

Digital sustainable learning programmes  
**Sam Elliott and Luke Turner**

Patterns in the palace  
**Jenny Wedgbury**

Hidden histories of Salford heroes  
**Ceri Horrocks and Steve Illingworth**

The Beatles and the University  
**Shelley Ruck and Dr Mike Brocken**

Arts Award Explorers  
**Rachel Craddock and Miranda Stearn**

Working with adults living with dementia  
**Sue Pope**

Museum2Go  
**Conor Hull**

Hunting for Hodge  
**Morwenna Rae**

Creativity for the classroom  
**Sarah Cowie**

Conservation in Focus  
**Zinta Jaunitis**

Accessible for all  
**Katherine Ashton**

**Gem**  
the voice for  
heritage learning

GEM champions excellence in heritage learning  
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# Case Studies

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# What is GEM?

GEM champions excellence in heritage learning to improve the education, health and well-being of the general public.

GEM believes that involvement with our rich and diverse heritage is an enriching and transformational experience that provides distinctive opportunities for learning. We aim to make that learning accessible, relevant and enjoyable for all.

GEM works with its members and collaboratively with other learning organisations across the UK and internationally to:

- champion excellence in heritage learning and participation enabling people to be inspired by, value and enjoy their and other's heritage;
- advocate the power of heritage learning in transforming people's lives to sector organisations, national agencies, funders and government;
- influence sector organisations to deliver excellent learning and participation for their visitors;
- promote and explain the benefits of learning through heritage which is inclusive, sustainable and respectful of communities;
- develop creative partnerships with other organisations to share effective practice in heritage learning and participation;
- research and pioneer innovation in heritage learning and participation;
- inspire and support the work of heritage learning practitioners;
- provide opportunities for practitioners to develop their practice through networking, mentoring and learning together.

# Editorial

Welcome to volume ten of Case Studies, with the usual rich mix of articles showcasing work from across the UK. Read on to find out how colleagues have used a range of techniques to engage their audiences. In west London, partnership working has helped museums and heritage organisations build their confidence in using their collections and venues to deliver Arts Award programmes to young people. In fact, arts and creativity are recurring themes this issue. Whether it's working with under-fives or teachers in Scotland, with dementia sufferers in the Marches or with wallpaper fragments in a royal palace, heritage educators are clearly finding creative ways to bring the past alive for their audiences, both by themselves and with the help of artists. If you haven't worked with an artist yet, you will find plenty of tips and guidance here.

Another strong thread is a willingness to develop new partnerships or work in different ways to meet the various challenges that different organisations face. Hopefully, as our English colleagues roll up their sleeves and get ready for the curriculum changes that lie ahead, the example of others can provide us with inspiration. For example, local and national museums in Scotland are already working to support teachers in providing increased focus on studying Scotland and Scottish history. In England the curriculum changes will begin to have an impact as early as autumn 2013 and museums and heritage organisations need to respond positively to survive and hopefully thrive in the new climate.

This issue of Case Studies shows how people are constantly looking for new ways to develop their offer to schools and other audiences, and how often using creative cross-curricular approaches to collections, such as storytelling, can inspire and build confidence among learning staff and audiences.

An alternative approach to widening access to your collections is to build an online resource. From local material to world artefacts, first world war to ancient Egypt, two museums share their different experiences. As teachers increasingly integrate interactive whiteboards into their teaching, having access to tailored local resources to illustrate national topics is a great way to stay relevant and maintain your profile.

We hope you enjoy reading your copy of Case Studies which we are now printing in full colour. If you have been inspired, do think about writing up and sharing some of your work with others by sending it in to GEM. The next deadline for Case Studies is 13 September 2013.

## The editorial team

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# Digital sustainable learning programmes

Bolton Library and Museum Service (BLMS) worked in partnership with D2 Digital to create quality online learning programmes that schools can access in their own classrooms.

## Background

BLMS had found it difficult to encourage secondary schools to take part in traditional on-site school sessions, due to timetabling and a lack of understanding about what BLMS could offer. Therefore the learning package offered by BLMS was predominantly focused on younger primary pupils aged four to eleven.

