The Woodthorpe Babes’. The group’s knowledge of local heritage was soon made clear:

Q. *What do you know of Manor Lodge (heritage site)?*

A: *‘It’s a good place to climb up.’*

The project was a collaboration between the Youth Service, SGMT staff and artists and the plan was to

- Engage YPs (Young People) not accessing formal education
- Use tools they can engage with
- Develop relationships
- Provide opportunities for learning practical skills
- Encourage learning re Mary Queen of Scots.
- Give them opportunities to ‘Break out of their context’ - including visits to Bishop’s House, Local Studies Library, Millennium Galleries, etc.
- Experience taking ‘outsiders’ into the estate.

Also – to get a message across to the council about the potential of the museum service to engage with the Estate.

Practical workshops were planned to encourage: The design and making of costumes; Wirework & jewellery; Sculpting with ModRoc: plaster heads/ sculptures with super-imposed photos: Painting; Creative writing/ story telling/ poetry; Drama; Photography and Texting

The group was composed of 8 girls aged 14 – 16, all from same area of the estate, and with a range of abilities. One was at risk of exclusion and now attends the learning unit. *[See: Case study of a hard-to-reach participant.]* Six out of the eight girls completed the whole project; two left early for different/separate reasons.

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & Understanding	Increase their knowledge of life and times at Sheffield Manor Lodge during the period of Mary Queen of Scots’ imprisonment in Sheffield (1570-1584).
Skills	Develop one or more practical skills for exploring and communicating heritage learning: ICT, digital film and photography, story craft and script writing, arts and crafts, costume-making and research.

Attitudes & values	Develop an informed pride and interest in, and involvement with the Sheffield Manor Lodge site. (See notes 1)
Creativity, Enjoyment & Inspiration	Feel imaginatively engaged with a multi-faceted programme of creative and heritage learning that they have helped shape.
Action, behaviour, progression	Have the confidence to engage with other cultural opportunities in the community and with city and regional heritage/creative provision.

The evaluation

Several tools were used to evaluate this project. The Project Leader produced GLO analysis of the participants' Artwork, Questionnaire, Word & Picture sheets and photographs, which provided a valuable core to the evaluation and gave extra analysis time to work on the SWOT chart.

- Participants' feedback forms / written work
- Tangible outputs: collages and photos of 3D work
- Artists feedback statements
- SWOT analysis chart
- Backup evidence of engagement from photographs.
- Interview with Youth Leader (including the Individual Case Study).

The findings

(For detailed charts see Appendix B)

Project-related learning outcome	Evidence in support
Increase their knowledge of life and times at Sheffield Manor Lodge during the period of Mary Queen of Scots' imprisonment in Sheffield (1570-1584).	<ul style="list-style-type: none"> • All YPs thought they had increased in knowledge and understanding about history/ Manor Lodge/ Mary Queen of Scots (Feedback forms) • Empathy with Mary Queen of Scots through dressing as her, 'being' her. • Attitudes to history – the girls were happy to integrate pictures of Mary Q of Scots into their own artwork, alongside their own chosen images and demonstrating interactions with them. (Collage work) • Their work also includes lots of references to the site eg detail from coat of arms. • The YPs asked lots of questions about where on the site the historical events actually happened.
Develop one or more practical skills for exploring and communicating heritage learning: ICT, digital film and photography, story craft and script writing, arts and crafts, costume-making and research.	<p>Workshops had to be adapted in response to the girls' abilities and low levels of concentration, but they mentioned learning or developing the following skills on their feedback forms:</p> <ul style="list-style-type: none"> • <i>Painting, photography, design, drama, photodrama, 'new skills', wire work, art work.</i> (Feedback forms) • Three girls mentioned an increase in confidence; also improved concentration. • Negotiation/ communication (Photos of discussions) • Learning creative skills from the artist eg painting the sculpture (Photographic evidence of participants engaged in creative skills) • <i>'I've made a crown with jewels... photodrama at Manor</i>

	<p><i>Lodge...load of artwork... made a rap... (YP)</i></p> <p>Feedback from the Artists:</p> <ul style="list-style-type: none"> <i>The group was able to work with artists, photographers and staff from SGMT – broadening their horizons and improving their social skills (Skills, A & V)</i> <i>They 'joined in to the best of their abilities, always making a contribution to the group' (Skills)</i>
Develop an informed pride and interest in, and involvement with the Sheffield Manor Lodge site. (See notes 1)	<ul style="list-style-type: none"> Concentration on and engagement in creative tasks (E C & I) Participants looking at ease and motivated on the historical site. (A & V) Manor Lodge being the 'best thing' (and that from girl who only used it to climb on in the past) One girl wanted to use the museum headed paper for her collages – change in attitude towards Museum Service. Evidence of the girls feeling relaxed in how they expressed themselves ie felt at home in the working environment (A & V)
Feel imaginatively engaged with a multi-faceted programme of creative and heritage learning that they have helped shape.	<ul style="list-style-type: none"> Everyone enjoyed elements including working with the artists (3); <i>'enjoyed photodrama the best'; 'making crowns; 'making collages' 'visit to Manor Castle'. Also: 'I feel I have achieved a lot'.</i> Creativity & enjoyment – it was clear that the participants had enjoyed being creative. <p>The Artists:</p> <ul style="list-style-type: none"> <i>'The Woodthorpe Babes brought their own contemporary ideas to the work: text messaging, rapping on the phone and a whole lot of bling, which shaped the piece, reconnecting time and place with the present day'</i> <i>The group enjoyed the project – they attended each week. (E C & I)</i> <i>The photo shoot was particularly enjoyed by the girls for its drama (E C & I)</i>
Have the confidence to engage with other cultural opportunities in the community and with city and regional heritage/creative provision.	<ul style="list-style-type: none"> <i>'I'll miss ya, neva 4get ya.' - Evidence for this section is still to be established, but the likeliness of its happening has been raised significantly by the project.</i>

Additional outcomes were:

Social skills:

- 'My achievement was that I have more consaltration an confadent in myself an I have joined in more work in the youth group.' (sic)*
- 3 YPs mentioned teamwork and 'joining in more'; also 'working with the artists'/ 'working with new people'. (Relationship skills)
- Group cohesion/ teamwork (Skills)
- Mutual support by peer group (Social skills)
- Self-esteem increased when girls had to translate some of the text language for museum staff. (A & V)

- Increased self-confidence (eg one girl being photographed in make-up when previously very shy/ ill at ease) (A & V)
- Reflection on/ discussion of achievements (A & V)

Partnership and Organisational Learning

The Project Leader particularly valued: the *'robustness of the partnership'*, which was key to the whole project, and which provided learning and support for the museum. The Youth Service gained from the museum's innovative contribution to vital community development in a very challenging area.

Txt Manor provided the Project Leader with a lot of experience and learning about how to work effectively with this particularly demanding audience. Skills developed include learning how to win the YPs' trust and interest, *'knowing when not to push things'* and being responsive to their ideas, needs etc. He also gained insights into *their* culture.

There was one incident in which the *Txt Manor* group was inappropriately dealt with by a member of staff while on a visit – a small but important reminder that all staff need to be 'on board' with Outreach Projects and develop clear strategies for responding to YPs. Project Leaders' skills are tested to the utmost under these circumstances; the group will learn from how he/she copes.

The Youth Leader:

'I never thought we could make history so interesting and so much fun as a learning tool. I had to convince myself first, take the risk to do it, convince the team and the young people'. One Youth Team member told her that he'd had to change his mind about the power of art to work with and for young people. Another Youth Team member had asked 'What use would this project be for kids getting jobs?' – He has kept quiet since!

The artists

The group was challenging, tended to have short concentration spans and needed considerable input from the artists to motivate them to become involved and proactive. This meant that activities had to be prepared in such a way that the participants could see clearly how they could be involved and what could be achieved.

When one of the aims is to produce an object for public display there is always a tension between the artist's desire for the group to produce something 'of the highest quality' while with community groups the abilities of the participants have to be very carefully considered and catered for. So there is a difficult finding-the-best-way-forward process which involves empathy with the YPs and loads of ideas, effort and enthusiasm. This was obviously successfully achieved in this project.

Looking ahead...

- **The participants:** There is still the *'Txt Manor* and WPM Launch' ahead and there will be opportunities for participant engagement in that event. Six of the girls have *'maintained and developed their interest in all aspects of the project – an achievement in its own right'* (Project leader) and the intention is to build on achievements and encourage the girls to contribute/ be involved.

- **The Museum Service:** The Project Leader felt that there is a considerable amount of learning still to do for the service as a whole about working with this and similar target groups.

What does this tell us about working with ‘hard to reach’ groups?

- It is often difficult to choose appropriate evaluation tools in advance until the abilities and motivations of the ‘hard to reach’ are clear. In this case, written feedback and 2D artwork was appropriate as the girls were collecting evidence for their portfolios, so these responses served a dual purpose. In this way, some of the evaluation was embedded in the project, often the most effective way of achieving it.
- Requiring a group to produce a professional display can be very demanding for the artists, especially when their original plans are beyond the capabilities of that group at that time. It is therefore essential to build in as much flexibility as possible in terms of time, materials and expectations (and to engage flexible and responsive artists, as evidenced here). While it is motivating to have a goal to work towards, it is important that a predetermined goal does not end up being a straitjacket for both artists/ workshop leaders and participants. *Txt Manor* avoided this pitfall through creative and responsive leadership by artists/ SGMT staff.
- The importance of effective partnership. The Youth Service made it possible to create a bridge between these young people and the Museum Service for the first time. Organisational learning may lead to other ways of engaging with such groups in the future, but the expertise has to be there first.
- However disaffected teenagers may be, there is often a core desire to ‘belong’ to an initiative/group that doesn’t try to control them or take them over but gives them opportunities to express themselves, take some responsibility and achieve some success.

Individual Case Study: ‘hard to reach’ participant

One of the girls – call her Joanna - came with issues about body image, and was bossed about by the others because she was ‘fat’ ‘obese’. She was the eldest of three children whose father was disabled and whose mother worked in the local pub. When her friends were dancing, she was sitting out of the way. She has a low academic ability and poor concentration skills. She wanted to be part of a group but would do anything to get out of the work. She started smoking to try to lose weight.

Mentoring together with the project made a difference. Joanna had to learn about her own avoidance tactics and agree to certain levels of participation. She continued to participate even when her mentor was absent for a month. She is now blossoming [*Photographic evidence of her both working and being part of the group*]

Her own evidence (*from her portfolio*):

‘I’ve enjoyed the photo drama the most’ She has also written poetry and a story, despite her literacy problems.

Her biggest achievement?

‘Working with Mary, Sue and Jon’ Before she was mainly used to adults swearing at her to do things eg look after younger siblings. It was a culture shock for her to be talked to pleasantly/ valued.

Youth Leader: ‘Joanna feels safe with Jon Sue and Mary (*SGMT staff/ artists*). She knows they won’t threaten her or put her down or report her to the year head or expel her or judge her for having low academic abilities. She knows this by osmosis – knows these staff are on her side. So she doesn’t have to hide her lack of ability/ literacy or her body. She used to play with the younger children (safer) but now she works with a girl her own age and there is mutual support.

‘Her parents have seen the portfolios at home and have said how proud they are of her. (A rare event). The portfolios go out into the community at other events so people can see them.’ *Staff comment, Txt Manor*

5.2.3 Young Consultants - York – ‘hard to reach’ project

Two secondary schools from disadvantaged areas were involved in projects with York Museums Trust. This evaluation covers work done with a group of eight pupils from one of the schools. A history teacher at the school encouraged students to join the group and 8 students volunteered: 2 girls from Yr 8 and 6 boys from Yr 7. The project was originally to last 4 sessions but, because of the interest shown by the students, has been extended to 6 sessions. The task the students were set was to write a set of handling guidelines for their peers to use as part of the Medieval Realms sessions at the Yorkshire Museum. In order to do this they would have to learn about the museum, its collections and staff, and visit it and work in it.

Group members were given contracts to sign which indicated that activities were planned for the group to include a visit to the school by a member of the museum staff to introduce the museum and project, another visit to take museum objects into the classroom and then one or more visits to the museum, with a guided tour and a ‘behind the scenes’ tour of the stores.

For their part, the participants would be expected to

- ‘assist the museum in preparing ‘Object Handling Guidelines’ for use by other school groups’;
- to ‘identify the objects you feel would be best used by other students visiting the museum for the Medieval Realms workshop’;
- to assist ‘in the preparation of material for a new website’, eg recording an interview with a curator, to be ready for the website launch in June 2006.
- to keep a diary of their experiences

Their ‘consultancy fee’ would be £15 payable in Borders vouchers.

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	To develop a better understanding of the role of the museum.
Skills	To acquire skills in object handling
Attitudes & values	For students to feel their opinions are valued by museum staff
Creativity, Enjoyment & Inspiration	For students to have enjoyed exploring the museum and gallery in different ways
Action, behaviour, progression	That the teacher intends to make an annual visit to the museum

The evaluation

Several tools were used to evaluate this project, which (as the numbers of participants was small) was both feasible and useful in affording a way of comparing the tools and their effectiveness under these particular circumstances.

Tools used were:

- Meaning Mapping
- Student feedback forms
- Teacher feedback form
- Project leader's diary
- Student diaries
- Tangible outputs: the guidelines themselves
- Backup evidence from photographs.

The students took their feedback forms seriously, as part of their contribution; the content of feedback forms is usually far more complete and considered when participants have clear reasons for filling them in or the tool is embedded in the project in some way. They were also asked to complete a diary as part of their contract. As the project had not quite been completed, there was only access to three of these for analysis.

The findings

(For detailed charts see Appendix B)

Project-related learning outcome	Evidence in support
<i>To develop a better understanding of the role of the museum.</i>	<ul style="list-style-type: none">- The Object Handling Guidelines (tangible outputs) demonstrate the group's understanding of the role of texts in a museum context and their sensitivity to the needs both of other school users and of the need to care for and conserve objects that may be very old/ fragile/ rare/ precious. Vocabulary, tone, format and presentation all had to be appropriate – the guidelines demonstrate the group's good grasp of the role of the museum in order to achieve this.- Meaning mapping also demonstrated gains in understanding about the role of the museum. Learning included: knowledge of the stores and the work behind the scenes; security and the insurance of objects; understanding of the range of roles carried out by museum staff; awareness of fakes, secondary artefacts and copies.- Pupils' feedback forms convey surprise eg:<ul style="list-style-type: none">• <i>'how old some of the objects were'.</i>• <i>'how small the pieces of glass were'.</i>• <i>'the size of the storage area at the museum'</i>- The teacher commented that <i>'a real awareness had been gained of the wealth of information in the museum.'</i>
To acquire skills in object handling	The Guidelines demonstrate that the group had learned object handling skills. Photographic evidence shows the children wearing white gloves, holding objects with care, looking at them closely

	<p>to determine purpose or find evidence of decoration, ownership or provenance.</p> <p>The Teacher's Feedback Form shows she thought:</p> <ul style="list-style-type: none"> • <i>they had learned to handle objects responsibly and carefully (Skills)</i> • <i>they had learned to ask questions about the objects and their sources (Skills)</i> <p>In the Pupils' Feedback Forms, all said they had learned object handling skills</p>
For students to feel their opinions are valued by museum staff	<p>Museum staff were surprised by how thoughtfully and carefully they filled in the evaluation forms, taking it seriously, being treated as adults.</p> <p>This conscientious approach is also evident in a Participant's diary:</p> <ul style="list-style-type: none"> • <i>'We have finished the handling guidelines and so now we had the extremely difficult choice of the layout...'</i> (Skills) <p>The teacher felt the group had been valued and quoted a parent: <i>'They feel really important'</i> (Teacher's Feedback Form)</p>
For students to have enjoyed exploring the museum and gallery in different ways	<p>Evidence from Pupils' Feedback Forms shows:</p> <ul style="list-style-type: none"> • All participants thought it was fun (E C & I) • They enjoyed: visiting the museum; handling objects; seeing the stores; learning new things, eating biscuits and being 'paid' (vouchers). (E C & I) • All pupils wanted to do more (A B & P) • Words they chose to describe how they felt about the project: <i>'interested'</i> was used most, then <i>'excited'</i> followed by <i>'fun'</i> and <i>'thoughtful'</i> • <i>'The hour has gone so fast! Time flies when you're having fun!'</i> (EC & I) • <i>..'fascinating trip down to the museum's store' (EC& I)</i>
That the teacher intends to make an annual class visit to the museum	<p>The teacher said she would make an annual class visit to the museum and would like <i>'the relationship with the museum to continue, including future consultancy.'</i></p> <p>She was also interested in participating in future projects, eg archaeology. (Teacher's Feedback Form)</p>

Additional outcomes were:

Learning of other skills such as communication skills and team-working. There had to be a consensus on every line of the guidelines, which developed the students' skills in debate and negotiation. One student's diary uses 'we' from the start – despite the group being from different year groups/ abilities/ genders and there is group cohesion in:

'We decided how it would be...'

One powerful piece of learning for the teacher came with her surprise about one pupil's questioning:

- *'This is not evident in class. It has helped me to see a different side to him – one to encourage.'*

The least enjoyable aspect for the teacher was risk assessment and getting the pupils excused from their different classes etc – the practicalities.

There was also learning for the Project Leader. Most importantly:

- *'My confidence has increased – first time I've worked with that age group in this way'*
- *'I've really enjoyed going into the school'*

And the member of the museum staff supporting her said,

'It was really nice for me to experience the children's responses to objects.'

There were also pieces of practical learning, in that experimentation with the data recorders worked and the project seemed to be the right length for the participants. Having biscuits to offer helped make the sessions feel different from class too.

There was also a gain in awareness about the value of the various forms of evaluation undertaken. The Project Leader felt that she would encourage fuller use of the diary idea in future by providing special books and pens with the participants' names on – to emphasise their value. She also thought that it would be good to give them cameras so that they could illustrate their diaries with their own photographs

Looking ahead...

At the time of writing the project was not quite complete – a curator is to be interviewed for the Medieval Realms website; the group will choose Medieval objects for the new museum display pod; and there is a celebration/launch still to come. But beyond that, there is a potential for further fruitful partnership. Given time, the Consultants could play a dissemination role in their own school or make a brief film to send out to schools or contribute in some other way.

There was also the unexpected outcome of the group being interviewed for Launch Magazine – a publication for Young People which is distributed to schools, cinemas and leisure outlets in York. The students were interviewed about the project and photographed by the magazine.

'The publication of this caused great excitement in the group, and all appeared to be very proud of their involvement.' (Project Leader)

What does this tell us about working with 'hard to reach' groups?

There is no getting away from it – staffing will always be key to the success of working with 'hard to reach' groups, which can be the easiest to alienate. This project was run by an enthusiastic and committed Project Leader, and supported by another effective member of staff, both of whom could work with participants in an encouraging, empowering and non-patronising way. Secondly, the project was well organised, with a full programme of activities, but run flexibly so there was room to respond to the needs and wishes of the group. Thirdly there was encouragement and backing from the 'group leader' (in this case the History Teacher in school) who also believed in the students and related well to the museum and museum staff. She helped them achieve some of the editing of their Guidelines text. Fourthly, there were tangible results which the participants could be proud of (and they were). Making everything very clear from the start also helps – 'hard to reach' groups have often suffered from broken promises and unclear boundaries. The contract was a good safe way of making the project really clear – what the participants would experience,

be expected to contribute and would receive. This also helps the school when explaining to parents and the link teacher when explaining to colleagues.

Above all, it has been only too clear how successful this venture has been, and it provides a model which could be employed with other 'hard to reach' school groups in the future.

5.2.4

***What is an Art Gallery?* Leeds City Art Gallery - 'hard to reach' project**

The project

Outreach workshops were carried out in four secondary schools and followed up with gallery visits. The central resource was the '*What is an Art Gallery?*' box of activities. The organisational aims for the project were to:

- Attract KS3 & KS4 groups to Leeds City Art Gallery through an Outreach Activity
- Investigate the usefulness of the 'What is an Art Gallery?' Interactive box as pre-visit preparation
- Challenge negative and stereotypical perceptions of art, artists and art galleries, establishing a link between art and everyday life.

The classes involved were from Years 7, 9, 10 & 11, which gave a good range of age groups. Two of the groups were particularly challenging: Most pupils from one class of 18 pupils were categorised by school staff as having MLDs (Moderate Learning Difficulties); two had speech/hearing difficulties and 'some' had 'challenging behaviour'/ EBDs (Emotional & Behavioural Difficulties). Another workshop was held at a Special Needs School.

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	<ul style="list-style-type: none"> • To investigate the role of galleries in everyday life.
Skills	<ul style="list-style-type: none"> • To encourage communication within and across groups through practical activities and group discussion.
Attitudes & values	<ul style="list-style-type: none"> • To explore perceptions of art galleries, art and artists. • To enable free interpretation of artworks valuing personal opinion and the sharing of ideas.
Enjoyment, Creativity and Inspiration	<ul style="list-style-type: none"> • To engage with creativity and imagination as part of art practice. • To have fun thinking about and discussing art galleries, art and artists.
Action, behaviour, progression	<ul style="list-style-type: none"> • To reflect on the experience of the '<i>What is an art gallery?</i>' interactive box to focus on attitude and behaviour change.

The evaluation

Four group mind-maps were completed (although one less able group was unable to revisit the maps to add evidence of learning) Sixty seven students filled in evaluation feedback forms. A sample of the artwork (tangible outcomes) was also considered. Seven teachers from four schools filled in feedback forms and three completed workshop observation sheets. The workshop leader's comments were also recorded.