BLMS also wanted to offer pre- and post-visit activities for primary schools who had visited the museum, creating a better value wraparound offer for schools.

## Challenge

To match the standard of the primary school offer for secondary schools and to solve the issues around secondary school pupils leaving their buildings and affecting the timetables for the rest of the school day.

To create pre- and post-visit resources that complemented the on-site primary sessions and equalled the quality of the 'real thing' experience.

## Approach

BLMS realised that if secondary schools were to access museum resources in their own buildings it would have to be done digitally. With D2 Digital's experience, the new digital resources were well designed and built. The resources were themed around collections in Bolton Museum and gave BLMS the opportunity to showcase objects from the collections that were not on display.

## Intended outcomes

- Create quality online resources that schools want to engage with.

## Intended outputs

- Fun, interactive and educational online resources that showcase collections not currently on display at Bolton Museum.

## Obstacles and issues

There were differing opinions amongst the BLMS staff on what the digital resources should do and what objects they should showcase. It was also difficult for some staff to visualise what the digital resources might look like as a finished product. This way of working was so new that we had to take each stage of the project as it came along and deal with any challenges as we encountered them.

To ensure the quality of the online resources, BLMS had to research many of the collections that they hadn't worked with before. This pushed the deadline of the project further back than was first anticipated.

When the resources were in development, we did not really think about how we might promote them to schools. We now advertise them with our on-site learning package and are working with schools to use and evaluate the resources.

## Actual outcomes

BLMS succeeded in achieving the intended outcomes as well as the following:

- Established a partnership between BLMS and D2 Digital.
- Cultivated a better relationship and understanding between learning and collections staff.

## Actual outputs

BLMS succeeded in achieving the original outputs and as the quality of

the digital resources was so high, they are now also being used on-site in relevant exhibitions.

## Lessons learned

- Anticipate research and development time and prioritise workloads to reflect and respond to this.
- Embed marketing and promotion plans into the project. Work with other marketing staff within your organisation to support you. We often concentrate on marketing exhibitions and forget to market to schools.
- Support staff to help them understand the concept of the project and more easily imagine the final product. Make sure that there is a portfolio of design concepts that staff can refer to.
- Reflect on and evaluate the resources and be prepared to develop and adapt them if necessary. BLMS worked intensively with one school to help create and evaluate the project.

## Next steps

To continue to create digital resources that complement the on-site learning offer and to work with schools and teachers to ensure that the resources remain relevant in the changing landscape for schools.

To create a new digital culture within BLMS and for staff to feel confident and excited about incorporating digital resources into what we do.

## Sam Elliott

Transition manager, Bolton Library and Museum Service

## Luke Turner

Account manager, D2 Digital

## Further information

To view the online resources, visit [www.crescentactivitybank.co.uk](http://www.crescentactivitybank.co.uk)  
To get in touch with D2 Digital, visit [www.d2digital.co.uk](http://www.d2digital.co.uk)

# Patterns in the palace

Artist in residence programme at Kensington Palace

## Summary

From April to September 2011 artist Natalie Ryde worked as our artist in residence on a project looking at patterns in the palace. This was our first artist residency at Kensington Palace following successful residencies at Hampton Court Palace and the Tower of London.



## Background

The residency took place during a major project to transform displays, visitor facilities and gardens at Kensington Palace. During building work we discovered a fascinating glimpse into the past decoration of the palace through scraps of wallpaper dating back 200 years hidden under panels and plaster.

## Challenge

The main challenge was that the project was taking place during a great period of physical change at Kensington. This was both a challenge and a real opportunity. Due to the building work we had limited education teaching space and access at the palace and were not able to offer any studio space.

## Approach

The fragments of wallpaper were found in the rooms that became our new Clore Learning Centre. We decided to take these fragments as a starting point to create new work in dialogue with our palace community and learning audiences through an artist residency, taking the theme of uncovering the layers of the palace's history.

## Intended outcomes

Natalie was commissioned to explore the themes of the wallpapers alongside our learning audiences. The intended outcomes were to engage them in the palace's history through its patterns and decoration, and to explore techniques around print making and wallpaper production.