The findings

(For detailed charts see Appendix B)

Project-related learning outcome	Evidence to support
<ul style="list-style-type: none"> To investigate the role of galleries in everyday life. <p><i>Including Knowledge & Understanding</i></p>	<p>The majority of pupils initially had very similar views of what an art gallery is. Different forms of art and the building/facilities were most frequent entries initially on the <i>Meaning Map</i>. Evidence of additional understanding gained included:</p> <ul style="list-style-type: none"> They learned the 'relevance of art in everyday life' (K & U) <i>Teacher</i> 'Seeing the gallery as a place they can visit on their own (A, B & P) <i>Teacher</i> Lots of people work in an art gallery (K & U) <i>(Student)</i> 39 students out of 67 had visited a gallery before. No one from the Year 10 group had.
<ul style="list-style-type: none"> To explore perceptions of art galleries, art and artists. <p><i>And</i></p> <ul style="list-style-type: none"> To enable free interpretation of artworks valuing personal opinion and the sharing of ideas. <p><i>Including K & U, Attitudes & Values</i></p>	<ul style="list-style-type: none"> Much clearer understandings of what art is/ can be and what/who an artist is/can be were achieved. (<i>Meaning Map</i>) eg <i>All art can be different</i> <i>Art doesn't have to be something you look at</i> <i>You don't have to be famous to be an artist</i> <i>You can be messy but still create good art</i> <i>You don't have to be an artist to be good at art</i> <i>Pictures can have no signatures</i> <i>Pictures can be created from a range of materials</i> <i>Art can come from different countries</i> <i>It can take ages to do a piece of art</i> <i>Art doesn't have to be visual</i> <i>Art is anything – not just pictures.</i> <i>It doesn't have to have a meaning (Students)</i> <p>Personal shifts in attitude were evident from these new perceptions, eg</p> <ul style="list-style-type: none"> There was also understanding that art is not just in books: <i>'People are out there doing it'</i> (K & U) <i>(Teacher)</i> Students gained by 'learning to be different' (A & V) <i>(Teacher)</i> Key objective re <i>'abstract paintings'</i> was met. <i>(Teacher)</i>
<ul style="list-style-type: none"> To engage with 	<ul style="list-style-type: none"> <i>'The students were involved and enjoyed what they did</i>

<p>creativity and imagination as part of art practice.</p> <p><i>Including Enjoyment, Inspiration & Creativity and Skills</i></p>	<p><i>in the workshop'</i> (Teacher)</p> <ul style="list-style-type: none"> • <i>'Using paint in a freer, more instinctive way'</i> (Skills) (Teacher) • Re opportunities for creativity: <i>'I thought it was fantastic;'</i> <i>'Good';</i> <i>'Excellent';</i> <i>'Unlike school'</i> (E I & C) (4 Teachers) • <i>'Pupils have really felt at ease to explore their own imagination'</i> (E I & C) (Teacher) • <i>'The use of a range of sources.. in a single painting'</i> (Skills) Teacher • <i>'Seeing the students enjoying splashing on the paint and seeing it drip/ run down the paper'</i> (E I & C) (Teacher) • The fun of working without demands/ expectations or the constraints of eg the curriculum (Workshop Leader) <p>From the artwork there was evidence of fresh approaches to creating artwork, using freedom of expression. New levels of awareness were also apparent eg.</p> <ul style="list-style-type: none"> • You can <i>'Hear your taste'</i> (Student, Meaning Map) <p>One teacher thought that the most inspirational part for the pupils was <i>'Going round the gallery and exploring the art'</i></p> <ul style="list-style-type: none"> • 48 out of 67 students said it had been <i>'great fun'</i> or <i>'fun'</i>, leaving 23 who were indifferent, negative or not prepared to demonstrate any enthusiasm.
<ul style="list-style-type: none"> • To have fun thinking about and discussing art galleries, art and artists. <p>And</p> <ul style="list-style-type: none"> • To encourage communication within and across groups through practical activities and group discussion. <p><i>Including Enjoyment, Inspiration & Creativity and Skills</i></p>	<p>From the observation sheets, it is clear that there was evidence of <i>'Thinking'</i>; <i>'Asking for opinions'</i>; <i>'Answering questions'</i>; <i>'Talking about each others' art'</i>; <i>'Interacting with/ talking to'</i> (gallery staff)'. Gains included:</p> <ul style="list-style-type: none"> • <i>An understanding of the alternatives to traditional and formal expectations of what art is.</i> (Teacher) • <i>Enjoyment: 'Wonderful pictures come from different artists'</i> (Student: Meaning Map) • <i>'That is ace, much!'</i> (student, reported by teacher) <p>And a teacher commented that the session was <i>'Enriching curriculum delivery'</i></p> <ul style="list-style-type: none"> • The participants learned by <i>'working with an artist'</i> (K & U; Skills) <p>Two teachers felt the best part was <i>'Being able to see the paintings. Not a lot of our children get these opportunities'</i> (K & U, A & V).</p>
<ul style="list-style-type: none"> • To reflect on the experience of the <i>'What is an art gallery?'</i> interactive box to focus on attitude and behaviour change. 	<p>Teachers particularly valued opportunities for their pupils to do things they could not (or do not) do in school, such as working on a large scale with big brushes (mentioned by 3 teachers). One teacher felt that the <i>'Ideas were appropriate and well-explained to the students'</i> and another appreciated learning for the pupils about <i>'The use of narrative and collage in painting'</i>. The workshop as pre-visit preparation was seen as <i>'Very useful'</i> <i>'Activity good'</i> (Teachers)</p> <ul style="list-style-type: none"> • The strength of the initial resistance by some participants made their final achievements more surprising / satisfying. There were significant changes in some participants' attitudes, eg one older pupil,

	<p>reluctant to make artwork out of card and paper with no tools, finally succeeded. <i>(Workshop Leader)</i></p> <ul style="list-style-type: none"> • <i>All pupils, through the activities, increased knowledge demonstrated by participation (Teacher)</i>
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Other findings:

The social and cultural benefits of visiting were seen as 'Vast' by one teacher; another thought 'Social skills!' were a key part of the experience and a third said 'Social is excellent! (That's why I brought them).'

Learning for the teachers themselves was also in evidence. Three teachers appreciated being shown new ways of working that they could use in the classroom, and one more said:

- *'It's something I would be happy to do in school myself as a day workshop activity'* Teacher

Suggestions from teachers

The wealth of written feedback from the teachers also included suggestions for the future. One thought a video showing students making best use of the Gallery would be useful as part of pre-visit activities. Others' wishes for pre-visit work included wanting larger pictures (making them easier to see); more questions and thinking tasks and additional activities (for those who finish quickly). There was also a wish for more practical workshops. One teacher thought that displaying A-level students' work in the Gallery could be a valuable part of their learning process. One underlined how important it was for gallery staff to expect the best of the students ('They almost expected the kids to behave badly'). While responding to all suggestions may not be practicable, they indicate the quality of the teachers' involvement and the directions of their thinking.

Delivery: The *What is an Art Gallery?* Interactive Box

- Despite obstacles/ difficulties/ challenges there were some **extremely positive results** with the majority of the participants including disaffected students who appreciated the content/ delivery style of the sessions and surprised themselves by what they achieved. They were proud of the work they had done.
- **Timing** was an issue for the workshop leader delivering the sessions, as the Box included activities of a range of lengths, meaning that pupils/ groups could be finishing at different times and needing other things to be doing. She felt that an hour's session was not enough. Participants did not all finish in the time. *'Possibly a morning in school would be better with an afternoon at the gallery – an Art Day.'* (Note that with less able pupils, it would be preferable to have the sessions on two different days, to get the best responses without overload.)
- **Resources:** Some were insufficient in quantity (not enough pieces of laminated card for the class)
- **Appropriateness of activities** –The Box provided a good pool of ideas for use with secondary classes but the workshop leader needed to adapt activities to make them fit the groups more closely. Activities that proved most useful included ones on: Art work; Gallery Space; Artists, and the People who work in a Gallery.
- **Gallery staff are aware that the Box requires modification and/or extension for school work.** It would seem useful to further develop the activities (originally

designed for general group or family work as well as schools) with secondary pupils with a range of abilities in mind, including sufficient extra challenges for the bright, fast workers as well as those unable to concentrate on one activity for a sustained period of time.

- The box could be developed for use in **teacher-led sessions**.

Learning about evaluation

There was learning also in terms of the usefulness of the evaluation tools and the need to embed them as far as possible in the activities. Trying to do written evaluation as part of short sessions with pupils with learning difficulties was not the most fruitful. Different approaches are often needed for different groups, eg. comments could be made orally and sound-recorded or photographs of work could be shown with commentaries by participants and video--recorded. This is the kind of evaluation students will clamour to see again (which may lead to further discussion providing evaluation data), or which might be used on a web site.

There were overlaps between the meaning maps and the student feedback forms, for example, which could have been avoided. The meaning maps were very time-consuming to analyse and could be refined in one of two ways: either by making the central question/ springboard more focused or by analysing only the specific categories of information that the Gallery was seeking information about. Either of these would make for a slimmer, more effective tool.

Difficulties/obstacles to working with secondary schools:

- Getting the message across. Leeds City Gallery staff were disappointed by the low uptake for this project.
- Secondary schools are often reluctant to participate because of time-tabling , coursework pressures, exams; transport costs; fewer visits being allowed (school policy); other over-riding curriculum concerns.
- Not enough information was given about the students (in terms of abilities, special needs etc).
- Assurances are needed from the schools that the member of staff liaising will be present, and that the sessions will be given teacher continuity, so that the pupils get maximum benefit and the teacher sees the potential for building on their experiences. They will then be more likely to return.

From this trial period it has become clear that getting accurate information re participants in advance is essential, eg their ability levels and need for extra support or more differentiated tasks. Under these circumstances, such workshops are massively valuable, but the museum staff delivering them need to have strategies and alternative activities up their sleeves to be able to respond to possible eventualities and the mix of abilities. This kind of information needs to be collected carefully at the time of booking. If it is possible for the person delivering the workshop to liaise with the class teacher about the class and their needs/ abilities in cases of groups/pupils with Learning or Behavioural difficulties, then this could well repay the time spent.

The sessions were challenging, the resources needed extending or adapting to cater for the needs of the students, and building the evaluation into the sessions was not

always easy, but the learning curve was extremely useful and will inform future practice with this target audience.

What does this tell us about best practice in encouraging secondary schools to visit museums and use museum resources?

- That outreach works best where there is good liaison with the school teacher involved, and a partnership is developed. (Keeping film/photographic records of sessions and using them to give brief/ lively presentations to school staff in short slots on INSET days in school can improve uptake)
- It is important to be very clear about the wide range of benefits to be gained by students through participation (*see above*) in order to persuade schools to join in.
- That a variety of evaluation methods may be needed to use with a range of abilities and that whatever tools are chosen work best when made part of those activities, if possible.
- To avoid written feedback when working with MLD pupils
- Above all – how badly this kind of work is needed and how this extremely valuable trial needs to be built on in the future.

5.2.5 History Around Us Hull – ‘hard to reach’ project

The project

The innovative aspect of this programme for Hull was the new contact with secondary schools – particularly those schools who were inner city, and made little or no use of the Museum Service. Using secondary pupils to make key elements of the local history resources themselves, learning other skills along the way, was the first step to establishing new and better relationships with these schools.

Two comprehensive schools were involved – one girls school and one mixed. The girls became involved in the Maister Family role-play. The museum supplied the source material and they shaped elements of it into a script, which they then performed, acting in period dress and in the exact locations where events happened in the past. In the mixed school, there were fewer existing resources and their output was the Q & A session in situ on the staithes of the old town, unearthing facts about the local past. Both schools achieved interesting and useful support material for the delivery of Local History Studies at GCSE level.

From the pilot and the resulting School-based Programme, ‘Presenting the Past’ was developed and other elements followed. The resources/ opportunities on offer, related to this Local History theme are therefore:

- The School-based programme
- Presenting the Past (Produce a power-point based on the Tour – use of the technology/presentation skills alongside the local history)
- The tour of the High Street, with Q & A work
- Online resource for teachers

The learning outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	To learn about the fire which took place at Maister House in 1743.
Skills	To develop ICT, media and media related skills including interviewing techniques.
Attitudes & values	Develop a pride in their city, through learning more about its development. Empathise with Mr Maister's situation Develop positive attitude towards learning in museums
Creativity, Enjoyment & Inspiration	Having fun To be inspired within a creative process

The evaluation

Tools used to evaluate this project were:

- Tangible outputs – the film/website
- Analysis of the transcripts
- Museum documentation
- Feedback from Teachers and a Head teacher

Most of this data was collected over the summer of 2005

The findings

(For detailed charts see Appendix B)

Project-related learning outcome	Evidence in support
To learn about the fire which took place at Maister House in 1743.	The Students' feedback forms and analysis of the transcripts indicate Knowledge and Understanding about: <ul style="list-style-type: none">• The History of the Meister Family in Hull• The role the fire played in the history of the building• Wilberforce, that Hull is his birthplace, that his descendents still exist
To develop ICT, media and media related skills including interviewing techniques.	<ul style="list-style-type: none">• <i>'How to properly use filming equipment</i> and• <i>'How to make news reports interesting and enjoyable</i> (Students' feedback) Skills• <i>About filming and using a camera</i> Skills• <i>How to use a sound boom</i> Skills

	<ul style="list-style-type: none"> • <i>How to use a video camera</i> Skills • Interviewing skills • Formulating questions appropriately for the period, drawing from their understanding of the history involved (Skills) • Script-writing from source material (Skills) • Drama skills eg voice production/ memorising script etc (Skills) • Planning of location/ scenes (K & U, Skills) • Filming skills – learning how to use the equipment (Skills)
<p>Develop a pride in their city, through learning more about its development.</p> <p>Empathise with Mr Maister's situation</p> <p>Develop positive attitude towards learning in museums</p>	<ul style="list-style-type: none"> • Choice of appropriate costumes and appearance from (limited) research. (K & U, Skills) • Empathy (creating characters/ understanding the Maister family) <p>The Students' feedback forms and analysis of the transcripts indicate understanding and changes in attitude about:</p> <ul style="list-style-type: none"> • Bringing the family members/ neighbours alive (A & V) • Learning about the role of the family in Hull – eg their importance shown by decorative stairs and also by the jealousy: rivalry between merchants. (K & U, A & V) • <i>It boosted the confidence of the pupils</i> (Teacher– A&V) <p>And there was awareness of:</p> <ul style="list-style-type: none"> • <i>'A different education thing in Hull that I wasn't aware of</i> (Age 14) <p>And changes in attitude to both building and street (A&V)</p> <ul style="list-style-type: none"> • Where the oldest building is: 5 Scale Lane <p>And pride in their project:</p> <ul style="list-style-type: none"> • The students brought their parents to the launch – all very proud of their achievements (A & V)
<p>Having fun</p> <p>To be inspired within a creative process</p>	<ul style="list-style-type: none"> • Students liked the hands-on evidence • All pupils enjoyed the visit • Enjoyment – obvious engagement/ involvement/ creativity (E C & I) • <i>a fantastic experience for those girls which they'll obviously take on for the rest of their lives, (Head)</i>

A set of 2005 evaluation data indicates that from 12 responses levels of satisfaction from visits have been high or very high. Areas to follow up from that data are the 3 or 4 responses indicating that learning was uncertain, but no comments are recorded.

Additional outcomes were:

The young people who participated in the film (summer 05) were interested enough to come back for the Launch eight months later, in March 06

The History co-ordinator from one of the schools chairs curriculum planning meetings and the museum was invited to attend and give a presentation.

The girls' school is collaborating with another school, which is hoping to follow suit and use the Local History resources.

A 'new' school came to the Launch because of its interest in the ICT-media side of the project – hopefully the start of a new partnership.

'What is impressive is that they are providing us with real quality' Head Teacher

‘..we’ll stop walking by (the museum) and we’ll start coming in’. Head Teacher
The project was well-prepared/ organised (Teacher)

There were also pieces of organisational learning

The Hull Museum Service broke new ground in working so closely with the schools to discover where they were in terms of their local history provision and to respond to their needs.

The Hull team were aware of difficulties in evaluating a diverse multi-media resource, where interaction may take place in school, in the museum, at home or in the library.

Looking ahead...

The resulting partnership between the Museum Service and the secondary schools will prove a valuable asset for both partners. There are already signs that further schools are interested and there is the potential for this to become a turning point in the relationship between the Museum Service and its schools and provide some powerful learning for Hull’s KS3 and 4 pupils.

Partners for the CD Rom project also included Hull Local Studies Library and Hull City Archives, which opens doors for further potential links with secondary schools.

What does this tell us about working with ‘hard to reach’ groups?

- That nothing beats getting into the schools and working with the teachers to discover what they need, what will be of best use to the pupils and how the partnership can put some new inspiration into learning.
- That the partnership is key.
- That pupils benefit enormously from activities such as role play and enjoy the technology associated with filming or photographing; these two work well together and the end result is a dynamic blend of historical learning and technological skill development, with pride in tangible outputs being the cherry on the cake.

5.3 Case studies for e-learning projects

Because of the timescale of the development of the learning centres and e-learning resources across the Hub museums, the evaluation that took place during the overall programme was formative in nature.

5.3.1 Bradford Museums - *Exploring Islamic Architecture* (online resource)

The Project

The *Exploring Islamic Architecture* (online resource) is one element of Bradford Museum’s e-learning resources which also include the Learning Centre at Bradford Industrial Museum. This centre will be used to deliver and develop e-learning using the collections and along the theme of visual arts and world cultures, individual creativity and community cohesion.

The Learning Project Co-ordinator consulted widely with secondary teachers including the Heads of Art from Carlton Bolling College and Hanson School and the City Learning Centre to inform the development of the e-learning resources.

The learning journey based on the painting *An Arab Weaver* by Armand Point is an online resource for use with the KS3 Art and Design Curriculum, particularly Unit 7b What's in a building?. It aims to enable teachers to source information about Islamic architecture and decoration, understand the influence of Islamic motifs on contemporary artists, create lesson content from suggested activities and gain a greater awareness of Bradford Museums and Galleries collections. The resource has high quality, downloadable images as well as guidance notes for teachers on visiting the Gallery. It has been initially designed as a resource for KS3 teachers to use with their pupils.

The title was changed from *An Arab Weaver* to *Exploring Islamic Architecture* in order to be more appropriate for Unit 7.

The Learning Outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge and Understanding	Have a better understanding of how the resource can be used with KS3 Art and Design
Skills	Find the resource useful as a teaching tool
Attitudes & values	Improved attitude to museum collections and their role in learning
Action, behaviour, progression	Plan to visit the gallery to look at the painting within a year Intend to use the online resource within class activity within an appropriate scheme of work

The evaluation

Initially the evaluation tools which were going to be used were mind mapping, questionnaires, observation and photographs.

Ultimately two tools were used; a mind map was used to gather formative data from teachers, questionnaire A was completed by 6 teachers (2 of these by phone) which related specifically to the project-related learning outcomes and questionnaire B was completed by 8 teachers which related more generally to the online resource.

The findings

(For detailed charts see Appendix C)

Project-related learning outcome	Evidence to support
Have a better understanding of how the resource can be used with KS3 Art and Design	<p>A meaning map was used with a group of teachers. This acted as a formative evaluation tool asking them for suggested online content for the resource before actually looking at the draft resource and suggested content after they had explored it.</p> <p>Points to note for future development included:</p> <ol style="list-style-type: none"> 1. Emphasise that content can be used for different Key Stages 2. Content suitable for cross-curricular development.
Find the resource useful as a teaching tool	<p>All six teachers (questionnaire A) thought the resource would be a useful teaching tool.</p> <ul style="list-style-type: none"> • <i>“We will use it in ‘What’s in a building?’ [KS3 Curriculum] and in perspective drawing with KS3/KS4.”</i> • <i>“I really enjoyed using it and found it very informative. I will definitely be recommending the staff in my department use it within our year 8 Architecture project.”</i> • <i>‘the contextual details and glossary terms are really very useful and succinctly put. We can use with all key stages’</i>
Improved attitude to museum collections and their role in learning	<p>All six teachers (questionnaire A) rated the resource highly in terms of improved attitude to collections and their role in learning.</p>

<p>Plan to visit gallery to look at the painting within a year</p>	<p>Four out of six teachers who completed questionnaire A indicated that they would be very likely to visit the gallery to look at the painting, with a rating of 6. One respondent wrote that this was not applicable to their work as a librarian, and one rated 4/6.</p> <p>Comments included:</p> <ul style="list-style-type: none"> • <i>“Very likely”</i> • <i>“Yes, probably September [with] KS3”</i> <p>Out of eight teachers who answered questionnaire B seven teachers said they would be inspired to visit the museum from using this resource (one did not give an answer).</p> <ul style="list-style-type: none"> • <i>“yes the site would be a good starting point”</i> • <i>“yes because of the quality of images on the site”</i>
<p>Intend to use the online resource within class activity within an appropriate scheme of work</p>	<p>Five out of six teachers who answered questionnaire A thought that they would be likely or very likely to use the online resource within a scheme of work. One respondent did not use the ratings however they commented that the resource <i>“could be useful for the basis for an activity in a library setting”</i>.</p> <p>Other comments included:</p> <ul style="list-style-type: none"> • <i>‘Plan to use the resource in a scheme of work for next academic year’.</i> • <i>‘Used the resource to get ideas to help develop a short activity in the gallery. Very likely to use again’.</i>

An unexpected outcome was that one school commented on the appropriateness of the resource for mixed race classes:

- *“We have a large number of Muslim students in the school so this resource is extremely useful because it is acceptable for students to draw buildings, whereas it is not acceptable to draw faces.”*

What does this tell us about best practice in encouraging secondary schools to visit museums and use museum resources?

Although teachers were not directly asked about this the difficulties that KS3 & 4 classes have to come out of school are well known. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

Well-tailored online resources which can be used as a stand-alone resource or to support a site visit can be extremely useful to KS4 teachers and pupils to overcome these barriers to using museum resources.

5.3.2 Leeds Museums

Leisure and Tourism Customer Services Unit Online Content

The Project

Many of the ideas from in-depth teacher consultation during June 05 related to business and leisure and tourism projects. This led the Learning Projects Co-ordinator based at Armley Mills Museum to work with Education Leeds to develop and pilot a customer services package for KS4 pupils focused on the applied GCSE Leisure and Tourism course.

The comprehensive package involves using the site and staff of Armley Mills Museum as the main resources, supported in the workshop and back at school by web resources.

Through the on-site workshop and associated online learning opportunities it was hoped that students would leave with enough appropriate evidence to be able to complete an in-depth assessment for their applied GCSE portfolio work.

The Learning Outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	Understand what situations and records relating to customer services are identifiable at Armley Mills Museum and what the policy is on

	<p>dealing with them.</p> <p>Understand what the complaints procedures are and what the museums policy is on dealing with them.</p>
Attitudes & values	Develop an improved perception of the role of museums and museum resources in learning.
Action, behaviour, progression	For students to view the museums and resources as a reliable and appropriate source of information and to feel comfortable approaching it via a visit or the web to obtain information that they need for their coursework.

The evaluation

Initially the evaluation tools to be used were voting and meaning maps (through an interactive flipchart), an online quiz and an online guided comments facility for teachers.

Due to some technical problems the evaluation tools finally used were:

- Staff observation
- Interactive flipchart
- Portfolio
- Post-it feedback (in place of whiteboard)
- Teacher feedback form by post

The findings

(For detailed charts see Appendix C)

Project-related learning outcome	Evidence to support
Understand what situations and records relating to customer services are identifiable at Armley Mills Museum and what the policy is on dealing with them	Students have used resources provided as part of their portfolios. Outcomes A&B completed solely as part of their visit. Out of 12 students 4 students have been assigned an A grade, 4 students a B grade and 1 student a C grade. Evidence seen through portfolios that students were able to access resources from the visit and the website.

<p>Understand what the complaints procedures are and what the museums policy is on dealing with them.</p>	<p>Students have used resources provided as part of their portfolios. Outcomes A&B completed solely as part of their visit. Out of 12 students 4 students have been assigned an A grade, 4 students a B grade and 1 student a C grade. Evidence seen through portfolios that students were able to access resources from the visit and the website.</p> <p>Staff noted change in knowledge and understanding of complaints issues: <i>'pupils before anticipated and had limited expectations and were thrilled and surprised to find out our actual response, this relates to initial perception of mill, what they liked about it was that it was them in the case study – they could relate to it'</i></p>
<p>Develop an improved perception of the role of museums and museum resources in learning.</p>	<p>When asked <i>'has your opinion about Leeds Museums improved'</i> 16 students said yes, 14 said a little and 2 said no. 16 pupils said they would like to visit the museum again. Those that said they wouldn't felt that this was because it had already served its purpose for them.</p> <ul style="list-style-type: none"> <i>'I thought it was going to be crap, but it was actually alright' (15 year old boy)</i> <p>The Learning Project Co-ordinator noted that <i>'prior to the visit teachers were dubious as had numerous negative experiences at large unnamed establishments, but as a result of pilot workshop improved perception of museums and their potential, one said 'its been exactly what we need', delivery was best experienced'</i>. She also noted that <i>'pupils surprised and impressed by customer services provision they actually learnt about as they had perceived the museum as being non-customer friendly'</i>.</p> <p>One teacher said that the resources are <i>'very professional, a great help to teachers and students and gives Leeds Museums a positive image.'</i></p>

For students to view the museums and resources as a reliable and appropriate source of information and to feel comfortable approaching it via a visit or the web to obtain information that they need for their coursework.	<p>There is a lot of evidence that this outcome was realised. Pupil feedback includes:</p> <ul style="list-style-type: none"> • <i>all the detail that you need (supported by content and downloads on mylearning)</i> • <i>'with info provided I'm rather confident in starting the work'</i> • <i>'tailored around us'</i> <p>Many students made comments about how welcome they felt and that the members of staff were friendly and approachable.</p>
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Increased self-esteem was an unexpected outcome as students were treated as important visitors with their own name badges: *'wow are they for us'*.