## Intended outputs

We asked Natalie to create three commissioned pieces of art to hang in the new Clore Learning Centre, to blog and record the process of her residency and to create collaborative pieces with our schools, family, adult learning and community audiences.

## Obstacles and issues

Because the project was running during the late spring and summer term we found it difficult to recruit students aged 11 to 16 to take part in the project. It was also challenging to bring our learning audiences into the palace during the building work as access was restricted.

## Actual outcomes

We gained a real insight into the design and production of historic wallpaper patterns. As part of the research and development phase of the project, Natalie visited wallpaper expert Allyson McDermott at her Gloucestershire studio. Natalie learnt about the traditional techniques used to make wallpapers such as grounding





paper with pigment and wood-block printing. Natalie also visited wallpaper producers Cole and Son in North East London and saw their huge factory as well as their store of old printing rollers and wood blocks. Our learning audiences benefited greatly from this subject specific creative learning. Through focusing on the patterns in the palace they learnt skills of looking, exploring and being creative in a space they otherwise might have felt intimidated or hesitant in.

#### Actual outputs

In summer 2011 Natalie ran *Patterns in the Palace* workshops for school groups, adults, the youth panel and Kensington staff. Based on her own

experience and the printing techniques she had learnt, she made sketches around the palace and sunken garden to gather shapes to create our own printing rollers and blocks. Groups then used these to make wallpapers, pictures, bags and classroom cushions. Natalie worked with over 380 participants over the six months of her residency including primary and secondary school students, adult learners and the palace's youth panel. These outputs were recognised at a celebration event at the palace in April 2012.

#### Lessons learned

The residency was a great success and Natalie was a pleasure to work with.

The key learning points from the project were:

- A greater understanding of the history and past decoration of the rooms which are now our Clore Learning Centre
- Learning new techniques and approaches to print making, both our learning audiences and staff members.
- The benefit of focusing in on something quite specific, like these fragments of wallpaper gave us an amazing hook which people could understand then take on and explore tangentially in a really creative and imaginative way.
- When recruiting an artist to work with, we were clear that we wanted an artist who could combine high art with the ability to communicate ideas and techniques clearly to different learning audiences. Natalie's unique combination of both of these qualities was invaluable.

#### Next steps

As a result of the residency we are now offering bookable *Patterns in the Palace* schools sessions for students aged five to 14 visiting the palace. These sessions last one and a half hours and are led by Natalie. It is great that we can continue to work with her. Natalie's work is on display in the Clore Learning Centre where it continues to inspire further creative learning.

**Jenny Wedgbury**

Education officer, Kensington Palace

#### Further information

For images from the residency go to: [www.hrp.org.uk/kensingtonpalace/educationandcommunity/learning/schoolandcollegevisits](http://www.hrp.org.uk/kensingtonpalace/educationandcommunity/learning/schoolandcollegevisits)

Additional information is also on the Historic Royal Palaces learning blog:

<http://learningblog.hrp.org.uk/>

To find out about Natalie Ryde's artistic practice go to [www.natalieryde.com](http://www.natalieryde.com)



# Hidden histories of Salford heroes

## Summary

We aimed to bring together Salford Museum and Art Gallery's rarely used documents and artefacts relating to the first world war and to put these resources online for the benefit of schools, with sample lesson plans and guidance for teachers. The work was funded by a grant from the Arts Council for England. This allowed for a freelancer to be appointed and also enabled the setting up of a loan box for schools.

## Background

Salford Museum and Art Gallery has a fascinating collection of first world war materials, including local war memorials, records of heroic actions undertaken by Salford soldiers, works of art produced by prisoners of war, a diary written by a serving soldier and

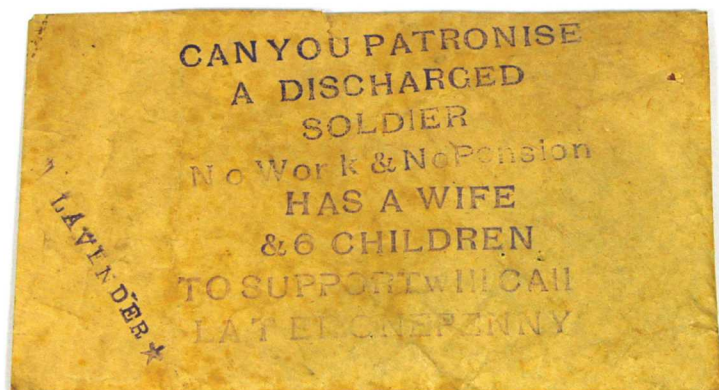
documents chronicling the struggles of ex-servicemen after the war. These had rarely been seen or used by the public.