What does this tell us about best practice in encouraging secondary schools to visit museums and use museum resources?

Although teachers were not directly asked about this the difficulties that KS3 & 4 classes have to come out of school are well known. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

Well-tailored online resources which can be used as a stand-alone resource or to support a site visit can be extremely useful to KS4 teachers and pupils to overcome these barriers to using museum resources.

- *'excellent resource'* (teacher)
- *'overall very useful for work'* (pupil)
- *well catered towards our leisure and tourism work'*(pupil)

The Learning Project Co-ordinator observed that prior to the visit teachers were dubious as they had had numerous negative experiences at large unnamed establishments, but as a result of the pilot workshop they had an improved perception of museums and their potential, one said *'its been exactly what we need', delivery was best experienced'*.

One teacher felt that the online resources were *'most powerful'* when used in conjunction with a visit.

5.3.3 Sheffield Galleries and Museums Trust

Marc Quinn - *Identity in Figurative Art*, on-line resource

The Project

The *Identity in Figurative Art* resource was created by staff from Sheffield Galleries and Museums Trust working in consultation with two KS3 teachers, from both a local comprehensive and a special needs school.

The resource supports curriculum teaching through citizenship and art & design and focuses on a contemporary sculpture 'Kiss' by Marc Quinn, which depicts a couple with physical disabilities. It is intended to be used by teachers, to be tailored to support individual lesson needs, but the language level allows students to access it if required.

The resource is structured around central themes identified by the consultative teachers; the artist, the work and context, process and the language of the artwork. These themes are reflected in the learning outcomes. Following appreciative comments from teachers in the evaluation process, the structure will be repeated in further resources. Information is provided by images and text with supporting comments in audio files from a variety of people including curators and school children. There is also an interactive quiz for students which summarises the key issues raised in the resource.

The Learning Outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge and Understanding	Students will gain a better understanding of casting techniques and materials used. Students will have an understanding about the work, its context and the artist
Attitudes & values	Students will explore Citizenship concepts of image and identity, by reflecting on their own and others' identities.
Enjoyment, inspiration and creativity	Students will have had fun and enjoyed the learning journey
Action, behaviour, progression	Students will be inspired to visit the galleries at a later time, to see the sculpture and other works in the museums.

The evaluation

The tools used were meaning maps, interviews (audio x 9 pupils and video x 4 pupils with special needs), collecting comments (questionnaire with 15 teachers, questionnaire with 16 pupils, email feedback, web responses) and observation.

The findings

(For detailed charts see Appendix C)

Project-related learning outcome	Evidence to support
Students will gain a better understanding of casting techniques and materials used.	<p>Evidence from the questionnaires showed that pupils certainly gained a better understanding of casting techniques and materials used.</p> <p>Results from the meaning mapping showed that over a third of pupils increased their concepts of casting with one pupil increasing much more than the others!</p> <p>The interviews provided evidence of understanding e.g.</p> <p><i>'Well the effect of the marble is really nice, it's all shiny and I think if you covered it up with paint it would just ruin the effect'.</i></p> <p><i>Damian: Basically I've just screwed up little bits of clay to make the eyes and screwed a bit of clay to make the nose. I've done some lines into the chin as the teeth (using the modelling tool) and made some little sausage shapes for the eyebrows.</i></p>
Students will have an understanding about the work, its context and the artist	<p>Evidence from the questionnaires showed that 15 out of the 16 pupils understood which material was used and why for Marc Quinn's 'Kiss'.</p> <p>Evidence from meaning mapping showed that 10 out of 14 pupils increased their concepts of contemporary art (i.e. their breadth of understanding of the subject). 4 individuals changed their perceptions of contemporary art concepts e.g. new concepts included 'disabled people', 'status', 'disability' and 'race'.</p> <p>The interviews provided evidence of</p>

	<p>understanding e.g.</p> <p><i>"I think he chose disabled people because if he had just chosen normal people he wouldn't have got the message across really and because he chose disabled people, it makes people think like that some people don't really like disabled people and they don't really like to see it but I think he chose disabled people because it really makes people think about it and change their views about it".</i></p> <p><i>'To show society who think that disabled people don't have feelings or something that they do'.</i></p> <p><i>'I think it wasn't painted because this way it looks more innocent and pure'.</i></p> <p><i>'I think he chose disabled people because people don't really think about disabled people that much like in love really like they really pay that much attention but like it is quite important'.</i></p>
Students will explore Citizenship concepts of image and identity, by reflecting on their own and others' identities.	<p>Evidence from the questionnaires showed that the majority of pupils (out of 15) were able to come up with issues that the sculpture raises e.g. disabilities. Other comments included Contemporary Art and Casting. Comments received show a broad understanding of citizenship concepts and showed they were able to think of their own ideas.</p> <p>Evidence from meaning mapping showed a notable positive change for some individuals in their perception of disabilities. Six individuals had significant change in their perceptions and ten individuals had a marked change in overall concepts. Before comments about 'perceptions' were more negative e.g. <i>'unable to do things', 'slowly', 'widows', 'can't work well' and 'help'</i>. After comments show greater depth of understanding and are more diverse e.g. <i>'something that someone else has that you haven't', 'like us', 'way that they make a life', 'determination', 'feelings', 'special' and 'differences'</i>.</p> <p>The interviews provided evidence of</p>

	<p>exploration in this area e.g.</p> <p><i>'I've got loads of different feelings and emotions about the way that it's been done. Sadness and sorry-ness for people who do have disabilities'.</i></p> <p><i>Stunningly crafted and smooth Beautiful yet slender, Unique and powerful Amazingly tender It sings a powerful message It is unafraid And daring These people have the ability Unlike some to be caring These people see inside, The front of disability Pay attention to the structure The pureness is there ability Innocent and pure Charming and perfect Their bodies though disabled Their love is no defect.</i></p> <p><i>Poem by KS3 pupil</i></p> <p><i>'People with disabilities aren't normally seen as beautiful, and people might shun them, because they don't think they are necessarily pretty or like that, but you see this structure put together and the two people with disabilities look absolutely beautiful. There's no question'.</i></p> <p><i>'It is quite beautiful because it's nice to see like two disabled people and they are happy because they are kissing'.</i></p> <p><i>'It shows that people have disabilities and that people underestimate the person inside and that everybody is unique'</i></p> <p><i>'It makes me think about it a bit more because you don't really usually see people like that but when you do realise that people do have disabilities it kind of makes you think about it more'.</i></p> <p>Observation provided evidence e.g. staff noted that pupils were sharing ideas and talking about the learning journey and they also</p>
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	<p>overheard pupils say:</p> <p><i>'the sound is good, its good to hear what people say'</i> (peer comments about beauty/disability in the sculpture)</p> <p><i>'its really good with the disabled people, you don't see that'</i> (in other works of art)</p> <p>One teacher said <i>'I think our students would enjoy the shock factor of the Alison Lapper image. They would make good connections with the images which are accessible and with careful questioning as part of the lesson they would produce some interesting conclusions'</i>.</p>
Students will have had fun and enjoyed the learning journey	<p>Out of the nine pupils who answered the question, seven thought it was enjoyable and two did not (at this time the quiz was not working properly so this may have had a bearing). Out of eleven pupils who answered if they enjoyed using the website compared to other lesson resources all answered positively.</p> <p>Staff observation noted that whilst using the learning resource there was a lot of talking about the project and pupils were smiling and laughing.</p> <p>The interviews provided evidence of fun and enjoyment e.g.</p> <p><i>'Well, it's quite a happy thing because the people are happy in it I like feel its good to see and it makes me feel happy because it's a nice sculpture'</i></p> <p><i>Sam: Have you enjoyed playing with the clay today?</i> <i>Damian: Yep</i> <i>Sam: What have you learnt about making stuff with clay?</i> <i>Damian: That its very good fun, Kids can get a lot out of doing it.</i></p> <p>One teacher said <i>'can just imagine year 8's loving the Edna Manley section!'</i></p>

Students will be inspired to visit the galleries at a later time, to see the sculpture and other works in the museums.	<p>Out of eleven pupils who answered, all responded that they would like to see more sculptures at the gallery. All had visited before.</p> <p>One teacher remarked: <i>'It will certainly allow students in Sheffield a taste of what the gallery has to offer and may encourage them to view in 'the flesh'</i></p> <p>The interviews provided evidence e.g. <i>Sam: Would you like to visit any of the art galleries to look at sculptures after doing the clay work?</i> <i>Damian: Oh yes, I'd love to do that.</i></p>
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A hoped for but unplanned outcome was high levels of pupil engagement. One teacher commented that the resource really kept most of the pupils 'on task' whereas usually these students would often get distracted. Staff noted during observation that pupils were engaged, asked questions and were keen to give feedback.

What does this tell us about best practice in encouraging secondary schools to visit museums and use museum resources?

Although teachers were not directly asked about this the difficulties that KS3 & 4 classes have to come out of school are well known. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

Well-tailored online resources which can be used as a stand-alone resource or to support a site visit can be extremely useful to KS4 teachers and pupils to overcome these barriers to using museum resources.

5.3.4 York Museums Trust - *Virtual Abbey Tour*

The Project

The *Virtual Abbey Tour* (around St Mary's Abbey) is being developed with a local teacher for KS3 students studying 'History–Medieval Realms' and will be accessed through the 'mylearning' website. The tour will be promoted as a stand-alone teaching resource or to support a museum visit.

The *Virtual Abbey Tour* is one element of York Museums Trusts e-learning resources which also include the e-learning centre at York Museum itself. During 2005 the two Learning Project Co-ordinators consulted widely with secondary teachers through group consultation (approx. 13 KS3 teachers) and e-learning questionnaires. KS3

pupils were invited to share ideas with the museum team for the e-learning centre through 'Design a Lab' sheets.

The *Virtual Abbey Tour* was tested at this formative stage with ten KS3 pupils and two KS3 teachers in March 2006.

The Learning Outcomes

The learning outcomes were identified as:

Generic learning outcome category	Project-related learning outcome
Knowledge & understanding	Have a better understanding of life in a medieval abbey Have a better understanding of the influence of the church on medieval people's lives
Skills	Be able to navigate around a virtual tour
Attitudes & values	Have increased respect for ruined abbeys
Action, behaviour, progression	Plan to visit an abbey to find out more

The evaluation

KS3 pupils were asked to fill in a questionnaire (one question to be completed before they tried the tour and seven questions after they had tried the tour). In total ten questionnaires were filled in from two different schools. One KS3 teacher filled in a questionnaire. One KS3 teacher took part in an interview.

More teacher interviews did not take place due to lack of staff time.

The findings

(For detailed charts see Appendix)

Project-related learning outcome	Evidence to support
Have a better understanding of life in a medieval abbey	Eight out of nine KS3 pupils who answered this question gave a score of 2 and 3 on a scale of 1 (very much) to 5 (not much). One pupil gave a score of 4. They were all able to report something they had learnt e.g. <ul style="list-style-type: none"> 'craftsmen worked in the outer

<p>Have a better understanding of the influence of the church on medieval people's lives</p>	<p><i>precinct to make stuff for monks'</i></p> <ul style="list-style-type: none"> • <i>'a lot of praying – very squashed at night. It must be quite cold with only 1 fire'</i> <p>The KS3 teacher who gave a score of 3 said that the pupils <i>'do find out about life and' they've all picked up something'</i>.</p> <p>After trying out the tour and asked what they would think if they saw abbey ruins now, one pupil said that:</p> <ul style="list-style-type: none"> • <i>'I'd know what was what'</i> <p>All nine KS3 pupils who answered this question gave a score of 2 and 3 on a scale of 1 (very much) to 5 (not much). They were all able to report something they had learnt e.g.</p> <ul style="list-style-type: none"> • <i>'I've learnt that people had to give money to it, and that people were very highly religious'</i> • <i>'the church rented out land to farmers'</i>
<p>Be able to navigate around a virtual tour</p>	<p>Most KS3 pupils found the navigation fairly easy, while two found it more difficult.</p> <p>Those that found it fairly easy said:</p> <ul style="list-style-type: none"> • <i>'its simple and there isn't too many confusing words'</i> • <i>'nothing is complicated and there isn't really anything difficult'</i> <p>Those that found it harder said:</p> <ul style="list-style-type: none"> • <i>'too small writing and difficult to get to spot you want'</i> • <i>I had to read it a few times before knowing what to do'</i> <p>The teacher thought it was fairly easy for most pupils but said that <i>'the text is a bit small and it does move off the side in some places. I had to tell them to scroll down in some places'</i>. However she felt that the pupils <i>'were impressed with the graphics'</i>.</p>
<p>Have increased respect for ruined</p>	<p>Some pupils showed a marked increase</p>

<p>abbeys</p>	<p>in interest in ruined abbeys after trying out the virtual tour.</p> <p>Before trying the tour one pupil said that the ruins:</p> <ul style="list-style-type: none"> • <i>'reminds me of a castle or church and how it would have been when it was used'</i>. <p>Afterwards they said:</p> <ul style="list-style-type: none"> • <i>'knowing what I know now I would take more interest than I did before'</i> <p>Before trying the tour another pupil said:</p> <ul style="list-style-type: none"> • <i>'I think they are OK'</i> <p>Afterwards they said:</p> <ul style="list-style-type: none"> • <i>'I think they are better than I thought they were'</i>
<p>Plan to visit an abbey to find out more</p>	<p>Some pupils were keen to visit an abbey to find out more:</p> <ul style="list-style-type: none"> • <i>'yes, because I could visualise it'</i> (after trying out the virtual tour) <p>Some felt that the virtual tour needed to be more interactive to spark their interest. Others were not interested and said they would find information on the internet, or already had all of the information they needed.</p> <p>The teacher said:</p> <ul style="list-style-type: none"> • <i>'I will bring my pupils to visit the museum and abbey'</i>

An additional outcome was how much the pupils enjoyed using the virtual tour.

- *'yes (I enjoyed it) because the things I've already seen there, I can now say what they are'* (pupil)
- *'yes I enjoyed it because it is good for me to explore and find information'* (pupil)
- *I would enjoy going on a school trip to the ruins'* (pupil)
- *'yes, they were engrossed at lunchtime, despite Charity week, teachers blind date also making demands on their attention time! They did get through it pretty quickly....this is a site with real potential and the pupils enjoyed it and learnt from it'* (teacher)

Some of the less positive feedback suggested that there should be more interactivity with audio narratives and sound effects. The Learning Project Co-ordinators have taken all of these comments on board.

What does this tell us about best practice in encouraging secondary schools to visit museums and use museum resources?

Although teachers were not directly asked about this the difficulties that KS3 classes have to come out of school are well known. Timetables are less flexible than in primary schools and the continual process of assessment also limits time available for site visits.

Online resources which can be used as a stand-alone resource or to support a site visit can be extremely useful to KS3 teachers and pupils to overcome these barriers to using museum resources:

'this is a site with real potential and the pupils enjoyed it and learnt from it' (teacher).

Key Stage 3 teachers also find it difficult to cover the local dimension of their history units and are therefore interested in things connected for example to Mediaeval Realms.

Through using the virtual tour some pupils were keen to visit an abbey to find out more:

- *'yes, because I could visualise it'*

The teacher said:

- *'I will bring my pupils to visit the museum and abbey'*

APPENDICES

6.0 Key to appendices:

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Appendix A: Different methods of delivery

Three findings charts from Bradford Museums, Galleries and Heritage Service – Drama Project

PROJECT: <i>The Stranger's Case</i> - Drama at Bolling Hall	SERVICE: Bradford
Evaluation tool: Meaning Maps (10) <i>* Although clear instructions were given to the teachers about how to do this the meaning maps were administered in different ways (eg. some working in small groups, some doing separate before and after sheets, some collating all the children's answers and summarising them)</i>	Intended learning outcome(s): KU – to understand more about the experience of local people in Tudor times AV – to be aware of the importance of issues relating to religion and tolerance in Tudor times
Summary of findings Knowledge at the pre-visit stage was mostly limited to differences between rich and poor, health, houses and a lot of detail about Henry VIII and his wives After the visit there was a significant change in knowledge and understanding of the following concepts: Entertainment (<i>'they didn't have TVs to entertain – they had plays'</i>); Houses (<i>'wooden shutters'</i>); Food (<i>'they didn't know how to cook potatoes'</i>); Religion (see below); Elizabeth 1 (<i>'she wanted everyone to be Protestants'</i>); Local history (<i>'the Tempest family lived at Bolling Hall'</i>); Punishment (<i>'there were different types of police'</i>); Social class (<i>'rich people had servants to cook food'</i>). The two concepts we looked at in depth were Religion (linked to AV ILO above) and Houses (linked to understanding re Bolling House). The feedback demonstrated the key issues we wanted them to go away with, eg: 'Catholics hid prayers, Protestants didn't' <i>'Catholics made fun of new religion'</i> <i>'Catholics went to prison'</i> <i>'Catholics had to pray secretly'</i> 'It was against the law to be Catholic' <i>'Danger in believing something different'</i> Significant details were observed, remembered and mentioned (often independently of the drama), eg. the well at Bolling Hall, the stuffed rabbit in the kitchen, stained glass window, quill pen, pewter mugs, etc.	
Unexpected/additional outcomes Home Educator's group leader wrote: <i>'The children felt they had learnt more by experiencing the Tudor period'</i> Another teacher wrote: <i>The meaning map does not do justice to the benefits gained by our children'</i> Another: <i>'As you can see they learnt a lot, especially about the religion of the period' 'I wish you could have heard the discussion which took place after our visit'.</i>	

PROJECT: A Stranger's Case – Drama at Bolling Hall	SERVICE: Bradford
Evaluation tool: Teacher feedback forms (8) and follow-up telephone interviews (4)	Intended learning outcome(s) <i>KU – to understand more about the experience of local people in Tudor times</i> <i>SK – to discuss and share issues within the context of the workshop</i> <i>AV – to be aware of the importance of issues relating to religion and tolerance in Tudor times</i> <i>EIC – to enjoy the workshop and have fun</i> <i>ABP – that teachers plan to return with another group</i>
Summary of findings <i>'All real life experiences are valuable for our children' 'I think a 'real experience' always helps to stimulate and excite'; 'The first hand experience brought life in Tudor times alive'; 'The drama re-enactment was very engaging'; 'Mixture of clear explanation and exciting drama'</i> <i>'Invaluable for giving children a deeper insight into another period'; 'Being involved and in character' (the best part); 'Being totally immersed in the action made the experience more profound for the children' 'Lots of discussion' 'Pupils were engaged'</i> <i>Re classroom work: 'Visit used as stimulus for project on 'Rich & Poor in Tudor Times' (clear link to classroom work); 'It extended what has been taught' 'Need to further discuss other people's opinions on religion'; Highlighted need to work on verbal reasoning skills'</i> Re religion: <i>'They learnt more about the religious aspect' 'They gained respect for religious differences too'; 'One of the hardest parts to teach in the Tudor History unit is to get children to understand the religion and problems between Henry VIII, the Pope, Catholicism and Protestants. I felt this came across really well in the drama – a difficult concept for children to understand tackled in an easier way'; 'The idea of religious intolerance in Tudor times came as a complete surprise to them and really got them thinking. The quality and quantity of the discussion after the visit was remarkable'.</i> KU – <i>'They gained empathy with people in Tudor times'; 'They understood how it felt to live in Tudor times and wanted to know more'.</i> ABP – <i>'Children said they wanted to go again' 'Many expressed a desire to visit with parents and again with school'</i> <i>Teachers were also keen to bring classes in the future: 'I could fit the museum into many curriculum areas' 'A good local resource' 'Bolling Hall is a fabulous resource... but on this particular visit we did not exploit its full potential' 'The children loved walking round Bolling Hall afterwards and asked good questions that related to the Tudors' 'Bolling Hall itself is a great stimulus' 'Gave the children a clearer idea of what sort of places Tudors had to live in'</i> Negative comments: <i>'The language used was in many ways too difficult for our children, even when the actors were not in role. It was not apparent that the actors were trying to amend their delivery to the group'. (esp. re colloquial phrases); 'Delivery was over the children's heads'; 'Language was a difficulty at times'; 'The actor playing Nick was rather sharp with the children on a few occasions and I felt spoke inappropriately to them (eg. 'Button it' – this phrase would not even have been understood by the majority of children)'</i>	
Unexpected/additional outcomes <i>Lack of info due to poor communication, eg. question re change to pupil attitudes and values: 'No particular knowledge of this. The class teacher was absent for the day of the visit and the supply teacher did not repeat any comments'</i> <i>'We've never done anything like this with the children before (eg. re different views) – it's really useful'</i> <i>'The way they most changed was in their attitude to ...learning history because they were definitely enthused by their experience' (several teachers mentioned this in follow-up interviews)</i> <i>Adult helper (man in 60s) said: 'This is so relevant to what's happening today'</i>	

PROJECT: <i>The Stranger's Case</i> – Drama at Bolling Hall	SERVICE: Bradford
Evaluation tool: Observation checklist (teachers, museum staff) (31)	Intended learning outcome(s): SK: to discuss and share issues within the context of the workshop EIC: to enjoy the workshop and have fun
<p>Summary of findings Plenty of evidence to support both ILOs:</p> <p>EIC - <i>'engaged', 'concentrating' 'enjoyed' 'real attention' 'silence' 'showed enjoyment' 'joined in cheering, etc. with gusto' 'liked it' 'enjoyed jokes' 'interested' 'were fully involved' 'loved surprise' 'fascinated with musician' 'eager' 'captivated' 'very entranced' 'very animated' 'keen' 'enthusiastic/motivated' 'laughter' 'excitement' 'intrigued' 'loved participating' 'intrigued' 'curious' 'eagerly joined in' 'participated well' 'Very interested in objects' 'got involved immediately' "Here, miss – it's well great!"</i></p> <p>SK - <i>'taking sides' sensible arguments' 'people next to each other said different things' 'understood concepts very well' 'confident in speaking up' 'all showed they had thought about it' 'willing to join in' 'participated with good answers' 'answering questions' 'lots of ideas shared' 'all involved' 'great ideas' 'discussion excellent' 'good comments' 'good interaction with actors' 'silence when listening' 'people made their own minds up' 'listened very carefully' 'joined in the debate well' 'Conscience Alley game worked really well' 'showed empathy – thinking seriously' 'children offering answers which were relevant' 'children had given some thought to a reply' 'thoughtful and responsive' 'keen to convince her with explanations' 'good for children expressing their own opinions'</i></p> <p>Children's comments: <i>"Catholics are better than Protestants" "live and let live" "Go and get the JP after the play – have a good time first" "We've all got an opinion" "I'll give you a tenner!" "Your master will have no entertainment" "It's the law – don't want to break the law" "We could all go to prison and we'll all miss out" "Keep an open heart"</i></p> <p>Extra reference to religion, etc: <i>'provoked some thought about Muslims' "if we pretend we are Catholics we could get beheaded"</i></p> <p>Negative comments: <i>'confusion' 'confused' 'huge range physically and mentally so some very clued up and some completely bemused' 'struggled to give reasons not to tell' ((Year 3) 'Many not offering answers' 'Some a little unsure of language (to be expected)' 'Had difficulty understanding broad accent and terminology' 'Some boys less keen to participate in decision-making'</i></p> <p>Unexpected/additional outcomes</p> <p>Muslim boys and girls wouldn't dance together so actor changed approach in later performances.</p> <p>Candles being made of animal fat also an issue for Muslims – actors only handled them once they realised.</p> <p>Teachers clearly thinking about how to follow up the session.</p> <p>Many children distracted by the stuffed rabbit in the kitchen and 17th century ghost room.</p> <p>In several cases teachers, actors and museum staff commented that children <i>'are not used to thinking for themselves'</i> and <i>'cannot follow simple instructions'</i>.</p> <p><i>There were several unexpected problems which were not communicated to the museum in advance relating to children who had special needs, language issues and children who were too young.</i></p> <p>Changes were made during the series of performances, eg. re change of pace</p> <p><i>'Drama brilliant for passing information'</i></p>	