## Challenge

Although Salford Museum and Art Gallery is used regularly by local primary schools, local secondary schools have only made occasional contact. This meant that an excellent collection of first world war material, relevant mainly to the secondary curriculum, was not being accessed.

## Approach

A freelance consultant was recruited who had a background in history teaching and advisory work with local schools. He researched all the first world war archives, selecting those which would be accessible to children of secondary school age, bearing in mind particularly the reading ability and historical knowledge needed to understand and engage with the sources.



## Intended outcomes

- To make the museum's first world war collection more accessible to the public.
- To engage local secondary schools more with the museum.

## Intended outputs

- Online historical resources accessible to secondary schools.
- Lesson plans and guidance for teachers.
- Guidance for an exhibition planned for the museum in the centenary year of 2014.
- The creation of a first world war loan box to sit with Salford Museum's free loans service for schools.

## Obstacles and issues

- With such a wide range of first world war resources available in the museum, it was difficult to group them together in a way that made





sense on a website and could be easily navigated.

- Some resources, such as the extensive Batty diaries, were a unique and valuable resource for archivists, but were not necessarily suitable for schools.

### Actual outcomes

One unforeseen outcome was that the museum's first world war collection provided so much strong material on one theme – the treatment of returning heroes. The project has provided an excellent local study of this topic and there is good material for a wider study of whether Britain's surviving soldiers returned to the "land fit for heroes" they were promised. This is also relevant to the issue of how we treat members of the armed services when they return home in our own age.

The uncovering of some powerful human stories was another really positive outcome of the project. These included long lists of casualties on memorial plaques, the Batty diaries telling the story of how an entire regiment of 39 men survived the war, the sad stories of ex-servicemen having to set up illegal market stalls to earn a living, the heroic deeds performed by dozens of Salford soldiers in the heat of battle and the amusing notion that "England's premier whistler" was the main entertainment chosen for returning Salford soldiers after four years of fighting.

Schools have become engaged through their use of the final product, with several integrating the new resources into their

schemes of learning for 2012-13. An unexpected outcome was how much schools became involved in the process itself, through widespread consultation and also by teachers providing voices for the audio clips.

One by-product was to establish a similar project, on a smaller scale, using resources in the Salford Local History Library. The same model was applied, using the freelance consultant to find and present resources for schools and suggest accompanying classroom activities.

### Actual outputs

All the planned outputs were achieved. A website was created with 43 historical resources previously unseen by the public, many with transcripts, plus lesson plans and a guide for teachers. A list was compiled of objects suitable for an exhibition in 1914 and a first world war loan box was created.

### Lessons learned

Secondary schools can become better engaged with the museum through this kind of online access. Although it can be difficult for secondary school pupils and teachers to make physical visits to museums, they are interested in developing a strong virtual relationship when appropriate resources are provided along with credible suggestions for classroom activities.

Greater initial clarity about the specific theme and intended audience could have allowed time in the first few days to be used more effectively. Once the

theme had been decided – the post-war treatment of the Salford soldiers – this made it more straightforward when it came to the design of the website and the selection of relevant material.

Time can also be saved by an early decision about audience. Once we decided that the main audience would be secondary school pupils, rather than the general public, this helped us focus on those resources that young people would find most engaging and accessible. For example, short extracts were chosen from the Batty diaries, rather than digitising the entire 16 volumes. Similarly, the works of art produced by prisoners of war, although fascinating in their own right, had little direct value to the emerging educational aims of the project. The priority became more about education and less about recording items for posterity.

### Next steps

A formal launch event will publicise the website and its resources to local secondary schools and other interested groups. This will be co-ordinated with plans for the 2014 centenary commemorations.

The freelance consultant involved has been asked to lead a workshop about this project at the Historical Association conference in May 2013.

### Ceri Horrocks

Heritage development manager (learning), Salford Museum and Art Gallery

### Steve Illingworth

Freelance educational consultant



### Further information

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# The Beatles and the University

## Learning opportunities from the Beatles Story and Liverpool Hope University partnership

### Summary

The Beatles Story (BS) and Liverpool Hope University (LHU) joined together to form a partnership. We wanted to create an academic link between our two organisations that would enable greater educational opportunities for both BS staff and LHU students. The project is planned to be long-term and on-going, developing from this pilot.

### Background

Over the last 12 months, we worked together to create an educational plan that would:

- Give staff at the BS the opportunity for further career development by enrolling on the masters course (MA) in the Beatles, popular music and society as post-graduate certificate students.
- Allow LHU students enrolled on the undergraduate programme to gain invaluable work experience in the Beatles Story education department.

### Challenge

We considered that a partnership would challenge, from two perspectives, issues in Liverpool surrounding authenticity:

- The relevance of studying popular music as an academic discipline
- Beatles tourism as a pertinent and valid form of income generation for the city.

We also wanted to provide an opportunity for employees of the BS to further their qualifications within an ever-changing heritage industry and thought that undergraduates moving into teaching would benefit from working within the BS education department.

The opportunity to validate LHU's relevance within the heritage tourism industry was matched by the BS's wish to increase staff's specialist knowledge via a postgraduate qualification. We wanted to make the partnership two way so that all students would gain as much from their experiences as possible.

### Approach

We introduced staff at the Beatles Story to the learning opportunity available to them. We put posters in staff rooms and held open meetings and taster lectures, where staff could come and ask questions. Informal interviews were held to gauge the academic level of the applicants.

At the university, the work experience was offered to final year students, who were asked to put forward a good case for taking up the placements. They were then invited for an informal interview.

### Intended outcomes

- To continue this partnership and allow both LHU students and BS staff the opportunity to develop their learning skills.
- To develop new lectures and hands-on learning opportunities as a result of the partnership.
- To engage students aged 16 and over in formal learning on educational visits to Liverpool.

### Intended outputs

- For BS staff to gain academic qualifications in a subject specialist area.
- LHU students to gain credible education-based work experience.
- The development of a varied learning programme which will be of direct benefit to visitors to the BS, delivered by LHU students and BS staff.
- The further development of our informal learning programme for schools.

### Obstacles and issues

- Making sure all BS staff were aware of the opportunities that were available to them.
- Developing a timetable that would fit in with the university students' current workload.
- BS staff committing to evening lectures in their own time and explaining the benefits of this.
- Creating a learner agreement between the BS and LHU.



### Actual outcomes

- The students from the university developed their understanding of how a large visitor attraction works.
- They also contributed to an education department at the attraction working at several key stages, thus enhancing their own curricula vitae.
- The students were given ownership of education workshops and were able to develop lesson plans.

### Actual outputs

- So far the BS staff have completed all of their work and are on schedule for the award of a postgraduate certificate; it is hoped they will continue further with their studies to diploma level and will be joined by other members of BS staff.
- The LHU students benefited from their placements with two-thirds of those placed now about to move on to PGCE and MA courses.

### Lessons learned

- Communication between the university and BS could be difficult given different timescales and schedules; however this was mostly overcome by the willingness of the partners to work constructively together.
- BS staff struggled at times with the workload of a postgraduate course while working full time; however the quality of their work overcame doubts.
- Students from the university have a scheduled timetable so dovetailing work placements around this was challenging but ultimately very successful.

### Next steps

- Making the rest of the BS aware of the course and ensuring that everyone had the opportunity to take part/ask questions for the next academic year.

- Linked themed A-Level days will be developed, consisting of a visit to the BS followed by a lecture at LHU's creative campus.
- An ethnography project of Beatles fans conducted at the BS, perhaps by LHU undergraduates under supervision, to create an ethnographic database and an exhibition concerning memories of the Beatles and the 1960s.