Four findings charts from Leeds Museums Service – Waterforce Project

PROJECT: <i>Waterforce</i>	SERVICE: Leeds
Evaluation tool Photos of working models and video interviews KEY: priority learning outcome in Bold	Intended learning outcome(s) SK – to work collaboratively within small teams <ul style="list-style-type: none"> - to design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits KU – to understand more about the use of water power <ul style="list-style-type: none"> - to understand how waterwheels work EIC – to be inspired by Thwaite Mills and appreciate its role in Leeds industrial heritage
Summary of findings Photos show high level of engagement with the tasks. Photos of the working models they had designed and made also demonstrated that they had used new skills and knowledge and been inspired by the site visits. K&U – ‘I didn’t know how a waterwheel worked and now I know it works by water and cogs’ EIC – ‘I liked making the model’	
Unexpected/additional outcomes Delivery using freelancers/front-of-house staff can be a risk if you are not onsite to check – quality control, etc. Part of the purpose of the project was to develop staff to deliver (link to Learning Mentor scheme) – it was open to all foh staff to be involved – some embraced this, others less confident and less involved. Working with secondary school group was problematic – it was an after school group but they didn’t give the project time/priority. Also problems with communication – the Science teacher was the first contact but they didn’t properly brief the D&T teacher who came with the group. Perception of the project leader was a lack of commitment, and a ‘taking’ attitude (stark contrast to attitude of primaries). Felt the secondary school ‘wanted it on a plate’ (eg. funding for transport and materials) Building work at Thwaite Mills meant site was closed when final visit was due, so they did some outreach to the schools instead. The project was extended so that the final visit could still take place. Issue re long-term sustainability – KS2 school very enthusiastic and will return	

PROJECT: <i>Waterforce</i>	SERVICE: Leeds
Evaluation tool Teacher feedback forms (not generic form – project leader acknowledged that form could have been better linked to project's ILOs) (2 completed at interim stage)	Intended learning outcome(s) SK – to work collaboratively within small teams <ul style="list-style-type: none"> - to design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits KU – to understand more about the use of water power <ul style="list-style-type: none"> - to understand how waterwheels work EIC – to be inspired by Thwaite Mills and appreciate its role in Leeds industrial heritage
Summary of findings SK – teamwork <i>‘working in groups, pupils were observed sharing ideas and working as a team, especially at the making stages’</i> KU – understanding re the use of water power (past and present) EIC – <i>‘pupils became aware of the industrial heritage of their locality’</i>	
Unexpected/additional outcomes Pupils seen to enjoy competing against each other (unexpected EIC): Most inspirational/enjoyable aspects of visit were <i>‘working in teams and then competing against each other to produce good quality water mills’</i> Secondary teacher with group had either not been provided with/had not read any of the advance material sent out (lack of communication between departments). Also, on final visit he did not come with the group at all. The primary teacher had done some classroom activities to prepare pupils for the visit Comment re skills of delivery: <i>‘encouraging and guiding their experimenting to keep it on track’</i>	

PROJECT: <i>Waterforce</i>	SERVICE: Leeds
Evaluation tool Pupil feedback forms (24) – one set completed at interim stage by primary pupils only	Intended learning outcome(s) SK - to work collaboratively within small teams - to design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits KU - to understand more about the use of water power - to understand how waterwheels work EIC – to be inspired by Thwaite Mills and appreciate its role in Leeds industrial heritage
Summary of findings SK – teamwork Lots of unsolicited positive comments re working in mixed age teams, eg. <i>‘You can have fun even though you’re not with your friends’</i> Enjoyed <i>‘working with different people older than me and younger than me’</i> SK – design & make Enjoyment of making activities – most said building the water wheel was best KU – waterpower <i>‘Water is fun – you can make electricity out of it’</i> KU – water wheels Learnt <i>‘how the water turns different wheels to make power’</i> ; <i>‘all the different types of wheels’</i> ; <i>‘all the different parts of waterwheels’</i> EIC <i>‘Awesome’</i> ; <i>‘It was exciting at Thwaite Mills’</i> ; <i>‘The best bit was going to the mill’</i> ; <i>‘I’ve been many times but I still enjoy it lots’</i> ; I am now more likely to <i>‘think more about water mills’</i> Stats 15 said will visit Thwaite Mills again 13 said will visit places like Thwaite Mills again 18 will tell their friends and family about it 14 enjoyed finding out about the past	
Unexpected/additional outcomes N/A	

PROJECT: <i>Waterforce</i>	SERVICE: Leeds
Evaluation tool Pupil post-its on graffiti wall – they worked in groups and wrote responses to five questions: <ul style="list-style-type: none"> • <i>What I enjoyed most about the project</i> • <i>What I felt about working in a team (good/not so good)</i> • <i>Something I can do now that I couldn't do before</i> • <i>What I found most difficult</i> • <i>One new thing I learnt that I didn't know before</i> 	Intended learning outcome(s) SK – to work collaboratively within small teams <ul style="list-style-type: none"> - to design and make working models to meet a brief, including experimenting and testing and using inspiration from site visits KU – to understand more about the use of water power <ul style="list-style-type: none"> - to understand how waterwheels work EIC – to be inspired by Thwaite Mills and appreciate its role in Leeds industrial heritage
Summary of findings SK – teamwork Substantial evidence that the pupils enjoyed working with different age groups, different people: 'getting to know each other'; 'working with different people'; 'making new friends'; 'There is other kids to help you and you don't have to do it by yourself in a team'; 'Bouncing ideas off each other was good' However, there was also some negative feedback about this with comments about people arguing, organisation (lack of?) and some not paying attention. SK – design & make <i>'I can make a waterwheel'; 'construct a waterwheel to scoop up peas'; 'make the grinding wheel move'</i> (these last two refer to specific tasks which were set). These were all in response to 'something I can do now that I couldn't do before'. KU - <i>'Able to label a waterwheel'; 'There are different kinds of waterwheels'; 'the four types of waterwheel'; 'Thomas Hewes made the two Thwaite waterwheels'</i> EIC <i>'having time off school'; 'having a laugh'; 'learning new things'; 'winning'; 'making the wheel in the time we had'</i>	
Unexpected/additional outcomes This evaluation tool was more effective than the more traditional feedback forms. It generated useful comments and also works as a useful plenary for the session Pupils were asked: What was difficult? Responses included: reading how to do it; labelling the parts of the waterwheel, planning, marking, testing, labelling different kinds of wheel, talking/discussing with other age groups. This suggested to the project leader that every aspect of the project involved new and challenging learning for some participants.	

Five findings charts from Sheffield Galleries & Museums Trust – Object Dialogue Box

PROJECT: 'Palace & Mosque' <i>Object Dialogue Box</i>	SERVICE: Sheffield
Evaluation tool: Teacher feedback form We analysed 20 out of a total 81. This represents about a third as there were approximately 60 sessions in total (in some cases more than one teacher attended and completed a form).	Intended learning outcome(s): SK – to develop skills of communicating ideas and listening to other people; discussion skills between pupils AV – to empathise with people's stories and the stories behind objects in the exhibition EIC – to be intrigued and excited by the OBD and its contents as a way of 'thinking outside the box'
Summary of findings Teachers' aims: many similar – gallery-focused, eg. re Islamic pattern/design. Most felt that their aims had been met well Also – 'opening minds' Visit linked to range of curricular areas, eg. RE, Art, Maths, Literacy, DT, Global Education, IT (Islamic Art project) SK: Communication, eg. <i>storytelling; verbal skills (not often used in museum responses?); no pressure to write – so suitable for all abilities because of this; explaining; dialogic learning; new vocabulary; speaking to audience.</i> Social, eg. <i>turn-taking; groupwork; co-operative working; confidence (no wrong answers).</i> Cultural, eg. <i>museum skills re looking after objects, etc.; talking about art/art appreciation; appropriate behaviour in art galleries observation of objects; handling skills (opportunity to touch)..</i> Thinking, eg. <i>ability to think quickly – responded to time limit; deducing; find relationships – explore ideas; lateral thinking; enquiry skills; problem-solving.</i> Other, eg. <i>drawing; writing; recognising materials</i> (link to Science). Most teachers felt their pupils had developed new skills. EIC – <i>imagination; creative ideas; creativity</i> Score re pupil enjoyment 50/81 said 5 (highest score) Described ODB as ' <i>hexagonal treasure box</i> ' also as a ' <i>magic</i> ' box, etc.	
Unexpected/additional outcomes The box works with all ages – from 4 years to adult – and abilities: ' <i>lots of SEN children were included/got a lot out of the session</i> ' (quote from teacher of 5/6 year olds). Suitable for mixed abilities – lots of EAL pupils learnt new vocabulary – don't need good language skills to engage with objects. In some cases problem was that teacher/group leader lacked imagination? Issue re confidence of group leaders AV – re feeling welcome in gallery (teacher aim – met) Awe and wonder KU – re how to visit museums/galleries and understanding re use of objects	

PROJECT: 'Palace & Mosque' <i>Object Dialogue Box</i>	SERVICE: Sheffield
Evaluation tool: Follow-up interviews in schools with pupils (x 2). Pupils were asked about what they remembered about the visit and the ODB; what they thought about using weird objects to guide them round the exhibition; whether they'd like to something similar again and what sort of follow-up they had been doing in school.	Intended learning outcome(s): AV – to empathise with people's stories and the stories behind objects in the exhibition EIC – to be intrigued and excited by the ODB and its contents as a way of 'thinking outside the box'
Summary of findings: Memories were surprisingly strong –of objects from the box, the exhibition and their own stories They remembered the box itself: <i>'..it was like a jigsaw'; 'it was different to a box and you'd never guess what was inside'; 'it was like a compass to point to Mecca'</i> Being able to handle the objects was memorable and valuable. They remembered particular objects from the ODB: <i>'an object like a shoe cone with a lace'; 'envelope plate'; 'fence like compass'; 'wooden sole of shoe with crystal door handle...'</i> They recalled objects from the exhibition: <i>'big book, willow pattern tiles, chalice, carpets, giant rugs, minbar, cross and tiles, Islamic dresses, vase with flowers, gold plates...'</i> Feedback was almost exclusively positive (only negative was child feeling nervous re storytelling and preferred to draw) They remembered the atmosphere, eg. <i>'I told my mum it was dark inside'</i>	
Unexpected/additional outcomes ABP – encouraged family members to visit/made repeat visits: <i>'My mum took me again for my birthday'; 'I told my mum it was all different; I told her it was dark inside and you wouldn't see things like that anywhere else'; 'my brother was going with the school and my mum never helps on school trips but she helped with my brother's group because I told her how good it was and she wanted to go'</i> . Cross-curricular follow-up (this was expected and encouraged, eg. through teachers pack at INSET session, but it came out very strongly in the interviews with pupils) Positive response from less able pupils, eg. Ellie May. Teacher said: <i>'This is the most I have ever seen Ellie May concentrate; she really loved this object and drew it in such detail'</i> . Teacher amazement at how much their pupils saw/remembered – things that they had forgotten/not seen (in some cases teacher challenged pupils and was incorrect) K&U of objects and Muslim culture – amazingly broad Teacher request that box be brought into classroom	

PROJECT: 'Palace & Mosque' <i>Object Dialogue Box</i>	SERVICE: Sheffield
Evaluation tool: Observation checklist (21) Other Enablers observed 21 out of the 60 sessions	Intended learning outcome(s): SK – to develop skills of communicating ideas and listening to other people; discussion skills between pupils EIC – to be intrigued and excited by the OBD and its contents as a way of 'thinking outside the box'
Summary of findings: SK - Pupils discussing, talking, presenting – communication and listening skills; and discussion of each other's pictures Pupils listening to Enabler and to each other Communicating and being democratic about which object to choose/what story to tell – teamwork and group decision-making (buut sometimes time constraints encroach). Good at giving reasons and explaining their choice of object Helping each other to make stories – working together Lateral thinking Taking turns to tell stories EIC – excitement when box opened – ' <i>awesome</i> ' ' <i>cool</i> ' ' <i>wow!</i> ' ' <i>fantastic</i> ' ' <i>oh, my God!</i> ' ' <i>That's amazing</i> ' Creativity of story-making Guessing and building up expectations re the box Links made between objects and objects on display – eg. in terms of colour, shape, materials, etc.	
Unexpected/additional outcomes Initial uncertainty re 'right' answer – then realising there is no right or wrong – empowering pupils and their imaginations – confidence (AV & SK) Boys with behavioural issues who were withdrawn suddenly changed when using the objects Activity encouraged children to actually read text in the exhibition Shyness overcome	

PROJECT: 'Palace & Mosque' <i>Object Dialogue Box</i>	SERVICE: Sheffield
Evaluation tool: Pupil feedback (unfinished sentences) The designers of the box had included a form with 9 unfinished sentences for pupils to complete and a box asking them to write 4/5 words to describe their reactions to the session. This form was aimed at secondary pupils but was used with primary groups on occasions.	Intended learning outcome(s): AV – to empathise with people's stories and the stories behind objects in the exhibition EIC – to be intrigued and excited by the OBD and its contents as a way of 'thinking outside the box'
Summary of findings: AV – Words used included: pleased, surprised, amazed, excited, happy. Many were surprised (positively) by what they saw and learned: <i>'I couldn't believe it – I felt special to come here'; 'I was impressed by the objects'; 'I didn't realise that Islam had some artists'; 'I didn't realise that they would have Islamic art in a museum'; 'By the end my drawing was beautiful and I was proud I came to the trip'; 'I didn't realise I would be able to touch the object'; 'I was surprised it was modern art as well'; 'I didn't realise a lot of things told a story'; 'I was surprised that some people are deliberately wrong about stuff due to religions'; 'I was surprised Islamic art can be so cool' 'I didn't realise the Koran had beautiful writing'; 'I didn't realise that there were so many things that sculptures meant'; 'I hope that other people respect the art'; 'I didn't realise that...Muslims were good designers'; 'I was surprised that I developed a good piece of work in a few hours'; 'It was interesting seeing other's ideas'.</i> EIC – <i>'When we got to look around I was inspired'; 'I wanted to come again'; 'It was very good - I can't say any more – brilliant'; 'I was surprised it went so quickly'; 'I was disappointed we didn't have longer'; 'Today was great. I don't hate a thing. I enjoyed every moment'; 'I hope that I will come back and do this again'; 'I was amazed to see all the things that have survived so long'; 'Wow, look at all the rugs and paintings'; 'I've had a great time'; 'Halfway through I understood and I really started to like it'; 'I was happy I came because it was interesting'; 'I liked navigating the exhibition'.</i> Unexpected/additional outcomes KU – <i>'I was really feeling like I learned more about Muslim's life here that I have in the past'; 'I didn't realise the bright light would damage the stuff'; 'I didn't realise that Muslims don't use animals on their artwork'.</i> ABP – <i>'I hope I can come again'; 'I want to know more'; 'I hope lots more people visit'; 'I hope I can come again with my family'; 'I hope that I could make that kind of art some day'; 'I hope that I can look around more'.</i> One child went from saying – <i>'I thought it would be boring'</i> to <i>'I hope I can come tomorrow'.</i>	

PROJECT: 'Palace & Mosque' <i>Object Dialogue Box</i>	SERVICE: Sheffield
Evaluation tool: Pupil products (artwork/stories) Follow-up visits were made to two schools and photographs taken of artwork, etc. Products included maths, poetry, geography, claywork and paintings 46 stories were recorded and transcribed from 8 schools	Intended learning outcome(s): AV – to empathise with people's stories and the stories behind objects in the exhibition EIC – to be intrigued and excited by the OBD and its contents as a way of 'thinking outside the box'
Summary of findings: EIC – creative outputs show impact of objects in ODB and exhibition in terms of engagement and inspiration Some very creative with fairytale quality – in some cases children carried away by story rather than focusing on object The stories demonstrate that some pupils really engaged with the objects in the gallery and read the captions: ' <i>... You know there's that horn made of ivory? We thought it had something to do with that and it said on the thing (caption) that that other one was really heavy...</i> ' AV – hard to draw any conclusions re attitudes and values from artwork/stories Most stories made up were about the people who made, owned or used the objects – demonstrates empathy. Example of a story: <i>About 500 years ago, a woman called Miriam who loved all types of birds was learning Arabic calligraphy when she decided to write essays about birds in Arabic calligraphy. One day a sparrow landed on her window and she decided to describe it for her next essay. When it came back more and more she thought it would never come back so she made her origami model of it. Her teacher was very pleased and because she thought her Arabic essay was so good she decided to get a famous Arabic calligraphy artist to come and inspect it. He thought it was brilliant and so he continued to encourage her to do more. Years later, she was a very famous artist and made a giant book of her bird essays. It was her most famous piece. The bird nowadays is a very famous antique.</i> And more cynically: <i>There was a guy. He was very poor and he was an artist and he had nothing but a door handle and the sole of a shoe and he put them together and thought 'I know, I'll sell them for loads of money to the Millennium Galleries'.</i>	
Unexpected/additional outcomes Exhibition validates Muslim children's culture Also develops understanding of Muslim culture	

Five findings charts from York - *Sense of Place* workshop

PROJECT: Sense of Place	SERVICE: York
Evaluation tool Pupil artwork Key: priority ILO in Bold Task: to create a piece of artwork to take back to school – looking at background, middleground and foreground as an artist. Photo evidence of group artwork kept by museum.	Intended learning outcome(s) KU – to increase pupils’ understanding of landscape paintings SK – to have used a range of art equipment and multi-sensory props AV – to be able to express an opinion about the atmosphere created in landscape paintings EIC – to have fun using their senses to explore landscape paintings ABP – intention by teacher to make a repeat visit to the gallery with a group
Summary of findings Doing the artwork - All children created a piece of artwork using three different materials which showed use of exploring the foreground, middleground and background and a greater understanding of landscape paintings. Children also used the ‘artists’ rule’ to add something ‘extra’ into a layer of their foreground, middleground or background. For example, in the Urban landscapes, the children listened to a ‘rule’ of the artist Letitia Hamilton and drew two figures in their foreground. All the children completed this and enjoyed listening to their rule read out by one of the children from their group: <i>‘Can we read our rule now?’</i> Use of equipment - There is a real sense of understanding through the use of materials used, for example, the application of mark making in the foreground with watercolour pens was more defined and objects were larger, showing an understanding of distance in a landscape. Expression of opinion – Most children created a title for their work and also signed it. The chosen titles reflected their understanding of different landscapes and atmospheres for example, ‘Rolling Hills’, ‘Cool and Calm’ and ‘Rush hour’.	
Unexpected/additional outcomes Children and adults were delighted to see their work put into book form to go back to school. (The display book is shown to teachers and pupils at the end of the session) Teachers have commented how professional this is and how it contains and presents the pupils work instead of handing them a pile of artwork at the end of the session: <i>‘Thank you for the compilation of the children’s work. A lovely idea!’</i> one teacher commented. Pupils also reacted well and are delighted their work is going back to school so they can show what they have done.	

PROJECT: <i>Sense of Place</i>	SERVICE: York
Evaluation tool Pupil post-its (219 received in all but some commented on more than one aspect so numbers do not directly relate to numbers of pupils). Also incorporated – pupil testimony from thank you letters Pupils were asked what they had enjoyed most/least Key: priority ILO in Bold	Intended learning outcome(s) KU – to increase pupils’ understanding of landscape paintings SK – to have used a range of art equipment and multi-sensory props AV – to be able to express an opinion about the atmosphere created in landscape paintings EIC – to have fun using their senses to explore landscape paintings ABP – intention by teacher to make a repeat visit to the gallery with a group
Summary of findings Doing the artwork – This received the greatest number of positive responses - 41% (91) of the total, however, it was the last thing they did before completing the post-its: <i>‘My best thing was the background – I need to improve on the foreground’; ‘My best thing was my contrast of colours. I need to improve on the waves’; ‘I liked doing the drawing, but got some good ideas from the real picture’; ‘I enjoyed drawing the landscape on O’Connor’s method and looking at how he drew it’</i> Multi-sensory experiences – Many pupils mentioned these as being either the part of the session they had enjoyed most or least. Out of these the smelly cubes received the most negative (23/28) and also the most positive comments (5/28) – clearly they provoked strong reactions suggesting that the learning experience had a memorable impact. Use of equipment – Several pupils’ positive comments related to the fact that the materials were different from what they use at school, especially popular were the watercolour pencils. They also liked being able to use more than one medium (though one pupil didn’t like having to change mid-picture, and those doing seascapes complained about the limited range of blues – which was later rectified). <i>‘The best thing I learned was how to colour with pens and crayons together’</i> (thank you letter) In the gallery – this activity received 25 positive comments (11% of the total number of comments received): <i>‘I liked looking at the artists’ pictures and seeing the effects they had used’; ‘I enjoyed looking at all the magnificent pictures. It really made me wonder about the painters’ thoughts’</i> (from thank you letter). Palette of emotion activity – One positive comment: <i>‘My favourite thing was the emotional palette which helped us make our ideas up’</i> and three negative, because the activity involved writing: <i>‘I did not enjoy doing the information sheet although it was important in the end’</i> . Unexpected/additional outcomes Several pupils mentioned the Education Officer as being the most positive aspect of the workshop Some pupils also said they hoped to visit again in their thank you letters: <i>‘I hope I can come again to find the story in the rest of the pictures’</i>	

PROJECT: <i>Sense of Place</i>	SERVICE: York
Evaluation tool Palette of emotion (completed by pupils as a core workshop activity based on one painting and the multi-sensory activities – 3 groups (urban scene, rural scene and seascape)) Key: priority ILO in Bold	Intended learning outcome(s) KU – to increase pupils’ understanding of landscape paintings SK – to have used a range of art equipment and multi-sensory props AV – to be able to express an opinion about the atmosphere created in landscape paintings EIC – to have fun using their senses to explore landscape paintings ABP – intention by teacher to make a repeat visit to the gallery with a group
Summary of findings Evidence of evoking emotions through the creative process – possible follow-up re creative writing using the pupil sheets (which are returned to school with the artwork in a presentation booklet). The practical experience of completing this sheet, accompanied by multi-sensory experiences, really led them into and gave them confidence about creating their own artworks It helped the children to imagine what it felt like to be the artist Words used included: <i>HEAR: ‘waves crashing together’; ‘trouble, confusion, stress’; ‘farmers cutting corn’; ‘footsteps’; ‘sea washing up onto sand’</i> <i>SMELL: ‘horse manure’; ‘mucky water’; ‘dampness’; ‘sea breeze’; ‘dead fish’; ‘salty gravel and fresh air’; ‘sweat’</i> <i>TOUCH: ‘old money’; ‘rain’; ‘soft sand’; soft, tickly feather’; ‘pebbles’</i> <i>SEE: ‘rushing people’; ‘walking in the rain’; ‘angry crashing waters’; ‘energy in the sea’; ‘far away fields’; ‘happiness and hard work’</i> <i>FEEL: ‘like I’m in the city’; ‘anxious’; ‘cold and lonely’; ‘want to run away’; ‘lovely, bubbly foam’; smoothness of sand’; ‘threatened’; ‘that I have a life’; ‘would like to be in the picture’; ‘sad for the kids’; ‘fresh, warm and happy’; ‘warm inside’; ‘wind blowing my hair’</i> <i>LIKE: ‘the look of the puddles’; ‘having loads of people around me’; ‘the way you’re looking down’ (at scene); ‘the way she got the close parts bigger and when parts were further away they got smaller’; ‘waves got smaller and smaller’; ‘big wave at front’; ‘colour and feeling you get from it’; ‘background’; ‘detail and colours’</i>	
Unexpected/additional outcomes Some children began using ‘art’ terminology in the final section, eg. <i>‘contrast of colours’; ‘blended all the colours together’; ‘calm atmosphere’</i>	

PROJECT: <i>Sense of Place</i>	SERVICE: York
Evaluation tool Observation checklist (completed by teachers/group leaders - 18) Key: priority ILO in Bold	Intended learning outcome(s) KU – to increase pupils’ understanding of landscape paintings SK – to have used a range of art equipment and multi-sensory props AV – to be able to express an opinion about the atmosphere created in landscape paintings EIC – to have fun using their senses to explore landscape paintings ABP – intention by teacher to make a repeat visit to the gallery with a group
Summary of findings The observers were asked if everyone had participated and all scored positively. Where some pupils were initially reluctant the observer noted: <i>‘upon explaining it is what the artist may have smelt they understood the connection’</i> Sounds – observers saw evidence of enjoyment, imagination, discussion, feelings, memories and links made to the artworks: <i>‘worked spontaneously describing eloquently how the seascape made them feel’; ‘useful to orientate and focus the children’; ‘made them think differently about the painting’</i> Smelly cubes – evidence recorded of strong reactions, enjoyment and the opinion that it was an under-used sense: <i>‘nice for that sense to really work’</i> Feely bags – Two observers suggested there should be more objects in the bags, others said there was a good selection and that the pupils were keen Use of equipment – the pupils enjoyed sing different art materials – particularly the water-colour pencils	
Unexpected/additional outcomes Observers also commented that pupils were <i>‘working independently’; ‘good concentration’; ‘All focused well. Lovely variety of results and the group enjoyed the experience’</i> . One also referred to <i>‘superb ‘bite-sized’ help’</i> from the Education Officer Several people wanted the session to be a bit longer although some of the residential visits all had shorter sessions due to time constraints. This was seen as a useful tool as it gave teachers and group leaders a focus during groupwork. Adult helpers not used to having a role – made them feel important.	

PROJECT: <i>Sense of Place</i>	SERVICE: York
Evaluation tool Teacher feedback form (generic) – 6 in total	Intended learning outcome(s) KU – to increase pupils’ understanding of landscape paintings SK – to have used a range of art equipment and multi-sensory props AV – to be able to express an opinion about the atmosphere created in landscape paintings EIC – to have fun using their senses to explore landscape paintings ABP – intention by teacher to make a repeat visit to the gallery with a group
Summary of findings KU – All rated this at 4/5 and made links to QCA topic of work called ‘ <i>Sense of Place</i> ’ ‘The children had not previously considered smell, feel and sounds when carrying out artwork and they were, in turn, highly inspired and motivated’ SK – All rated this at 4/5 and referred to practical and observational skills, eg. ‘ <i>How to look at a painting</i> ’ ‘The work about areas of a picture improved their sense of how to organise/plan a piece of artwork’ AV – All high scores again. Reference made to positive attitudes developed towards galleries. One commented, realistically, that it was: ‘ <i>too soon to tell</i> ’ EIC – All rated this at 4/5. Evidence they supplied included: ‘ <i>quality of work produced by the pupils</i> ’ One reported that a child said: ‘ <i>I wish this day wouldn’t end</i> ’ ABP – All the teachers said they would visit again: ‘ <i>I can’t believe we have not been before, I will be asking other classes to visit – it is as much for the teachers as for the children</i> ’ They also felt pupils would be keen to visit an art gallery again as a result of their visit	
Unexpected/additional outcomes 4/7 sessions were shorter than usual due to requests from the teachers; 4/7 groups were smaller than the usual class sizes due to residential week visits; 6/7 were on residential weeks. In spite of this 7/7 teachers had ideas about follow-up work they would do in the classroom One said: ‘ <i>I was inspired to change the way I teach art – I loved the range of resources</i> ’ (ABP) Additional comments referred to ‘ <i>positive discussion</i> ’ and ‘ <i>personal approach</i> ’ and ‘ <i>...it has certainly shown York Gallery to be modern, fun and staff are super!</i> ’	

Appendix B: Hard to Reach

Five Findings Charts for Bradford Museums Galleries & Heritage

PROJECT1 Young Ambassadors 'hard to reach' YPs	SERVICE: Bradford Museums Galleries & Heritage	1
Evaluation tool Statements by Participants CH= Cartwright Hall	Intended learning outcome(s) <ul style="list-style-type: none"> • Creativity, enjoyment and inspiration • Changes in attitude towards the Museum and the role of the Museum service 	
Summary of findings <ul style="list-style-type: none"> • Changes in attitude towards the museum/service: <ul style="list-style-type: none"> 'I am definitely more aware of the museums collections and do appreciate what Bradford has to offer.' 'At first I was afraid that we wouldn't be paid much attention to, but our ideas and opinions are completely valid, it's wonderful that we're actually listened to' 'I have seen more and feel more aware of the galleries in Bradford.' 'I think the project helps in making connections of ambassadors more aware of things available' 'It made me realize how much in fact art or galleries in general have an impact ' • Changes in attitude about art: As a young kid, I always thought art was a world in which only White people can succeed, but today as CH displays Black, Asian, etc artist's works, I feel that the art world is opening to everyone and to new ideas. • Changes in attitude re art and the community: <ul style="list-style-type: none"> 'For me this project is really exciting as it influences us all & helps build a bridge amongst the communities within Yorkshire. 'You can clearly see that there is an outreach to the many cultures of Bradford.' 'I definitely have a much more positive attitude towards Yorkshire Heritage.' '(It made me realize) from all sides of Bradford people have their individual views close to their cultures and backgrounds.' 'it was interesting to see different views and look at debates I had otherwise not expected.' • Creativity, enjoyment and inspiration: <ul style="list-style-type: none"> 'input other knowledge from outside and apply it to creating things and almost in way summing up many issues through 		

what we make.'

..'it's been fabulous meeting creative people with similar interests.'

'I love everything we've done so far'

'it's great working with people who know a lot more about art than me...'

'Thanks for the printing, i haven't done art in ages and it was really fun.'

'It inspired me to make this project successful and want to do something (as small as my role is) in making it more accessible to people.'

'The whole project has been extremely inspirational.'

- **Knowledge and understanding:**

'I have gained significant knowledge about the museums collections'

'I know a lot more about art than I did before'

'...not that I even knew what the permanent galleries in Cartwright hall were.'

'I have definitely enjoyed visiting other galleries like Bolling Hall and doing the print workshops'

Unexpected/additional outcomes

- **Skills**

Extrapolating from the experience: eg

'understanding what it was that I enjoyed about it and how this can be put in terms of others'.

'I have been able to make critical comments about the place freely and in confidence, improving my communication skills.'

- The richness and thoughtfulness of the participants responses

Intentions for the future:

'I will most certainly visit these places again with other people and would love participate in future projects. So I do hope you have more of them!'

'I'm hoping to start making some prints of my own just as soon as I steal some lino from somewhere and get my hands on some other materials.'

'I talk about the project often to my friends at school, who are very interested and things that I have mentioned many would very much like to get involved with'

'I hope we manage to do a lot more.'

PROJECT: Young Ambassadors ‘hard to reach’ YPs	SERVICE: Bradford Museums Galleries & Heritage	2
Evaluation tool Observation Log	Intended learning outcome(s) <ul style="list-style-type: none">• Knowledge and Understanding (from dialogue/ communication)• Skills – sharing ideas/ debating/ communication skills• Changes in Attitude and values to Art/ Museum• Enjoyment	
Summary of findings <ul style="list-style-type: none">• There was lots of thought and discussion, such as the debate about Marilyn Munro; questioning what an icon is; sharing ideas and responses and changing their minds. (K & I + A & V)• ‘They began to be quite respectful of different points of view’ (Project Leader) (A & V)• By session 3 they were beginning to make constructive comments about hanging art in the gallery. (Skills)• Participants comments recorded:<ul style="list-style-type: none">‘Will for defo come again.’ (A B & P)Re Bolling Hall – ‘This place is really cool’ (E C & I)		
Unexpected/additional outcomes: <ul style="list-style-type: none">• The passion expressed – the sincerity and the range of ideas (E C & I)• The day ran over time by an hour twice (E C & I)• The artist commented what a lovely group they are. (Organisational E C & I)		

PROJECT: Young Ambassadors ‘hard to reach’ YPs	SERVICE: Bradford Museums Galleries & Heritage	3
Evaluation tool Photographs	Intended learning outcome(s) Attitudes and values Creativity, Enjoyment & Inspiration	
Summary of findings <ul style="list-style-type: none">• Evidence of all working hard and becoming increasingly engaged. <i>Session 1</i> (E C & I)• <i>Print workshop</i> : evidence of hard work and of some of the group beginning to work with others in the group (Skills)• The group looking round the gallery – lots of questions being asked (K & U)• Lots of smiles; having fun mending the teapot; lots of hand gestures and other signs of engagement with the art (C E & I)• They brought 5 friends to the preview (A & V)• Evidence of the group looking for patterns, detail, reflections, textures, shapes and even ghost stories – high levels of engagement, excitement and enjoyment evident. <i>Session 4 Visits to Bradford Industrial Museum + Bolling Hall</i>• Further evidence of team-building and learning to respect the opinions of others in the group and the museum staff – being supportive of each other. (Skills + A & V))• ‘It’s having an understanding of what a museum/ gallery really is beyond being a showcase’ (K & U)• Confidence and self-esteem ‘They don’t see our expectations of them being Ambassadors as a burden. They are quietly excited about it (Project leader)		
Unexpected/additional outcomes <ul style="list-style-type: none">• Organisational learning about the group work. Having a session in the quiet of the Christmas holidays worked well. Also learning about pacing the sessions – by the 3rd session the group could be left more to draw on its own resources – they took their own photos, were relaxed together and had enough to talk about (<i>while waiting for the preview</i>). This was partly achieved by having a common purpose and being able to see the results of their efforts.		

PROJECT: Young Ambassadors ‘hard to reach’ YPs	SERVICE: Bradford Museums Galleries & Heritage	4
Evaluation tool Personal Meaning Map NB <i>Done at the start and finish of the first session only.</i>	Intended learning outcome(s) Knowledge and Understanding about Cartwright Hall	
Summary of findings Findings/ comments: <ul style="list-style-type: none">• Participants have picked up terms and themes re collection and the project in just one visit e.g. iconic art. (<i>Project Leader was impressed</i>) (K & U)• Negative comments were related to a request for critiques and suggestions.• Awareness of the size and atmosphere of the building and its surroundings apparent. Mostly positive (Silence Library style less so?) (K & U)• Some positive changes towards C. Hall – e.g. No 8. (see PMM)• There was an increased awareness of the atmosphere of the place in the ‘after’ entries. (K & U)• The ‘after’ entries contained a range of details taken on board during the session eg Escher/ Islamic Art/ soft sculpture/ etc (K & U)		
Unexpected/additional outcomes <ul style="list-style-type: none">• There were fairly clear expectations of what the participants would find (Project Leader was surprised at the extent of this), so lower gains in terms of knowledge than might have been expected for the first session of a project.• Religion was mentioned 3 times in the ‘After’ columns – had not been expected by PL		

PROJECT: Young Ambassadors ‘hard to reach’ YPs	SERVICE: Bradford Museums Galleries & Heritage	5
Evaluation tool Video – all taken by participants	Intended learning outcome(s) <ul style="list-style-type: none">• Skills• Enjoyment• Confidence building, improved attitude to self,	
Summary of findings <ul style="list-style-type: none">• Confidence-building – one girl choosing her friend as an icon and able to express her emotions about her choice• Enjoyment – eg laughing together, enjoying specific exhibits, playing at being pupils in the Victorian classroom• Camera skills – lots of development here, eg framing interesting shapes, zooming in on interesting detail in the galleries/ museum		
Unexpected/additional outcomes <ul style="list-style-type: none">• One expressing an intention to revisit and to bring a friend.		

Five Findings Charts for Sheffield Galleries and Museums Trust – Hard-to Reach project

PROJECT 2 Txt Manor: Sheffield Manor Lodge <i>‘hard to reach’ group of YPs</i>	SERVICE: Sheffield Galleries and Museums Trust <i>Given the nature of this hard-to-reach group, it was difficult to be certain in advance which tools would best fit the purpose and flexibility was essential to avoid alienating the group</i>
Evaluation tool Photographs	Intended learning outcome(s) To support other evaluation tools and reflect the quality of the learning/experience for the participants
Summary of findings <p>The photographs demonstrate/ show some evidence of:</p> <ul style="list-style-type: none"> • Group cohesion/ teamwork (Skills) • Negotiation/ communication (Communication skills) • Mutual support by peer group (Social skills) • Reflection on/ discussion of achievements (A & V) • Increased self-confidence (eg one girl being photographed in make-up when previously very shy/ ill at ease) (A & V) • Learning creative skills from the artist eg painting the sculpture (Skills) • Concentration on and engagement in creative tasks (E C & I) • Empathy with Mary Queen of Scots through dressing as her, ‘being’ her. (A & V) • Participants looking at ease and motivated on the historical site. (A & V) 	
Unexpected/additional outcomes - Findings re evaluation tool: <p>While photographic evidence always needs support from other evaluation tools to avoid misinterpretation, these photos were particularly eloquent and effective. At the same time, they are also backed by corroborating evidence from other tools used.</p>	

PROJECT: Txt Manor: Sheffield Manor Lodge <i>'hard to reach' group of YPs</i>	SERVICE: Sheffield Galleries and Museums Trust 2
Evaluation tool Feedback forms (6)	Intended learning outcome(s) <ul style="list-style-type: none"> • Changes in attitude towards Manor Lodge site and the Museum service. • Developments in the other GLO areas
Summary of findings <ul style="list-style-type: none"> • All participants thought they had increased in knowledge and understanding about history/ Manor Lodge/ Mary Queen of Scots • Skills development included: Painting, photography, design, drama, photodrama, 'new skills', wire work, art work. • Skills: 3 mentioned teamwork and 'joining in more'; also 'working with the artists/ working with new people – relationship skills. • Attitudes and Values: 3 mentioned an increase in confidence; also – improved concentration, and Manor Lodge being the 'best thing' (that from a girl who only used it to climb on in the past) <i>Eg 'My achievement was that I have more consaltration an confadent in myself an I have joined in more work in the youth group.'</i> • Enjoyment and creativity: Everyone enjoyed elements including working with the artists (3); 'enjoyed photodrama he best'; 'making crowns; 'making collages' 'visit to Manor Castle'. Also: 'I feel I have achieved a lot'. • A, B & P - <i>'I'll miss ya, neva 4get ya.'</i> 	
Unexpected/additional outcomes	

PROJECT: Txt Manor: Sheffield Manor Lodge <i>'hard to reach' group of YPs</i>	SERVICE: 3 Sheffield Galleries and Museums Trust
Evaluation tool Tangible outputs - Collages	Intended learning outcome(s) <ul style="list-style-type: none"> • Creativity • Attitudes to history/ museum service
Summary of findings <ul style="list-style-type: none"> • Attitudes to history – the girls were happy to integrate pictures of Mary Q of Scots into their own artwork, alongside their own chosen images and demonstrating interactions with them. • Creativity & enjoyment – it was clear that the participants had enjoyed being creative. • One girl wanted to use the museum headed paper for her collages – change in attitude towards Museum Service. • Evidence of the girls feeling relaxed in how they expressed themselves ie felt at home in the working environment (A & V) • Some empathy skills in evidence: eg 'My head is on my shoulders' 	
Unexpected/additional outcomes	

PROJECT: Txt Manor: Sheffield Manor Lodge 'hard to reach' group of Yps	SERVICE: Sheffield Galleries and Museums Trust	5
Evaluation tool Feedback from the artists (open statements)	Intended learning outcome(s) To collect their perceptions both on the processes involved and the impacts on the participants	
Summary of findings <p>The group was challenging, tended to have short concentration spans and needed considerable input from the artists to motivate them to become involved and proactive. This meant that activities had to be prepared in such a way that the participants could see clearly how they could be involved and what could be achieved.</p> <p>When one of the aims is to produce an object for public display there is always a tension between the artist's desire for the group to produce something 'of the highest quality' while with community groups the abilities of the participants have to be very carefully considered and catered for. So there is a difficult finding-the-best-way-forward process which involves empathy with the YPs and loads of ideas, effort and enthusiasm. This was obviously successfully achieved in this project .</p> <p><i>The group enjoyed the project – they attended each week. (E C & I)</i></p> <p><i>They 'joined in to the best of their abilities, always making a contribution to the group' (Skills)</i></p> <p><i>The photo shoot was particularly enjoyed by the girls for its drama (E C & I)</i></p> <p>The group was able to work with artists, photographers and staff from SGMT – broadening their horizons and improving their social skills (Skills, A & V)</p> <p><i>'The Woodthorpe Babes brought their own contemporary ideas to the work: text messaging, rapping on the phone and a whole lot of bling, which shaped the piece, reconnecting time and place with the present day'</i></p> <p>ie participants' culture was valued and built on (self-esteem) ...</p> <p>while learning about the history of the site (K & U) ...</p> <p>and producing art work (E C & I) ...</p> <p>that was a fusion of the two (A & V).</p>		

Seven Findings Charts for York Museums Trust - Hard to Reach project

PROJECT 3 Young Consultants <i>'hard to reach' project</i>	SERVICE: York Museums Trust 1
Evaluation tool Tangible output: the Guidelines	Intended learning outcome(s) To develop a better understanding of the role of the museum Pupils feel their opinions are valued by museum staff
Summary of findings A series of versions of the Guidelines were looked at, demonstrating: <ul style="list-style-type: none"> • The understanding achieved by participants about the handling of objects and the role of texts in a museum context, including appropriate vocabulary; clarity; a tone appropriate for the intended audience; avoiding too many negatives; etc • Developing communication skills were evident in the way the participants had worked on the text, and finally settled on the format and general presentation. • Teamwork and negotiation to achieve consensus was obviously required • The Guidelines look professional • Pupils said they were proud of them (see comments in Project Leader's diary) • Their work was valued by the Project Leader and colleagues. • It was good work experience 	
Unexpected/additional outcomes <ul style="list-style-type: none"> • Teachers were pleased and impressed 	

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: York Museums Trust	2
Evaluation tool Meaning Mapping	Intended learning outcome(s) To develop a better understanding of the museum and its role	
Summary of findings On the second visit to the meaning map, knowledge had been gained as follows: <ul style="list-style-type: none"> • The care and security of objects, with the need for insurance; awareness of the risk of theft and investigation. • Understanding of the extent of the stores and its contents • Learning about fakes, 'secondary artefacts' and copies • Understanding about the value of the objects • Understanding about the staffing of the museum: researchers, curators, people to clean the objects etc 		
Unexpected/additional outcomes Surprise at the initial level of knowledge displayed on the meaning map/ the quality of preparation by the teacher involved. Findings re evaluation: Enough time is needed for the second session on a meaning map for the learning gained to be expressed fully.		

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: <p style="text-align: right;">York Museums Trust</p> <p style="text-align: right;">3</p>
Evaluation tool Teacher's Feedback Form	Intended learning outcome(s) To discover Intentions re visiting with pupils in the future (A, B & P) To find out what effect the project has had on the pupils' learning (all GLOs)
<p>Summary of findings</p> <p>The teacher:</p> <ul style="list-style-type: none"> • will visit with her class annually (A, B & P) • would like the relationship with the museum to continue, including future consultancy. (A, B & P) • is interested in participating in future projects, eg archaeology. (A, B & P) <p>Her comments re pupils' learning:</p> <ul style="list-style-type: none"> • that a real awareness had been gained of the wealth of information in the museum (K & I) • that the pupils had learned to work well as a group (despite differences in age/ year group/ gender/ ability) (Skills) • they had learned to handle objects responsibly and carefully (Skills) • they had learned to ask questions about the objects and their sources (Skills) • Self-confidence : They feel really important' (quote from a parent). (A & V) • The enthusiasm the pupils showed (E C & I) 	
<p>Unexpected/additional outcomes</p> <ul style="list-style-type: none"> • Re: one of the pupils – the teacher expressed surprise about his questioning: 'This is not evident in class. It has helped me to see a different side to him – one to encourage.' • Least enjoyable aspect for teacher was risk assessment and getting the pupils excused from classes etc – the practicalities. 	

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: <p style="text-align: right;">York Museums Trust</p> <p style="text-align: right;">4</p>
Evaluation tool Pupils feedback forms	Intended learning outcome(s) <ul style="list-style-type: none"> • Having fun learning about the museum (E C & I) • Developing object handling skills (Skills)
Summary of findings <ul style="list-style-type: none"> • All participants thought it was fun (E C & I) • They enjoyed: visiting the museum; handling objects; seeing the stores; learning new things, eating biscuits and being 'paid' (vouchers). (E C & I) • All learned object handling skills (Skills) • One mentioned learning communication skills (Skills) • All pupils wanted to do more (A B & P) • Words they chose to describe how they felt about the project 1. interested 2. excited 3 fun and thoughtful Skills 	
Unexpected/additional outcomes <p>Pupils were surprised by:</p> <ul style="list-style-type: none"> • 'how old some of the objects were'; • 'how small the pieces of glass were'; • the size of the storage area at the museum • some answers to questions asked <p>Museum staff were surprised by how thoughtfully and carefully they filled in the evaluation forms, taking it seriously, being treated as adults.</p>	

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: York Museums Trust	5
Evaluation tool Project Leader's Diary	Intended learning outcome(s) To chart working in an unfamiliar format with pupils from a deprived area (+ organisational learning re logistics) An opportunity for personal reflection to enhance learning	
Summary of findings <ul style="list-style-type: none">• 'My confidence has increased – first time I've worked with that age group in this way' (A & V)• 'I've really enjoyed going into the school' (E C & I)• The group survived PL's unavoidable absence one week , demonstrating how firmly they were established by meeting 4.• Experimentation with the data recorders worked (Organisational learning)• The project seemed to be the right length for the participants (Organisational learning)		
Unexpected/additional outcomes <p>The Project leader was surprised at how seriously the participants took the project.</p> <p>Re evaluation tool: The Project Leader has seen the value of recording the ups and downs of the project and produced a valuable record which can be referred to in the future.</p>		

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: <p style="text-align: right;">York Museums Trust</p>	6
Evaluation tool Pupils' diaries (3 available)	Intended learning outcome(s) <ul style="list-style-type: none"> • Enjoyment (E C & I) • Evidence of Knowledge and Skills 	
Summary of findings <ul style="list-style-type: none"> • Use of 'we' underlines the team working involved Skills • They learned a little about the use of microphones and recording equipment Skills • 'Handling objects and writing down how to handle them' x 2 Skills • 'Catherine gave us some objects to handle, all of which were used in some way by the monks.' (Skills, K & U) • 'We have finished the handling guidelines and so now we had the extremely difficult choice of the layout...' (Skills) • 'It was very exciting – the photographer was there with a statement taker and we were put in a magazine' (E C & I) • 'The hour has gone so fast! Time flies when you're having fun!' (E C & I) • '..'fascinating trip down to the museum's store' (E C & I) • Biscuits also featured as enjoyable, 'delicious'. (E C & I) • We were interviewed and photographed by 'Store Soup' magazine – I can't wait to see the article..' (E C & I) • 'We decided how it would be and on meeting 6 we will see the final things' (Progression) • After the final session, the group agreed they wanted to meet again (A B & P) • We will be allowed to interview Andrew who is a curator and get a better idea of what the museum has to offer' (A B & P) 		
Unexpected/additional outcomes		

PROJECT: Young Consultants <i>'hard to reach' project</i>	SERVICE: <p style="text-align: right;">York Museums Trust</p> <p style="text-align: right;">7</p>
Evaluation tool Photos <i>(NB one good one available for use in report – HO)</i>	Intended learning outcome(s) Additional evidence – no LOs planned
Summary of findings <ul style="list-style-type: none"> • Photos show how room was set up – all equal round the table • Evidence of children handling objects correctly • Evidence of concentration on the children's faces • Evidence of interaction within the group 	
Unexpected/additional outcomes Findings re evaluation tool: photos do not capture the atmosphere of the moment as well as a video would eg children concentrating can look bored but PL knows they weren't. Only reliable alongside other evaluation tools. Note: 'Launch' photos still to come.	