**Shelley Ruck**  
Education officer, Beatles Story

**Dr Mike Brocken**  
Liverpool Hope University

### Further information

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# Arts Award Explorers

## Summary

Orleans House Gallery (OHG) was commissioned by Arts Council England (ACE) through the London Transport Museum to provide training and develop a professional network to test the use of Arts Award in heritage settings, and build confidence and capacity to work with the Arts Award framework in west London museums. This included delivering a pilot Arts Award project.

## Background

OHG has been using Arts Award since 2008, working with a variety of groups. Museums participating in this project included London Transport Museum (LTM), Museum of Fulham Palace, Kingston Museum and PM Gallery.

## Challenge

ACE see Arts Award as an important tool in achieving goal five of their ten year vision for museums: Every child and young person has the opportunity to experience the richness of museums and libraries. The framework was initially developed to support young people's engagement in arts rather than heritage. ACE have committed to adapt Arts Award for the museum

sector. This project sought to contribute to this process.

## Approach

Free training was offered to museum professionals in west London museums. A group of young people were recruited to take part in a pilot project to achieve Bronze or Explore Arts Awards. Participating museums were able to explore how the award might work in the context of their collections by hosting a workshop for the pilot group.



## Intended outcomes

- Workforce development and partnership building.
- Testing and developing Arts Award.
- Engaging young people in museums through Arts Award.

## Intended outputs

- Museum education staff access Arts Award training.
- Museums participate in delivering the project.
- Young people will achieve Arts Awards.
- Museum professionals from the wider sector learn about Arts Award in museums.

## Obstacles and issues

Working with a broad age range meant the project needed to embrace both Explore and Bronze Awards, making planning more complicated.

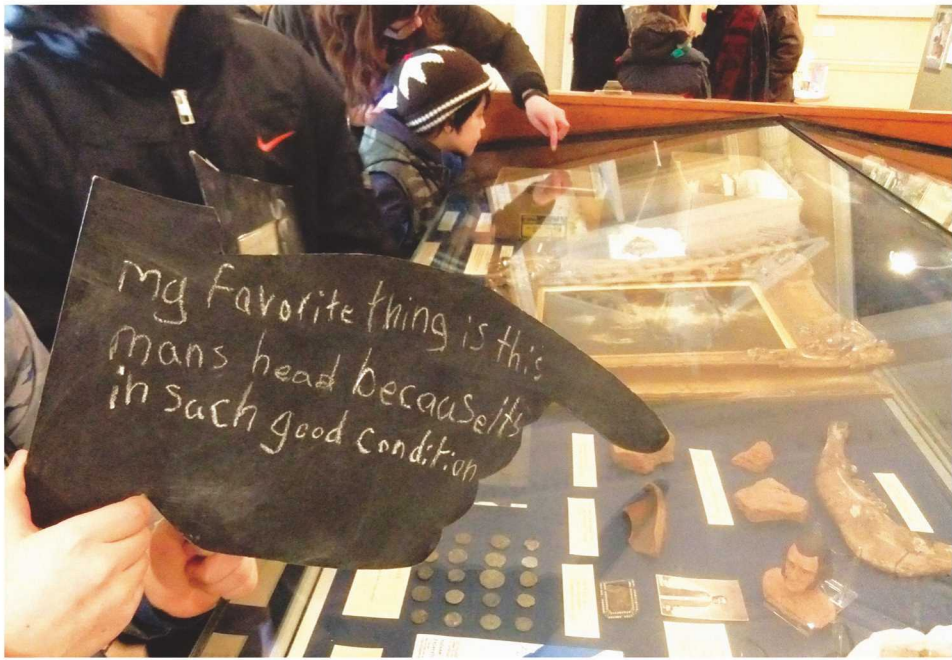
The size and nature of the group required a high commitment of staff time to support individual learners.

## Actual outcomes

### Workforce development and partnership building

The project inspired museum partners to use Arts Award and gave them the confidence to do so. Participants commented that it was helpful to learn about Arts Award with a group of fellow museum professionals, as this enabled us to discuss questions about the framework's application in a heritage setting.