Six Findings Charts for Leeds City Art Gallery - Hard to Reach groups

PROJECT 4 <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery 1
Evaluation tool Teachers feedback forms Re gallery workshops/visits (7)	Intended learning outcome(s) <ul style="list-style-type: none"> • To explore perceptions of art galleries, art and artists. (Attitudes and values) • To investigate the role of galleries in everyday life. (Knowledge and Understanding) • To enable free interpretation of artworks valuing personal opinion and the sharing of ideas. (Attitudes and Values) • To engage with creativity and imagination as part of art practice. • To have fun thinking about and discussing art galleries, art and artists. (Enjoyment, Inspiration and Creativity) • To encourage communication within and across groups through practical activities and group discussion. (Skills) • To reflect on the experience of the 'what is an art gallery?' interactive box to focus on attitude and behaviour change. (Activity, Progression and Behaviour)
Summary of findings Evidence of learning, largely direct quotes <ul style="list-style-type: none"> • 'The students were involved and enjoyed what they did in the workshop' (Engagement with creativity) • 'Ideas were appropriate and well-explained to the students' (K & U) • 'Using paint in a freer, more instinctive way' (Skills) • Using large scale/ big brushes' (<i>not done at school</i>) (Skills) x 3 • 'Seeing the students enjoying splashing on the paint and seeing it drip/ run down the paper (E C & I) • 'Enriching curriculum delivery' (Most LOs) • 'The use of narrative and collage in painting' (K & U) • 'The use of a range of sources.. in a single painting (Skills) • 'Pupils have really felt at ease to explore their own imagination' (E C & I) • The most inspirational for the pupils was 'Going round the gallery and exploring the art' (E C & I) x 3 • 'Seeing the gallery as a place they can visit on their own (A, B & P) 	

- Key objective re abstract paintings were met x 1 (K & U)
- Students gained by 'learning to be different' (A & V)
- Re opportunities for creativity: 'I thought it was fantastic' ; Good; Excellent; 'Unlike school' (E C & I)
- *There was also understanding that art is not just in books:* 'People are out there doing it' (K & U)
- The workshop as pre-visit preparation was seen as 'Very useful' 'Activity good'
- 'Being able to see the paintings. Not a lot of our children get these opportunities' (K & U, A & V) x 2
- They learned the 'relevance of art in everyday life' (K & U)
- 'Social skills!' + 'Social is excellent! (That's why I brought them)'
- The social and cultural benefits of visiting were seen as 'Vast' (A & V)
- K & U - 'What is art'
- The participants learned by 'working with an artist' (K & U; Skills)

Overall Feelings about the session were classified as follows:

Pitched appropriately:
too difficult

6 teachers agreed, 1 thought it was a little

Learning experience: on a scale of 1 - 5 where 1 = high quality and 5 poor

1 x2, 2 x2, 3 x1, 4 x2, 5 x0

Participant experience: on a scale of 1 - 5 where 1 = enjoyable and 5 not

1 x2, 2 x2, 3 x2, 4 x1, 5 x0

The range of responses on the last two scales were not reflected clearly in the comments themselves

Unexpected/additional outcomes

Learning for the Teachers:

'It's something I would be happy to do in school myself as a day workshop activity'

'Showing new ways of working that I can use in the classroom' x 3

Suggestions to the Gallery:

- To issue a video showing students making best use of the Gallery as part of pre-visit
- For the pre-visit preparation – 'more pictures, easier to see'; 'more questions and thinking task'; 'more relevant'; 'additional activities'
- For A level students to display their work at the gallery as part of the learning process
- To provide better sink facilities, hot water and aprons
- For gallery staff to expect the best of the students ('They almost expected the kids to behave badly')
- I would like – 'Practical workshops'

PROJECT: <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery	2
Evaluation tool KS 3 & 4 Pupil Evaluation Feedback forms	Intended learning outcome(s) <ul style="list-style-type: none">• To Investigate intentions to revisit resulting from the project• Enjoyment, creativity and inspiration	
Summary of findings: <ul style="list-style-type: none">• Expectations about gallery visits were high or undecided. Out of 67 respondents, 49 said they would visit again 55 thought they were more likely to enjoy using their imaginations and being creative 52 thought art could be fun / interesting / useful.• There was little negativity about visiting.• More than half of the respondents had already visited. (39 cf 32 who had not). Question remains – what prevented them from returning before?• 48 said that it was either Great fun or Fun, compared to 23 who were indifferent /negative.		
Unexpected/additional outcomes re project Findings re evaluation: there were overlaps between mind maps and pupil evaluation meant some information was recorded twice. <i>Note: information about working with the artist and gallery facilitators still to be extracted from the forms.</i>		

PROJECT: <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery	3
Evaluation tool The Artwork	Intended learning outcome(s) <ul style="list-style-type: none"> • Enjoyment, creativity and inspiration • Skills development 	
Summary of findings It can be seen from the artwork that the participants represented have gained: <ul style="list-style-type: none"> • Skills in creating lively art work using paper and card and their hands – no tools • The fun of working without demands/ expectations or the constraints of eg the curriculum • A new approach to creating artwork, using freedom of expression • An understanding of the alternatives to traditional and formal expectations of what art is. 		
Unexpected/additional outcomes The strength of the initial resistance by some participants made their final achievements more surprising / satisfying. There was a very significant change in some participants' attitudes Findings re evaluation: the addition of individual comments to each piece of artwork could have provided rich feedback but at the risk of returning to the traditional. Participants could perhaps prepare commentaries on their work in order to 'perform' it for the rest of the group, all of which could be cam-corded.		

PROJECT: <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery	4
Evaluation tool	Intended learning outcome(s)	
Delivery: museum staff comments	Organisational/ logistical learning about the uptake and relevance of the sessions; the Art Box as a class resource; timings and information exchange. Changes in attitude among participants towards art, the activities and /or themselves as artists.	
Summary of findings <ul style="list-style-type: none">• Despite obstacles/ difficulties/ challenges there were some extremely positive results with disaffected pupils who appreciated the content/ delivery style of the sessions and surprised themselves by what they achieved. They were proud of the work they had done.• Re working with secondary schools:<ul style="list-style-type: none">1. that the schools are reluctant because of time-tabling , coursework pressures, exams; transport costs; fewer visits being allowed (school policy); a less strong link to the curriculum .2. not enough information was given about the students (in terms of abilities, special needs etc).• Re box – there are limited possibilities in terms of using this in schools because of timing issues with the activities (they varied in length and were therefore difficult to manage); and insufficient resources (eg not enough pieces of laminated card for the class).• They provide a good pool of ideas but need to be adapted to the needs of the users/ group/ class.• An hour’s session was not enough. Participants did not finish in the time. Possibly a morning in school would be better with an afternoon at the gallery – an Art Day.		
Unexpected/additional outcomes		

PROJECT: <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery	5
Evaluation tool Meaning Maps (see Meaning Map summary sheets)	Intended learning outcome(s) <ul style="list-style-type: none"> • An open-ended trawl for any learning that participants chose to record, but particularly • understanding and attitudes towards art/ artists/ the gallery 	
Summary of findings 1. The majority of pupils initially had very similar views of what an art gallery is (Different forms of art and the building/facilities were the most heavily referred to initially). 2. Knowledge & Understanding – much clearer understandings of what art is/ can be and what/who an artist is/can be were achieved. 3. Attitudes & Values – changes of attitude towards art and artists were evident. 4. Attitudes & Values personal shifts in approach to art / towards their own work – that it can be ‘anything’ ‘messy’ ‘unnamed’ ‘made from any materials’; ‘weird’ ‘Still good art, even when messy’ 5. Self confidence –confidence was raised in their own ability to produce art, and in the validity of what was produced.		
Unexpected/additional outcomes re project That some of the participants were able to capture the atmosphere/ sensory aspects of the gallery. Findings re evaluation: That meaning maps were not the best tool to use with some of these groups – they didn’t enjoy doing them on the whole. Probably better to use photos(of participants with their work)/ post-its. However, the richness of some of the learning made it worthwhile with more able groups/ when time allowed.		

PROJECT: <i>What is an Art Gallery?</i> Outreach project	SERVICE: Leeds City Art Gallery	6
Evaluation tool Teachers’ Observation sheets <i>From 3 schools: 2 x MLD/EBD schools +1 Yr 7 secondary school</i>	Intended learning outcome(s) • For the teachers to feedback evidence of their pupils learning	
Summary of findings All three teachers strongly agreed the Outreach workshop was appropriately pitched. One gave the session full marks for the learning experience provided and the usefulness of the session as a pre-visit, while the other two gave these 2 on the scale 1 (best) to 4 (worst). This is a real achievement given the challenging nature of the schools involved. Evidence of K & U <ul style="list-style-type: none">• Interesting comments on ‘What is an art Gallery’• Good thoughts on laminated pictures at the end• All pupils, through the activities, increased knowledge demonstrated by participation Evidence of Skills <ul style="list-style-type: none">• Thinking; Asking for opinions/ Answering questions• Talking about each others’ art• Interacting with/ talking to (gallery staff)• Teacher: ‘The tearing of paper was really good. All pupils knew what to do and products spoke for themselves’ Evidence of A & V <ul style="list-style-type: none">• Pupils had strong opinions to begin with (changing opinions)• Only 1 pupil from yr 10 group had ever been to a gallery Evidence of E C & I <ul style="list-style-type: none">• Engaged x 2; Laughing• ‘It’s been fun and it’s not been just writing all the time’• ‘That is ace, much!’ (pupil)• ‘This is great sir!’ Evidence of A B & P Pupil: ‘I can’t wait to go to the gallery’		
Suggestions: An extra activity: ‘Some students were easily satisfied and were potentially disruptive’ (MLD/EBD school)		

Four Findings Charts for Hull Museums – Hard to Reach Groups

PROJECT: History Around Us Local Study Project	SERVICE: Hull Museums	1
Evaluation tool	Intended learning outcome(s)	
Media resources (film) of re-enactment by students in period dress	Skills Learning including Local History	
Summary of findings Alongside the learning about Local History which permeates the whole resource, the following learning was evident: <ul style="list-style-type: none">• Script-writing from source material (Skills)• Empathy (creating characters/ understanding the Maister family) (K & U, Skills)• Choice of appropriate costumes and appearance from (limited) research. (K & U, Skills)• Drama skills eg voice production/ memorising script etc (Skills)• Planning of location/ scenes (K & U, Skills)• Filming skills – learning how to use the equipment (Skills)• Interviewing skills• Formulating questions appropriately for the period, drawing from their understanding of the history involved (Skills)		
Unexpected/additional outcomes		

PROJECT: History Around Us Local Study Project	SERVICE: Hull Museums	2
Evaluation tool Analysis of transcripts	Intended learning outcome(s) Knowledge and Understanding Attitudes and Values	
Summary of findings The History of the Meister Family in Hull (K & U) The role the fire played in the history of the building (K & U) Bringing the family members/ neighbours alive (K & U, A & V) Learning about the role of the family in Hull – eg their importance shown by eg decorative stairs and also by the jealousy – rivalry between merchants. (K & U, A & V) Changes in attitude to the building and the street (A & V) Enjoyment – obvious engagement/ involvement/ creativity (E C & I) The students brought their parents to the launch – all very proud of their achievements (A & V)		
Unexpected/additional outcomes		

PROJECT: History Around Us Local Study Project	SERVICE: Hull Museums	3
Evaluation tool	Intended learning outcome(s)	
Feedback forms – Summer 05	Knowledge & Understanding about local history	
Summary of findings: There was evidence of learning re: Wilberforce, that Hull is his birthplace, that his descendents still exist and what actually happened to the family of the Maisters (the fire etc). ‘How to properly use filming equipment ‘How to make news reports interesting and enjoyable ‘A different education thing in Hull that I wasn’t aware of (Age 14) About filming and using a camera How to use a sound boom How to use a video camera Where the oldest building is: 5 Scale Lane		
Unexpected/ additional outcomes One Aspergers pupil surprised his teacher by focusing on the filming and asking questions in a way that she never would have envisaged. (Change in Attitude toward the pupil) The way in which one of the 15 year old girls took to the dressing up as a way into History		

PROJECT: History Around Us Local Study Project	SERVICE: Hull Museums	4
Evaluation tool Feedback forms – Teachers	Intended learning outcome(s) Re Pupil Learning	
Summary of findings: The Project was well-prepared/ organised Students liked the hands-on evidence All pupils enjoyed the visit It boosted the confidence of the pupils		
Unexpected/ additional outcomes		

Appendix C: E-learning findings charts (four services)

PROJECT: <i>Exploring Islamic Architecture</i>	SERVICE: Bradford
Evaluation tool Questionnaire	Intended learning outcome(s) Improved attitude to museum collections and their role in learning
Summary of findings All respondents rated the resource highly in terms of improved attitude to collections and their role in learning. Three respondents rated the improvement as 6/6, and three 5/6. Comments made: ‘have a good working relationship with Cartwright Hall and the resource will continue to facilitate this’ ‘We can use it with all key stages’	
PROJECT: <i>Exploring Islamic Architecture</i>	SERVICE: Bradford
Evaluation tool Questionnaire	Intended learning outcome(s) Find the resource useful as a teaching tool
Summary of findings All respondents thought the resource would be a useful teaching tool. Three respondents rated 6/6 and three 5/6. Comments include: ‘We will use it in ‘What’s in a building?’ [KS3 Curriculum] and in perspective drawing with KS3/KS4.’	

'I think it could be adapted for younger children and older'

'I really enjoyed using it and found it very informative. I will definitely be recommending the staff in my department use it within our year 8 Architecture project.'

'the contextual details and glossary terms are really very useful and succinctly put. We can use with all key stages'

PROJECT: <i>Exploring Islamic Architecture</i>	SERVICE: Bradford
Evaluation tool Questionnaire	Intended learning outcome(s) Plan to visit gallery to look at the painting within a year

Summary of findings

Out of 7 questionnaires 6 answered 'yes' and one had no answer

'yes the site would be a good starting point'

'yes because of the quality of images on the site'

In another questionnaire (of 6 respondents) four indicated that they would be very likely to visit the gallery to look at the painting, with a rating of 6/6. One respondent wrote N/A to their work as a librarian, and one rated 4/6.

Comments:

'Very likely'

'Yes, probably September [with] KS3'

Unexpected/additional outcomes

One school commented on the appropriateness of the resource for mixed race classes:

<p>'We have a large number of Muslim students in the school so this resource is extremely useful because it is acceptable for students to draw buildings, whereas it is not acceptable to draw faces.' *</p> <p>* Please note that although this comment may seem more suitable to ILO 3 it was made here because the teacher had already brought Y8 students to the gallery and intends to run the exercise again in the next academic year.</p>	
PROJECT: <i>Exploring Islamic Architecture</i>	SERVICE: Bradford
Evaluation tool Questionnaire	Intended learning outcome(s) Intend to use the online resource within class activity within an appropriate scheme of work
Summary of findings Five out of six respondents thought that they would be likely or very likely to use the online resource within a scheme of work. Three respondents rated 6/6 and two 5/6. One respondent did not use the ratings however they commented that the resource "could be useful for the basis for an activity in a library setting". Other comments include: Plan to use the resource in a scheme of work for next academic year. Used the resource to get ideas to help develop a short activity in the gallery. Very likely to use again. One teacher remarked, 'We will use it in 'What's in a building' (KS3) however we don't have whiteboards/projector/laptop'. It will be possible for this teacher to print information/worksheets from their school office computer.	
PROJECT: <i>Exploring Islamic Architecture</i>	SERVICE: Bradford
Evaluation tool Meaning map	Intended learning outcome(s) Have a better understanding of how the resource can be used with KS3 Art and Design

Summary of findings

Formative evaluation outcomes from meaning map:

1. Emphasise that content can be used for different Key Stages
2. Content suitable for cross-curricular development.

Measure for content: B=22 A=35

Measure for breadth: B=5 A=8

Measure for depth:

- Supporting resources B=7 A=8
- Processes B=3 A=4
- Assessment tool B=4 A=5
- Content B=3 A=6
- Learning level scope B=3 A=6
- Teacher/pupil contribution B=0 A=1
- Cross curricular development B=0 A=3
- Enjoyment B=0 A=2

PROJECT: <i>Leisure and Tourism Customer Services Unit Online Content</i>	SERVICE: Leeds Museums																						
Evaluation tool Portfolio Teacher feedback form	Intended learning outcome(s) Understand what contact situations and records relating to customer services are identifiable at Armley Mills Museum and what the policy is on dealing with them																						
Summary of findings <p>P. Students were studying for applied GCSE in Leisure and Tourism (Double Award) which is marked A,B,C etc. They are awarded a double GCSE mark for the completed course e.g. AA or BB.</p> <p>From a sample of one school involved in the pilot, out of 12 mixed ability students, they should have completed outcomes A and B of their portfolios solely on their visit to the Mill. Outcome C is their own evaluation and D is a role play that they are carrying out in school. Although they should have completed Outcomes A and B at this point, as with most school children - some of them are behind! The marks awarded so far are:</p> <table> <tr> <td>For Outcome A (Out of 7 marks);</td><td>For Outcome B (out of 13 marks);</td></tr> <tr> <td>Student 1; 6 (A grade)</td><td>; 12 (A grade)</td></tr> <tr> <td>Student 2; 2 (C grade)</td><td>; Incomplete at today's date</td></tr> <tr> <td>Student 3; Incomplete at today's date</td><td>; Incomplete at today's date</td></tr> <tr> <td>Student 4; 4 (B grade)</td><td>; Incomplete at today's date</td></tr> <tr> <td>Student 5; 5 (B grade)</td><td>; 6 (B grade)</td></tr> <tr> <td>Student 6; 7 (A grade)</td><td>; 12 (A grade)</td></tr> <tr> <td>Student 7; 6 (A grade)</td><td>; 13 (A grade)</td></tr> <tr> <td>Student 8; Lost portfolio</td><td>; Lost portfolio</td></tr> <tr> <td>Student 9; 5 (B grade)</td><td>; 10 (A grade)</td></tr> <tr> <td>Student 10; 6 (A grade)</td><td>; Incomplete at today's date</td></tr> </table>		For Outcome A (Out of 7 marks);	For Outcome B (out of 13 marks);	Student 1; 6 (A grade)	; 12 (A grade)	Student 2; 2 (C grade)	; Incomplete at today's date	Student 3; Incomplete at today's date	; Incomplete at today's date	Student 4; 4 (B grade)	; Incomplete at today's date	Student 5; 5 (B grade)	; 6 (B grade)	Student 6; 7 (A grade)	; 12 (A grade)	Student 7; 6 (A grade)	; 13 (A grade)	Student 8; Lost portfolio	; Lost portfolio	Student 9; 5 (B grade)	; 10 (A grade)	Student 10; 6 (A grade)	; Incomplete at today's date
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Student 6; 7 (A grade)	; 12 (A grade)																						
Student 7; 6 (A grade)	; 13 (A grade)																						
Student 8; Lost portfolio	; Lost portfolio																						
Student 9; 5 (B grade)	; 10 (A grade)																						
Student 10; 6 (A grade)	; Incomplete at today's date																						

<p>Student 11: 4 (B grade) ; Incomplete at today's date</p> <p>Student 12; Incomplete at today's date ; Incomplete at today's date</p> <p>Unit 3 of the pupils work is entitled 'Investigating Customer Service – Armley Mills Industrial Museum (have examples from 2 portfolios).</p> <p>Students have to provide:</p> <ul style="list-style-type: none"> A description of the situations that require staff to have contact with customers and the type of customer records that need to be completed (student G, an A grade, includes a downloaded museums and galleries enquiries record sheet and visitor signing-in sheet in her portfolio) <p>TFF. <i>When asked 'will this help your students to understand how we use customer service records at Armley Mills': 'certainly, though I think it's so much more powerful a resource when used in conjunction with the visit. Having visited and had the talk they know what each link refers to', 'yes, lots of very good information which my students found extremely helpful and gave them confidence to work independently'.</i></p>	
PROJECT: Leisure and Tourism Customer Services Unit Online Content	SERVICE: Leeds Museums
<p>Evaluation tool</p> <p>Portfolio</p> <p>Staff observation</p> <p>Quiz - same process for interactive whiteboard</p>	<p>Intended learning outcome(s)</p> <p>Understand what the complaints procedures are and what the museums policy is on dealing with them.</p>
<p>Summary of findings</p> <p>P. Students were studying for applied GCSE in Leisure and Tourism (Double Award) which is marked A,B,C etc. They are awarded</p>	

a double GCSE mark for the completed course e.g. AA or BB.

From a sample of one school involved in the pilot, out of 12 mixed ability students, they should have completed outcomes A and B of their portfolios solely on their visit to the Mill. Outcome C is their own evaluation and D is a role play that they are carrying out in school. Although they should have completed Outcomes A and B at this point, as with most school children - some of them are behind! The marks awarded so far are:

For Outcome A (Out of 7 marks);

For Outcome B (out of 13 marks);

Student 1;	6 (A grade)	; 12 (A grade)
Student 2;	2 (C grade)	; Incomplete at today's date
Student 3;	Incomplete at today's date	; Incomplete at today's date
Student 4;	4 (B grade)	; Incomplete at today's date
Student 5;	5 (B grade)	; 6 (B grade)
Student 6;	7 (A grade)	; 12 (A grade)
Student 7;	6 (A grade)	; 13 (A grade)
Student 8;	Lost portfolio	; Lost portfolio
Student 9;	5 (B grade)	; 10 (A grade)
Student 10;	6 (A grade)	; Incomplete at today's date
Student 11;	4 (B grade)	; Incomplete at today's date
Student 12;	Incomplete at today's date	; Incomplete at today's date

Unit 3 of the pupils work is entitled 'Investigating Customer Service – Armley Mills Industrial Museum (have examples from 2 portfolios).

Students have to provide:

- How Armley Mills Industrial Museum deals with problems and handles complaints (student G, an A grade includes a page from the visitors book, the comments form in Arabic, risk-assessment form, daily inspection sheet 1 reception/shop, accident report sheet, lotus notes software to record telephone message, set procedure for handling complaints displayed in a flow chart, page from general bookings form and a copy of a letter responding to a complaint in her portfolio)

SO/Q when pupils responding to flipchart quiz questions.

<p>Q1 A customer goes on line to find out the entry price for adults to the museum is £2. When they arrive at the museum for their visit, they are charged £3 and the customer complains. <i>'with initial discussion pupils said they would generally charge £3 (non educated customer services hat on and prior to going through examples), after being informed about/discussing all answers, they saw how the answers A&B were appropriate to a business (A = she apologises and lets the customer in free of charge, B=she apologises and agrees to charge the customer the price advertised on the internet)'</i></p> <p>Q2 A wheelchair bound customer complains that they have to go outside the building to get to a toilet on a different floor. How do you think we dealt with the complaint? <i>'pupils before anticipated and had limited expectations and were thrilled and surprised to find out our actual response, this relates to initial perception of mill'</i></p> <p>Q3 Customers complain that the machines do not work. What action do we take? <i>'pupils before anticipated and had limited expectations and were thrilled and surprised to find out our actual response, this relates to initial perception of mill'</i></p> <p>Q4 A customer complains when they book a workshop at the mill to take place on a Monday and is called back to say that the booking shouldn't have been taken as the museum is actually shut on a Monday. <i>'pupils before anticipated and had limited expectations and were thrilled and surprised to find out our actual response, this relates to initial perception of mill, what they liked about it was that it was them in the case study – they could relate to it'</i></p>	
PROJECT: Leisure and Tourism Customer Services Unit Online Content	SERVICE: Leeds Museums
Evaluation tool Staff observation Interactive flipcharts results	Intended learning outcome(s) Develop an improved perception of the role of museums and museum resources in learning.
Summary of findings SO. <i>'pupils surprised and impressed by customer services provision they actually learnt about as they had perceived the museum as</i>	

<p><i>being non-customer friendly'</i></p> <p>SO. '15 year old boy said ' <i>I thought it was going to be crap, but it was actually alright'</i></p> <p>IF. 32 pupils were asked 'has your opinion about Leeds Museums improved? 16 said yes, 14 said a little, 2 said no.</p> <p>IF. 32 pupils were asked 'would you like to visit the museum again? 16 said yes, 2 said a little, 14 said no. Those who said no said that it had served its purpose already for them.</p> <p>SO. Prior to the visit teachers were dubious as had numerous negative experiences at large unnamed establishments, but as a result of pilot workshop improved perception of museums and their potential, one said 'its been exactly what we need', delivery was best experienced'.</p> <p>TFF. <i>'definitely. It's very professional, a great help to teachers and students and gives Leeds Museums a positive image.</i></p>	
<p>PROJECT: <i>Leisure and Tourism Customer Services Unit Online Content</i></p>	<p>SERVICE: Leeds Museums</p>
<p>Evaluation tool</p> <p>Portfolio</p> <p>Post-it note feedback (in place of whiteboard)</p>	<p>Intended learning outcome(s)</p> <p>For students to view the museums and resources as a reliable and appropriate source of information and to feel comfortable approaching it via a visit or the web to obtain information that they need for their coursework</p>
<p>Summary of findings</p> <p>P. Student G writes in her portfolio '<i>a website has been designed to specifically target secondary school groups who are studying customer services, which provides information about the course. It is useful for the group to use once having visited for they can use it to help them with their coursework</i>' (she includes a downloaded page from 'mylearning').</p>	

PIN:

'overall very useful for work', 'valuable and detailed', 'relevant, useful and easy to follow', 'with info provided I'm rather confident in starting the work', 'I feel I will do better in my work now', 'gave me lots of info', 'very useful, learnt a great amount, confident in work' 'all the detail that you need (supported by content and downloads on mylearning)', 'lots of detail to help you understand about the history', 'well catered towards our leisure and tourism work', 'tailored around us', 'excellent resource' (teacher), 'good standard of info given'

also numerous comments about *'helpfulness', 'friendliness', 'welcoming' 'approachable'*

Unexpected/additional outcomes

comment about the name badges: *'wow are they for us'*

Lots of positive comments about the tea, coffee, biscuits and raisins

PROJECT: <i>Virtual Abbey Tour</i>	SERVICE: York Museums Trust
Evaluation tool	Intended learning outcome(s)
Questionnaire	To have a better understanding of the influence of the Church on medieval people's lives
Summary of findings Ten KS3 pupils filled in the questionnaire 1 (very much) x 0 2 x 4 3 x 5 4 x 0 5 x (not much) x 0 I pupil did not rate their understanding Pupils told us something they had learnt: <i>'they ate their meals in silence'</i> <i>'the church rented out land to farmers'</i> <i>'the monks gave money to the poor at the gatehouse'</i> <i>'the visit it a lot and they are dedicated to the church'</i> <i>'I've learnt that people had to give money to it, and that people were very highly religious'</i> <i>'Medieval lives were very simple and were surrounded around their religion'</i> <i>'medieval people did a lot of things to do with the church'</i> <i>'there would be a lot of religious issues'</i> <i>'the queen gave money to the poor on Maundy Thursday'</i> <i>'tiles made by shaping a square of clay and then cutting a pattern out of the top'</i> One teacher filled in a questionnaire	

1 (very much) x 0
 2 x 0
 3 x 1
 4 x 0
 5 x (not much) x 0

'could there be more stuff specific to York as it would be a case study'

Unexpected/additional outcomes

Enjoyment

Pupils:

*'yes (I enjoyed it) because the things I've already seen there, I can now say what they are' *Link to ILO1*

'yes I enjoyed it because it is good for me to explore and find information'

'yes, it was fun and didn't have many problems, more interactivity would make it more enjoyable, as well as audio narratives'

'yes it was fun and interesting. It is better for primary kids to use than secondary kids'

Teacher (about the pupils):

*'yes, they were engrossed at lunchtime, despite Charity week, teachers blind date also making demands on their attention time!
 They did get through it pretty quickly....this is a site with real potential and the pupils enjoyed it and learnt from it'*

PROJECT: <i>Virtual Abbey Tour</i>	SERVICE: York Museums Trust
Evaluation tool	Intended learning outcome(s)
Questionnaire	To have a better understanding of life in a medieval abbey
Summary of findings	

Ten KS3 pupils filled in the questionnaire

1 (very much) x 0

2 x 4

3 x 4

4 x 1

5 x (not much) x 0

I pupil did not rate their understanding

Pupils told us something they had learnt:

'they never talked to each other'

'they had tile makers'

'craftsmen worked in the outer precinct to make stuff for monks'

'it was very hard'

'monks held services there 8 times a day'

'their community is centred around the church'

'monks went to the church 8 times a day'

'a lot of praying – very squashed at night. It must be quite cold with only 1 fire'

'monks didn't have their own bedrooms'

'stain glass windows are kept together by lead or strips of lead'

One teacher filled in a questionnaire

1 (very much) x 0

2 x 0

3 x 1

4 x 0

5 x (not much) x 0

'well, they've all picked up something'

'like the way they see the ruins and it builds up. This is super for getting them to visualise what things were like'

'do find out about life'	
Unexpected/additional outcomes	
Student using new vocabulary (outer precinct	
PROJECT: <i>Virtual Abbey Tour</i>	SERVICE: York Museums Trust
Evaluation tool	Intended learning outcome(s)
Questionnaire	Be able to navigate around a virtual tour
Summary of findings	
<p>Ten KS3 pupils filled in the questionnaire</p> <p>1 (easy) x 1</p> <p>2 x 5</p> <p>3 x 2</p> <p>4 x 2</p> <p>5 (difficult) x 0</p> <p>They were asked to explain their rating:</p> <p><i>'Because I had to read it a few times before knowing what to do' (4)</i></p> <p><i>'you had a lot of control' (2)</i></p> <p><i>'too small writing and difficult to get to spot you want' (4)</i></p> <p><i>'it doesn't explain the abbey very well, just what it contains' (3)</i></p> <p><i>'it was fairly easy but the mouse kept going off the thing' (2)</i></p> <p><i>'nothing is complicated and there isn't really anything difficult' (2)</i></p> <p><i>'its simple and there isn't too many confusing words' (1)</i></p> <p><i>'it wasn't that complicated' (2)</i></p> <p><i>'the map was difficult to use' (3)</i></p> <p><i>'it was easy but you need to have it bigger and easier to get to sites like choices on the side of it' (2)</i></p> <p>One teacher filled in a questionnaire</p> <p>1 (very much) x 0</p> <p>2 x 1</p>	

3 x 0 4 x 0 5 x (not much) x 0 <i>'the text is a bit small and it does move off the side in some places. I had to tell them to scroll down in some places. They were impressed with the graphics</i>	
PROJECT: <i>Virtual Abbey Tour</i>	SERVICE: York Museums Trust
Evaluation tool	Intended learning outcome(s)
Questionnaire	Have increased respect for ruined abbeys
Summary of findings Before	After
<i>'a huge old powerful building that is now in ruins'</i>	<i>'just the same as I did before'</i>
<i>'old, grand, normally made of stone'</i>	<i>'the same'</i>
<i>'I think they are interesting and a shame they are ruined'</i>	<i>'I would be shocked'</i>
<i>'I think they are really cool and I wonder what they were like all that time ago'</i>	<i>'I'd know what was what'* (linked to K&U ILO1)</i>
<i>'I could tell that it was an abbey before I was told, so I thought it was interesting'</i>	<i>'I would think it had something to do with the monks'</i>
<i>'reminds me of a castle or church and how it would have been when it was used'</i>	<i>'knowing what I know now I would take more interest than I did before'</i>
<i>'I think of holy things like priests and choirs'</i>	<i>'I would think about what would happen there in medieval times'</i>
<i>'I think they are OK'</i>	<i>'I think they are better than I thought they were'</i>

<p><i>'old building, crumbled, church, monks, big windows'</i></p> <p><i>'old ruins, crumbly, sad in a way, a castle used long time ago, place that is loved, history'</i></p>		<p><i>'old building, crumbled, church, dormitories, walls, stained windows'</i></p> <p><i>'I would be interested more if it had touch screen technology. But I would enjoy going on a school trip to the ruins'.</i></p>
PROJECT: Virtual Abbey Tour		SERVICE: York Museums Trust
Evaluation tool Questionnaire Conversation with teacher		Intended learning outcome(s) Plan to visit an abbey to find out more
Summary of findings Pupils: <i>'yes, because I could visualise it'</i> <i>'no, because the tour was boring'</i> <i>'maybe. It doesn't explain the abbey very well, just what's in it'</i> <i>'I don't think I would think about visiting an abbey because I have learned and studied it as much as I have wanted to'</i> <i>'no, I would just use the internet to search for the information I want'</i> <i>'if I was interested in abbeys I would probably come and have a look around'</i> <i>'yes, but not strongly. The tour was not as interactive as it could have been, if it were more so it would attract attention.'</i> <i>'yes, but it would need more colour to it. It looks very interesting looking at the screen. It needs more attraction (more graphics)'</i> Teacher: <i>'I will bring my pupils to visit the museum and abbey'</i>		

PROJECT: Identity in Figurative Art	SERVICE: SGMT
Evaluation tool Questionnaires Meaning mapping Interviews	Intended learning outcome(s) Students will gain a better understanding of casting techniques and materials used.
Summary of findings <p>Q All 15 pupil's participants understood the materials, except one. Evidence from teachers' questionnaire will expand section on techniques processes.</p> <p>MM 5 out of 13 pupils increased their concepts of casting techniques (one from 1 concept to 5!).</p> <p>Interviews:</p> <p><i>'Well, I don't think it was painted because with it being a sculpture you can go round and see it from the different angles and see it from where you want to. Maybe if it was painted, you wouldn't get to see that the woman only has one arm. So it's nice to see the sculpture because I like the nice white shiny effect as well, that's good'.</i></p> <p><i>'I think it's realistic, if it had colour and skin tones on it, it would look real.' "If it was painted then it wouldn't have the same impact and it wouldn't feel the same or give the same impression'.</i></p> <p><i>'It shows imperfection in some peoples eyes because of the disabilities but perfection because like I said before it's just pure and white'.</i></p> <p><i>'Well I like the marble effect and it wouldn't be very good if they painted over it because the marble effect is nice because its shiny'</i></p> <p><i>Sam: Have you enjoyed playing with the clay today?</i></p> <p><i>Damian: Yep</i></p> <p><i>Sam: What have you learnt about making stuff with clay?</i></p> <p><i>Damian: That its very good fun, Kids can get a lot out of doing it.</i></p>	

<p><i>Sam: What things have you made out of clay?</i></p> <p><i>Damian: ears, noses, mouths, eyes</i></p> <p><i>Sam: And which bit did you enjoy the most?</i></p> <p><i>Damian: Making the mouth</i></p> <p><i>Sam: Would you like to visit any of the art galleries to look at sculptures after doing the clay work?</i></p> <p><i>Damian: Oh yes, I'd love to do that.</i></p> <p><i>Sam: What have done with your clay here then?</i></p> <p><i>Damian: Basically I've just screwed up little bits of clay to make the eyes and screwed a bit of clay to make the nose. I've done some lines into the chin as the teeth (using the modelling tool) and made some little sausage shapes for the eyebrows.</i></p> <p><i>Sam: Are you enjoying playing with the clay?</i></p> <p><i>Joanne: Yes</i></p> <p><i>Sam: Do you think you've had fun today?</i></p> <p><i>Joanne: Yes</i></p> <p><i>Sam: What have you learnt about using clay?</i></p> <p><i>Joanne: Well sort of how to sculpt with it.</i></p> <p><i>Sam: What have you made with it?</i></p> <p><i>Joanne: made a nose, made a mouth and a face and now I'm doing a whole figure.</i></p> <p><i>Sam: So does it make you want to go and have a look at sculptures in art gallery?</i></p> <p><i>Joanne: I don't know, probably.</i></p>	
PROJECT: Identity in Figurative Art	SERVICE: SGMT
Evaluation tool Questionnaire Observation Meaning map Interviews Staff reflection	Intended learning outcome(s) Students will have an understanding about the work, its context and the artist
Summary of findings	

Q 15 students understood which material used; one did not understand the reason for using this material.

Q 15 students could find and record information about other works correctly

O "its really weird the way he used his own blood, I like finding out weird facts'(pupil)

MM 10 out of 14 pupils increased their concepts of Contemporary Art (i.e. their breadth of understanding of the subject).

4 individuals changed their perceptions of contemporary art concepts e.g. new concepts included 'disabled people', 'status', 'disability' and 'race'.

Interviews:

'Well, I don't think it was painted because with it being a sculpture you can go round and see it from the different angles and see it from where you want to. Maybe if it was painted, you wouldn't get to see that the woman only has one arm. So it's nice to see the sculpture because I like the nice white shiny effect as well, that's good'.

'I think it wasn't painted because the 'shininess' of the marble is really nice so if you just painted over it, it would kind of spoil it'.

'Well some people might not think it's beautiful because it is people with disabilities but it is actually quite beautiful because there's two people kissing and it's beautiful in its own way really'.

'I think it's realistic, if it had colour and skin tones on it, it would look real.'

'It shows perfection to me because it doesn't matter if you're disabled or not'.

'I think it shows perfection and imperfection in different ways cause its perfection in the eyes of an artist in the way it's been carved but it could possibly show imperfection in other people's eyes.'

'I think he chose disabled people because if he had just chosen normal people he wouldn't have got the message across really and because he chose disabled people, it makes people think like that some people don't really like disabled people and they don't really like to see it but I think he chose disabled people because it really makes people think about it and change their views about it'.

'To show society who think that disabled people don't have feelings or something that they do.'

'I've got loads of different feelings and emotions about the way that it's been done. Sadness and sorry-ness for people who do have disabilities.'

'Well it makes me feel quite nice (about disabilities) because it is a nice scene and yes it does really make me feel nice about it. Because in society people don't really talk to them that much and they sometimes stare at them and things.'

'Yes, I think it's good they have made a sculpture like this because it shows disabled people in a different way and shows they've got feelings just like us and that we shouldn't treat them differently'.

'It makes me think about it a bit more because you don't really usually see people like that but when you do realise that people do have disabilities it kind of makes you think about it more.'

'It makes me feel that just because people are disabled it doesn't mean that they are different or it's bad or imperfect and it makes this sculpture a lot more interesting. It makes me feel like they are just like everyone else and that they shouldn't be treated differently in any way.'

*Stunningly crafted and smooth
Beautiful yet slender,
Unique and powerful
Amazingly tender
It sings a powerful message
It is unafraid
And daring
These people have the ability
Unlike some to be caring
These people see inside,
The front of disability
Pay attention to the structure
The pureness is there ability
Innocent and pure
Charming and perfect
Their bodies though disabled*

Their love is no defect.

Poem by ks3 pupil

'I think it wasn't painted because this way it looks more innocent and pure'.

'It shows imperfection in some peoples eyes because of the disabilities but perfection because like I said before it's just pure and white.'

'It shows that if you're disabled or if your not or you have a lazy eye or whatever, you're beautiful on the inside.'

'It shows that people have disabilities and that people underestimate the person inside and that everybody is unique.'

'Well, it is nice because it does show perfection, because it's nice to see because it's not really something you'd see everyday'.

'I think he chose disabled people because people don't really think about disabled people that much like in love really like they really pay that much attention but like it is quite important.'

'Well, it's quite a happy thing because the people are happy in it I like feel its good to see and it makes me feel happy because it's a nice sculpture'.

'People with disabilities aren't normally seen as beautiful, and people might shun them, because they don't think they are necessarily pretty or like that, but you see this structure put together and the two people with disabilities look absolutely beautiful. There's no question.'

'I really like it because it's unique and it's really beautiful'

PROJECT: Identity in Figurative Art

SERVICE: SGMT

Evaluation tool

Questionnaire
Observation
Meaning map

Intended learning outcome(s)

Students will explore Citizenship concepts of image and identity, by reflecting on their own and others' identities.

Interviews	
<p>Summary of findings</p> <p>Q The majority of pupils (out of 15) were able to come up with issues that the sculpture raises e.g. disabilities. Other comments included Contemporary Art and Casting.</p> <p>Q <i>'I think our students would enjoy the shock factor of the Alison Lapper image. They would make good connections with the images which are accessible and with careful questioning as part of the lesson they would produce some interesting conclusions'</i> (teacher)</p> <p>Q Comments received show a broad understanding of citizenship concepts and showed they were able to think of their own ideas.</p> <p>O <i>'the sound is good, its good to hear what people say'</i> (peer comments about beauty/disability in the sculpture)</p> <p>O <i>'its really good with the disabled people, you don't see that'</i> (in other works of art)</p> <p>O sharing ideas and talking about the learning journey</p> <p>MM Notable change to positive for some individuals in their perception of disabilities. 6 individuals had significant change in their perceptions, 10 individuals had a marked change in overall concepts.</p> <p>MM Before comments about 'perceptions' are more negative e.g. 'unable to do things', 'slowly', 'widows', 'can't work well' and 'help'. After comments show greater depth of understanding and are more diverse e.g. 'something that someone else has that you haven't', 'like us', 'way that they make a life', 'determination', 'feelings', 'special', 'differences'.</p> <p>Interviews:</p> <p><i>'Well some people might not think it's beautiful because it is people with disabilities but it is actually quite beautiful because there's two people kissing and it's beautiful in its own way really'.</i></p> <p><i>'It shows perfection to me because it doesn't matter if you're disabled or not.'</i></p> <p><i>'I think it shows perfection and imperfection in different ways cause its perfection in the eyes of an artist in the way it's been carved'</i></p>	

but it could possibly show imperfection in other people's eyes.'

'I think he chose disabled people because if he had just chosen normal people he wouldn't have got the message across really and because he chose disabled people, it makes people think like that some people don't really like disabled people and they don't really like to see it but I think he chose disabled people because it really makes people think about it and change their views about it.'

'I think he chose disabled people because it makes people think more about it and it makes it more interesting.'

'I've got loads of different feelings and emotions about the way that it's been done. Sadness and sorry-ness for people who do have disabilities.'

'Well it makes me feel quite nice (about disabilities) because it is a nice scene and yes it does really make me feel nice about it. Because in society people don't really talk to them that much and they sometimes stare at them and things.'

'Yes, I think it's good they have made a sculpture like this because it shows disabled people in a different way and shows they've got feelings just like us and that we shouldn't treat them differently.'

'It makes me think about it a bit more because you don't really usually see people like that but when you do realise that people do have disabilities it kind of makes you think about it more.'

'It makes me feel that just because people are disabled it doesn't mean that they are different or it's bad or imperfect and it makes this sculpture a lot more interesting. It makes me feel like they are just like everyone else and that they shouldn't be treated differently in any way.'

*Stunningly crafted and smooth
Beautiful yet slender,
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Poem by ks3 pupil

'It shows imperfection in some peoples eyes because of the disabilities but perfection because like I said before it's just pure and white.'

'It shows that if you're disabled or if your not or you have a lazy eye or whatever, you're beautiful on the inside.'

'It shows that people have disabilities and that people underestimate the person inside and that everybody is unique.'

'Well, I do like it because it is nice, like the two disabled people kissing but it's unique because it's not really something you'd see everyday.'

'It is quite beautiful because it's nice to see like two disabled people and they are happy because they are kissing'.

'I think he chose disabled people because people don't really think about disabled people that much like in love really like they really pay that much attention but like it is quite important.'

'People with disabilities aren't normally seen as beautiful, and people might shun them, because they don't think they are necessarily pretty or like that, but you see this structure put together and the two people with disabilities look absolutely beautiful. There's no question.'

Sam: Have you enjoyed yourself today?

Safir: Yes

Sam: you've enjoyed playing with clay?