"It encouraged us to think about our collection in a new way – how it can be a great arts resource instead of just thinking about it in historical terms." (museum partner)

**Testing and developing Arts Award**

The project tested Arts Award in a variety of collection settings including a local history collection, archaeology displays, historic buildings, a transport collection and a historic art collection. Evaluation will help Trinity College adapt the framework for museums.

"I've enjoyed ... looking at ways both museums and artists can work collectively to highlight different collections and get young people connected to history, making and being open to looking at the world a little differently." (project artist)

**Delivering Arts Award**

The young people's reflections on the project emphasise their enjoyment of the Arts Award process, the creative engagement, and the inspiration they found in the museum collections:

"I enjoyed cutting and sticking and putting things in my book because it reflects back on things you've forgotten."

"My favourite place was the LTM depot it was very cool going into a place we wouldn't usually go into and I felt very privileged visiting there."

"Though there is plenty of reference available online, finding reference in real life is just as important and useful."

**Actual outputs**

- 33 staff completed Arts Award training at Discover and Explore, Bronze, Silver or Gold level.
- 14 young people will achieve Arts Awards at Bronze or Explore level.
- 7 museums participated.
- 30 museum professionals attended an event to discuss Arts Award in museums.

**Lessons learned**

Museum collections of all kinds can provide inspiration for creative activities and can thus be at the heart of an Arts Award project.

Heritage activities, such as curating from a historic collection, can be central to Arts Award if you plan carefully. The award is a flexible framework and it is up to you to make the case for how your project meets the requirements.

Arts Award provides a structure for creative thinking around heritage, and

drawing out the creative aspects of these activities. This can transform how young people, and museum professionals, understand collections.

Young people enjoy the structure and time for reflection provided by Arts Award.

Museum professionals value the opportunity to learn about and discuss Arts Award with their peers in bespoke museum-focused training sessions.

The relationship between Arts Award and museums is two-way; Arts Award can provide an inspiring structure which enhances young people's experience, and equally museums and the inspiration their collections, buildings, staff and volunteers provide can transform young people's experience of Arts Award.

**Next steps**

OHG hope to extend the project during 2013-14, running further pilot projects, commissioning other west London museums to run their own pilots, and creating an extended training offer.

**Rachel Craddock**  
Youth programmes co-ordinator

**Miranda Stearn**  
Arts and heritage development co-ordinator, Orleans House Gallery

**Further information**

Orleans House Gallery:  
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Project blog: <http://artistexplorers.tumblr.com>  
Arts Award: [www.artsaward.org.uk](http://www.artsaward.org.uk)



# Working with adults living with dementia

## Summary

In May 2012, the Worcestershire/Warwickshire Mobile Museum (MoM) visited Hollyfields Care Home in Kidderminster in the first of a series of visits. Hollyfields is a home that specialises in caring for people living with varying stages of dementia. Using the new MoM exhibition *Just Art*, museum objects, books, images and conversations as inspiration, artist in residence Sheila Farrell and a member of the MoM facilitation team worked alongside residents to produce a number of unique creative responses to the collections, some of which now form part of the exhibition.

## Background

MoM is a partnership, which is managed by the Marches Network. This partnership involves the shire counties of the Midlands (Worcestershire, Shropshire, Warwickshire, Herefordshire and Staffordshire) and the Black Country conurbation (Dudley, Sandwell, Walsall and Wolverhampton).

The programme is funded by Arts Council England through the Renaissance programme.

## Challenge

To learn how to connect and communicate with people living with dementia.

## Approach

- Visit by the bus at the beginning of the project to begin the creative process.
- Facilitated sessions with residents from Hollyfields.
- Return bus visit to install items on the vehicle and to celebrate achievements for residents, families and staff.

## Intended outcomes

To make meaningful conversations with people living with dementia, to offer activities as and when people wanted them and not to be prescriptive and limited to session times.

## Intended outputs

Any artworks, poems and evaluation.

## Obstacles and issues

The time taken for staff CRB checks; the varying levels of permission granted and obtained by residents and their families that meant sorting through who could and could not be included in the project; time and getting to know how people with dementia function and interact with the world.