<p>Safir: Yes</p> <p>Sam: What have you learnt about making stuff out of clay?</p> <p>Safir: I can make different shapes with one piece of clay.</p> <p>Sam: So what have you made today?</p> <p>Safir: ears, mouth and face, nose</p> <p>Sam: And now what are you making?</p> <p>Safir: The whole body</p> <p>Sam: Do you think you would like to go and see some sculptures in the art gallery?</p> <p>Safir: yes</p>	
PROJECT: Identity in Figurative Art	SERVICE: SGMT
<p>Evaluation tool</p> <p>Questionnaire</p> <p>Observation</p> <p>Interviews</p>	<p>Intended learning outcome(s)</p> <p>Students will have had fun and enjoyed the learning journey.</p>
<p>Summary of findings</p> <p>Q Out of the 9 pupils who answered the question, 7 thought it was enjoyable and 2 did not. However at this time the quiz was not working properly. Eleven pupils when asked if they enjoyed using the website more compared to other lesson resources answered positively.</p> <p>Q 'Can just imagine year 8's loving the Edna Manley section!' (teacher)</p> <p>O Lots of talking about the project. Students smiling and laughing.</p> <p>Interviews:</p> <p><i>'Well it makes me feel quite nice (about disabilities) because it is a nice scene and yes it does really make me feel nice about it. Because in society people don't really talk to them that much and they sometimes stare at them and things.'</i></p> <p><i>'Well, it's quite a happy thing because the people are happy in it I like feel its good to see and it makes me feel happy because it's a nice sculpture.'</i></p>	

<p><i>Sam: Have you enjoyed playing with the clay today?</i> <i>Damian: Yep</i></p>	
<p>Unexpected/additional outcomes O Kept mostly on task, teacher commented that these students would often get distracted. O Engaged with task. Asked questions, keen to give feedback.</p>	
PROJECT: Identity in Figurative Art	SERVICE: SGMT
<p>Evaluation tool Questionnaire Interviews</p>	<p>Intended learning outcome(s) Students will be inspired to visit the galleries at a later time, to see the sculpture and other works in the museums.</p>
<p>Summary of findings Q Out of 11 pupils who answered all responded that they would like to see more sculptures at the gallery. All had visited before. Q <i>'It will certainly allow students in Sheffield a taste of what the gallery has to offer and may encourage them to view in 'the flesh'</i> (teacher)</p> <p>Interviews: <i>Sam: Would you like to visit any of the art galleries to look at sculptures after doing the clay work?</i> <i>Damian: Oh yes, I'd love to do that.</i></p>	

Appendix D:

Yorkshire Museums Hub: Project evaluation overview

Project	Target audience	Evaluation tools	Museum site	Delivery method	Contact details
The Stranger's Case: A Tudor Drama at Bolling Hall	KS2 schools	<ul style="list-style-type: none"> • Group meaning maps (teacher-led) • Observation checklist (teachers) • Observation (museum staff) • Discussion with actors afterwards • Follow-up phone calls to four teachers 	Bolling Hall, Bradford	Actors	Janet Davidson janet.davidson@bradford.gov.uk 01274 435862
A Sense of Place (art workshop)	KS2 schools	<ul style="list-style-type: none"> • Group meaning map before and after • Observation checklist for group leaders • Pupil post-it feedback • Pupil 'palette of emotion' worksheet • Observe group interaction/ discussion • Photos of artwork • Teacher feedback form 	York Art Gallery	Museum Education Officer	Griselda Goldsborough griselda.goldsborough@ymt.org.uk 01904 697963
Waterforce Project	KS2 schools	<ul style="list-style-type: none"> • Graffiti wall with sticky dots & post-its • Photos of working models • Teacher feedback form Observation • Pupil quiz results • Pupil feedback – re skills used/learnt 	Thwaite Mills Watermill	Freelancer and front-of-house staff	0113 390 1082 (project leader has now left)
'Palace and Mosque' dialogue box	KS2 schools	<ul style="list-style-type: none"> • Observation (museum) • Teacher feedback (verbal) • Pupil products: stories, artwork, writing • Teacher feedback form • Faces drawn by pupils • Follow-up interviews with pupils 	Sheffield Millennium Galleries	Enablers (use of resource box)	Alex Woodall alexandra.woodall@sheffieldgalleries.org.uk 0114 2782600
Exploring Islamic Architecture (online resource)	KS3 schools	<ul style="list-style-type: none"> • Mind map • Questionnaire • Observation • Photographs 	Bradford Learning Centre / Bradford Museums Galleries and Heritage	Museum Education Officer	Janet Simmonds janet.simmonds@bradford.gov.uk 01274 435867
Leisure & Tourism Customer Services Unit	KS3 schools	<ul style="list-style-type: none"> • Interactive flipchart -voting & meaning maps • Online quiz 	Leeds Learning Centre/ Armley Mills	Museum Education Officer	Dominique Attwood Dominique.Attwood@leeds.gov.uk

Online Content		<ul style="list-style-type: none"> • Online guided comments facility 			0113 2244373
Identity in Figurative Art	KS3 schools	<ul style="list-style-type: none"> • Meaning maps • Interviews (video) • Collecting comments, questionnaire, email feedback, web responses • Observation 	Sheffield Learning Centre/ SGMT	Museum Education Officer	Bryony Robins bryony.robins@sheffieldgalleries.org.uk 0114 2782669
Virtual Abbey Tour	KS3 schools	<ul style="list-style-type: none"> • Formative testing • Questionnaires (pupils and teachers) • Interviews (teachers) 	York Learning Centre/ York Mus. Trust	Museum Education Officer	Catherine Knops catherine.knops@ymt.org.uk 0190 4687666
Young Ambassadors	Young people	<ul style="list-style-type: none"> • Meaning maps • Cam-cording & Photography • Log (observation) • Feedback forms 	Cartwright Hall, Bradford	Museum Education Officer	Sofia Maskin sofia.maskin@bradford.gov.uk 01274 431216
History Around Us	KS3 schools	<ul style="list-style-type: none"> • Film (tangible outcome) • Analysis of transcripts • Feedback forms from teachers and students 	Hull Museum	Museum Education Officer	Jane Avison jane.avison@hulcc.gov.uk 01482 613865
What is an Art Gallery?	KS3 schools	<ul style="list-style-type: none"> • Meaning maps • Teachers' observations • Feedback form Teachers • Feedback form: pupils • Museum staff feedback • Art: tangible outcome 	Leeds City Art Gallery	Museum Education Officer - outreach (use of resource box)	Amanda Phillips amanda1.phillips@leeds.gov.uk 0113 2478254
Txt Manor	Young People	<ul style="list-style-type: none"> • Tangible products (portfolios, artwork) • Feedback forms • Feedback from artists • Interview with Youth worker • Photographic evidence 	Sheffield (outreach)	Artists, Youth worker & Communities Project Officer	Jon Bradley jon.bradley@sheffieldgalleries.org.uk 0114 278 2686
Medieval Realms	KS3 schools	<ul style="list-style-type: none"> • Meaning maps • Tangible products (guidelines) • Reports from pupils • Teacher feedback form • Staff feedback (<i>tbc</i>) 	York Museums Trust	Museum Education Officer	Janine Taylor janine.taylor@ymt.org.uk 01904 697963

Appendix E: Analysis Guidelines

It is worth spending the maximum time possible analysing, interpreting and reflecting on evaluation evidence collected. The following guidelines provide a useful framework for getting the most out of your findings:

First steps The evaluation tools selected for your project will have provided you with qualitative and/or quantitative data. Before you start to analyse anything it is important to refer back to the original aims and objectives of the evaluation study: what were you trying to find out? What were the intended learning outcomes? Also, review any notes made as you went along about your initial impressions of the evaluation process and your thoughts and feelings about it as it develops. Look again at any evidence you may have collected from other sources. Now look at the data you have collected:

Qualitative information With qualitative information you may want to group it into categories, for example positive and negative comments, or points made about different elements of an exhibition or workshop. You can create your own tables or use a simple spreadsheet. It can be helpful to make a copy of the evidence and use a highlighter pen to mark key points or useful quotes.

- Record areas of agreement and disagreement between respondents.
- Identify significant words and phrases.
- Note themes which emerged from the discussion.
- Look for patterns in the responses.
- Mark anything which surprises you or is in contrast to the rest of the data.
- Link the evidence back to the original aims and objectives.
- Note down the key points.
- Select a representative quote to illustrate each point.
- Do not attribute quotes to individuals by name.
- Compare these findings to the other evidence collected.

Quantitative data When presenting quantitative data include details of how many people were asked and how many responded. You may choose to present responses as percentages if you had a sample of more than 100. You can make a statement or several statements based on each question asked. Ensure you have the evidence to support your statements.

Getting an overview It is useful to take time to reflect on the whole evaluation process and the evidence collected. Doing a SWOT analysis (looking at strengths, weaknesses, opportunities and threats) can be a useful way of getting an overview of what the evidence tells you. Consider whether there might be longer-term impacts which should be assessed at a later stage.

Written report Producing a written report of the evaluation process can be very useful – even if it is a short summary. Think about who will read the report and tailor the content to their needs. A report should include the context for the evaluation study; details of aims and objectives; a description of the project; details of methodology; a summary of evidence (the data itself may form an appendix to the report); an overview of the project; conclusions and recommendations.

Appendix F: Meaning Mapping – Guidelines for analysis and interpretation

- Collect together all the meaning maps and number them
 - Photocopy them and mark on each map what was written before the session and what was written after (eg. circle or use a coloured pen)
 - Make a list of every word/phrase recorded in two columns – before and after
 - Read through the list and, with a colleague, draw out from it the key concept categories
 - Check that every word/phrase written fits under one of these concept categories (and one only)
 - You can choose to use some or all of the following measures which result in quantitative data – or analyse the maps qualitatively.
1. Measure for Extent (of vocabulary re subject)
 - For each map, count the number of words/phrases at the before and after stages
 - Mark as **1. B = x, A = x** on each map
 2. Measure for Breadth (of understanding of subject)
 - For each map, count the number of concept categories (based on those you have already identified) at the before and after stages.
 - Mark as **2. B = x, A = x** on each map
 3. Measure for Depth (of understanding of subject) ***OPTIONAL**
 - For each concept category on each map, count the number of words/phrases which relate to it at the before and after stages.
 - Mark these scores on a separate sheet
 4. Measure for Mastery (of subject)
 - With a colleague, glance at each map and decide together whether it scores 1 (novice with limited understanding) or 4 (expert with detailed in-depth understanding) or 2 or 3 (in between...) . It can be helpful to develop a descriptor for each score.
 - Score it between 1 and 4 at both the before and after stages
 - Mark these scores on each map as **4. B = x, A = x**

You may also want to note other points of interest as you look through the maps – use a highlighter pen as you go through and then review these after the analysis process. They may contribute to your ‘unexpected findings/additional outcomes’ section.

The results can be presented as bar charts for easy visual comparison.

Good luck!

***Alison James
March 2006***

Appendix G: Generic teacher feedback form

Museum service heading

Teacher feedback form

Please help us to monitor and improve our service by completing and returning this feedback form.

Museum/gallery visited _____ Title of session _____

Session leader's name _____ Age/year group _____

Name of school (optional) _____ Your name (optional) _____

Date of visit (optional) _____ School postcode (optional) _____

1. What were your primary learning objectives for this visit?

2. To what extent were these objectives met? (circle the appropriate number)

not at all 1 2 3 4 5 a lot

Please give a reason for your choice _____

3. To what extent did your class acquire new knowledge and understanding during this session?

(circle the appropriate number)

not at all 1 2 3 4 5 a lot

Please state a reason for your choice and give details

4. To what extent did your class learn new skills during this session?

(circle the appropriate number)

not at all 1 2 3 4 5 a lot

Please state a reason for your choice and give details

5. To what extent did your class change their attitudes and values as a result of this session (eg. towards the subject, museums/galleries, etc.)? (circle the appropriate number)

not at all 1 2 3 4 5 a lot

Please state a reason for your choice and give details

6. How much did your pupils enjoy their visit? *(circle the appropriate number)*

not at all 1 2 3 4 5 a lot

Please state a reason for your choice and give details

7. Has any of the class shown an interest in finding out more, continuing an activity on their own, planning to re-visit or taking some other initiative, as a result of their visit?
Yes/No/Don't know

Please give details _____

8. Please rate the quality of the teaching *(circle the appropriate number)*

poor 1 2 3 4 5 excellent

Please state a reason for your choice and give details

9. Please rate the quality of the facilities *(circle the appropriate number)*

poor 1 2 3 4 5 excellent

Please state a reason for your choice and give details

10. Based on your experience today would you bring a class again? Yes/No/Don't know

Please explain _____

11. How do you think this session could be improved?

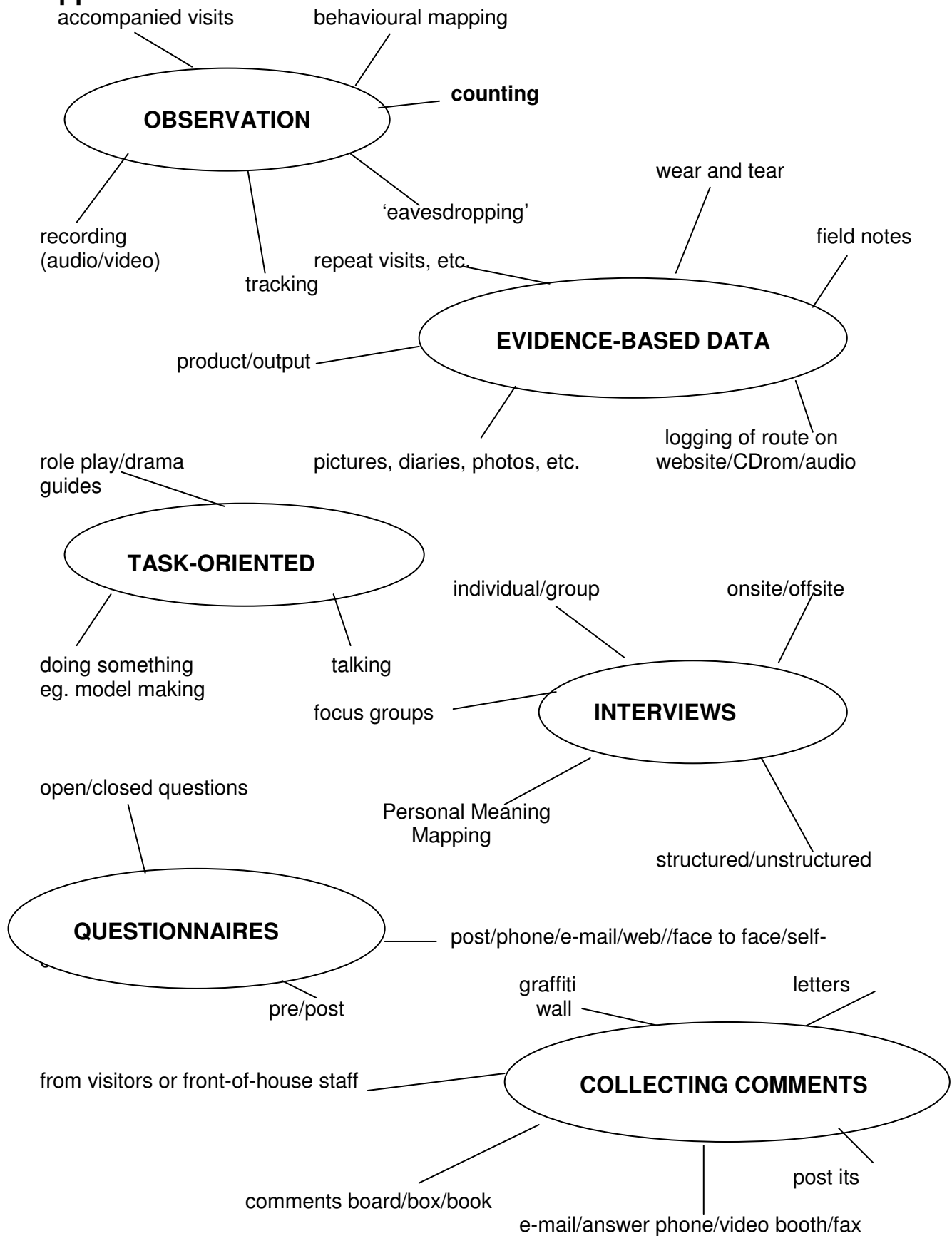
12. What follow-up work (if any) will you do with the class after the visit?

13. Choose three words which best describe your class's experience of their visit

Any additional feedback

*Thank you for completing this feedback form. Please return to: (name and address)
If you are willing to be contacted for follow-up evaluation purposes please give us your e-mail
address/telephone number*

Appendix H: Evaluation toolkit



Appendix I: Training programme

Writing learning outcomes for your Hub project

11th Nov or 14th Nov

Armley Mills Museum, Leeds and Learning Centre, Millennium Galleries, Sheffield

To include learning managers, new staff, enablers, upgraded visitor assistants, freelancers, etc. from all Hub museums.

The course will include an introduction to Generic Learning Outcomes and to the importance of identifying clear, measurable learning outcomes in order to be able to evaluate effectively.

The focus will be on a practical session where participants can work on developing/refining appropriate learning outcomes for their specific project(s). They need to come with details of their project's aims, objectives and any existing ideas about learning outcomes.

This introductory course will also be run by Nicky for the e-learning project team at their meeting on 7th November, combined with e-learning support.

Choosing the right evaluation tools for your Hub project

24th or 25th Nov

Hull City Hall and Cartwright Hall, Bradford

To include learning managers, new staff, enablers, upgraded visitor assistants, freelancers, etc. from all Hub museums.

The course will include discussion about the importance of evaluation; a recap on the importance of defining learning outcomes; an overview of the evaluation toolkit and include practical activities designed to inspire confidence in carrying out evaluation work. Participants will be expected to come with details of their project's intended learning outcomes.

Asking the right questions and getting the right sample

28th or 29th Nov

Armley Mills Museum, Leeds and other venue to be confirmed

To include learning managers, new staff and anyone involved in developing and analysing feedback forms, from all Hub museums.

The course will look at examples of completed questionnaires/feedback forms from all the services. From the data they generate we will discuss how to ask questions in ways that provide useful answers. This will lead on to discussion of how such data is collected (including sampling), analysed and interpreted.

Participants should come with examples of questionnaires (their own or other people's) as well as some completed forms.

We hope the outcome of the day will be standardised feedback forms (for session leaders and teachers/users) that all Hub services can use *(in the longer term this approach will provide comparative data across Hub museums).*

Carousel training - 5th or 8th Dec

Long Gallery, Sheffield and Cartwright Hall, Bradford

Six half day sessions (10am-12.30 and 1.30-4pm) to choose from including:

An introduction to meaning mapping (am)

Aimed especially at staff who will be administering this tool across all Hub museums.

The session will introduce meaning mapping through case studies and examples from other projects and participants will have an opportunity to try meaning mapping for themselves and to work through part of the analysis process.

How to run focus groups (pm)

Aimed especially at staff who will be running focus groups, especially with teachers, across all Hub museums.

The session will outline the issues to consider when planning and running focus groups with teachers. We will discuss incorporating other evaluation tools into focus groups and participants will have an opportunity to try out some approaches within the group.

Evaluation with Key Stage 3, 4 and young people (am)

Aimed especially at staff working with secondary schools as a 'hard to reach' audience or planning to do so in the future.

This session will look at how to approach evaluation work with this audience, discuss which are the most appropriate methods and consider how to apply them. Participants are encouraged to bring their experiences and concerns to the session and practical group work will give opportunities to discuss approaches and assess the effectiveness of the different evaluation methods.

Consulting communities (pm)

Aimed at staff working with minority ethnic communities and those planning to do so in the future. If appropriate to the participants, this session could incorporate discussion about other non-school 'hard to reach' groups.

This session will look at possible approaches to evaluating minority ethnic community projects and ways of overcoming some of the obstacles. This work is not only key to recording achievement but essential to future bridge-building. Participants are encouraged to bring their experiences and concerns to the session and practical group work will give opportunities to discuss these and to assess the effectiveness of a range of methods.

Evaluating e-learning (am)

Aimed especially at staff involved in developing e-learning resources for the web.

This session will look at practical approaches to evaluating e-learning resources for the web with target audiences. Participants are encouraged to bring details of their e-learning resources (at whatever stage of development).

Observation checklists (pm)

Aimed especially at staff who are involved in doing observation of any kind.

This session will look at how to develop an observation checklist linked to intended learning outcomes and will involve practical activities in the galleries.

Appendix J: Staff reflections on the project

Responses by the participating museums/ galleries to the evaluation work varied across the Hub.

'The evaluation was a process that gave me chance to work with York Museums Trust learning team, analysing data and discussing innovative approaches, that was most beneficial. The process gave me more time to formalise the data given, gain an understanding of participants' needs and act upon that information. There was also opportunity to liaise with other colleagues from across the Hub and learn more from the external consultants about the effectiveness of evaluation, aims, objectives and GLOs.'

'Lack of time was the problem whilst devising the evaluation tools for this project. I work 3 days a week... and this project was only a small part of my work. This was exacerbated by the fact that my colleague... was off work sick at crucial points in the process, so the main portion of the work fell to me. This was not the fault of the evaluation team. However, being asked by the external evaluation team to attend meetings in other parts of Yorkshire was problematic due to time and capacity constraints. The Armley Mills training day was very helpful. I got a clear sense of GLOs and suitable evaluation tools. The case studies we were given were appropriate, relevant, and helpful to our project. The Cartwright Hall day was less helpful. I did not find it useful to have free-floating group facilitation by all the evaluators – we were trying to make sure we had the right tools in place for specific projects in a very short time, and the only person I really wanted to talk to was our own designated evaluator. After that low point, my colleague and I found it was not too difficult to set up the chosen methods of evaluation and inform teachers. However, it is now clear that you cannot rely on teachers to carry out evaluation off-site – disappointing, as the ones who did make the effort to do meaning maps were our most useful respondents. It was fortunate we had "on-the-day" observation checklists too, and the evaluation of actors and Education Officers for each group. The final collation day with Alison James was very productive, and it was then a huge relief to hand the huge file over to our evaluator. Her summary of the findings was exemplary, and will be helpful in framing the next stage of the Hub project....'

'I found the sifting through evidence incredibly rewarding - really made it worthwhile as the whole collecting of data was quite a time-consuming process, with having to visit schools, transcribe interviews, ensure that enablers were collecting forms and observing etc. Not knowing exactly what the box would do when we set the ILOs could have been a potential problem, but actually wasn't. The sheer quantity of children using the box was never imagined and added to the complications of analysing data as there was so much – so I have learnt how not to collect far too much data – (but also that this makes things much more interesting as you can compare different sources – e.g. teacher and enabler observations of same session can be tellingly different). Would be a real luxury to have analysis days after each project, but the amount of time involved is a problem. I am also not entirely sure how objective the process was as obviously the box is something I feel really passionate about so I don't know if that warped the findings. It was good to have the day for one-to-one help, although I was disappointed that other people at my organisation weren't as involved as they might have been'.

*'I believe that seeing the evolution of the project has given me a **more sophisticated understanding of how heritage learning can work**. The basic (or literal) transference of x bits of knowledge seems less significant than the enhanced personal and social development of the participants. The heritage (complex, multi-dimensional and life-touching stories) we worked with became the means for the young people to become dynamically engaged in a wider contemporary picture of opportunity relevant to their development.'*

Integrated evaluation: *'Being involved in the evaluation of the work from setting learning outcomes to analysing evidence has been fruitful too. The whole process of evaluation becomes a means of participation in itself, a means for strengthening the benefit of activity. It provides opportunity for reflection on the learning and adds value to the learning experience. So often evaluation is a tired process tagged on at the end of a long day. We managed to integrate it creatively in ways that fully engaged the young people's attention.'*

I've felt privileged to have experienced the warmth of these young people's engagement with our museum agendas. I've laughed out loud at their responses to the tasks we have set them. I've significantly advanced my appreciation and enjoyment of young people's own culture. I've been stimulated and excited by the verbal and visual languages they've felt confident to use in their interpretations.'

'It's often interesting to go through a formal evaluation process and discover those unexpected little gems which provide a different take on the value of the project. Here we found unexpected and rewarding results, particularly around pupil behaviour and changes in attitude, both of which may well have gone unnoticed if we were relying solely on student questionnaires for evaluation. Although I realised that there were obvious improvements to pupil knowledge during the Meaning Mapping process, it was not until we collated results that I saw its full impact, and was able to identify ways to develop the resource. That was what was most important during the whole evaluation process; how to move things on, how to make it better, how to create further resources using lessons learned and here, our teacher questionnaires were particularly valuable'

'Whilst I have misgivings regarding the time demands of the training programme, I have found that the learning generated through the evaluation process very useful. In particular reflecting on practice in a thoughtful, almost philosophical, way felt really important in a climate that is delivery driven. I feel reconnected with the importance of placing the participant and their learning experience at the forefront of activity and capable of evidencing it via a range of tools. I sense a caution though, despite wishing to carry out enriched evaluation, it may be necessary to do so strategically, at key moments or with specific projects, as it takes up more time than is available within current pressures.'

Looking forward to Generic Social Outcomes:

Still seen as problematic was the championing of GLOs to 'sceptical partners/freelancers'.

'Bring on the GSOs! I've been championing arts and culture in regeneration and community development for umpteen years and it's uphill work. Having a shared, robust and comprehensive framework for evidencing impacts could prove to be a valuable tool for creating sustainable projects and programmes in partnership.'