## Actual outcomes

"Your visits have opened a whole new reality to some of our residents who now enjoy participating more in art and craft activities, and those who usually sit back and watch now become involved more."

"Feedback from staff, relatives and residents has been very positive and those who felt their relatives wouldn't get involved were very surprised to hear and see otherwise."

*Care home staff*





**Actual outputs**

Artworks, models and poems are celebrated at Hollyfields and now form part of the MoM exhibition as it tours the county and beyond for the remainder of the year.

**Lessons learned**

"I feel that when meeting with dementia patients on the bus we need to focus less on imparting information, the giving of facts and education, and more on meeting people where they are. This may mean using the bus as a potential series of starting points for conversations which may become in themselves more free-ranging. The theme of the bus is perhaps of secondary importance. There is a caveat to this; people retain their interests and enthusiasms of earlier life, and objects can help in making particular connections. In an ideal world I would like to have a little more information about the interests of residents at the start of a visit which would certainly help in making those connections.

Other points to consider include being aware that individuals are often struggling with sight and hearing as well as understanding. Therefore, it is

worth simply describing the objects to people and appreciating them as objects of interest plus having plenty of objects which can be held and brought up close.

When seeing people who have very little ability to communicate I would be more confident to talk about what is on the bus, and not assume a lack of comprehension. For those people who talk conversationally, but without clear meaning (to me), I would emphasise it is valid simply to affirm what they are saying through tone and expression.

Finally, the simple fact of taking the museum to people who are often very confined remains important. For these people, society is at a distance, a visit from MoM can help to bridge that gap."

*MoM staff*

**Next steps**

It is hoped that the work in the care home can be used as a basis for future outreach development. The artist believes that this residency will have a lasting legacy for her as an artist and for MoM in offering a service in the specialised environment of dementia care.

The possibility of producing a book is being investigated to collect the images and poems, to celebrate the work of the residents and to use in handling resources in the future. The learning gained from this work will inform how services to older people are offered and delivered in the future.

**Sue Pope**

**Learning and outreach manager, Museums Worcestershire**

**Further information**

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# Museum2Go

## Taking object handling to the next level

### Summary

At the key time of the reopening of a major redevelopment of the National Museum of Scotland in Edinburgh, National Museums Scotland (NMS) developed four handling resources in partnership with three schools and a nursery, using the children's ideas and themes to reach audiences that have not previously engaged with NMS.



### Background

NMS houses Scotland's national collection. As part of a £46 million revamp, delivering 16 new galleries, the Robertson Trust part-funded a new learning centre and an outreach project: *Museum2Go*. The project was delivered by the community engagement team who have a broad remit to increase access to the museum's collections by new audiences.

### Challenge

Targeted partner schools are from areas of socio-economic deprivation, identified by postcode within the Scottish Index of Multiple Deprivation. Teachers confirmed that pupils have various social issues and limited opportunities. Very few had ever been to a museum before.

### Approach

This project took a grass roots approach, forming partnerships which would shape the project as it proceeded. This user-generated approach ensured the resources would be tailored to their needs, while building the confidence of pupils along the way.

### Intended outcomes

- Schools in targeted areas outside Edinburgh access the national collections and learning centre facilities.
- Teachers, pupils and their wider communities have increased confidence in using objects for curriculum-linked and lifelong learning activities.

### Intended outputs

- Four new user-generated handling resources to be loaned out by partners to schools in their areas.
- Funded visits to the museum for research by partners.
- Four community events, launching the resources within local communities.
- Large showcase event, including performances by pupils for the public, at the National Museum of Scotland.

### Obstacles and issues

We had never worked in a partnership of this level, where we were relying on schools to produce research and run events with us. There were challenges:

- Maintaining continuity over two different school years. One school dropped out, as a result of staff changes, but luckily there were others who had expressed interest and were willing to plug the gap.
- Using pupils to do research was of enormous benefit to the pupils in terms of their experience, but presented challenges when compiling their research into a form that could be used by other schools. The text needed to be authoritative, while retaining the character of the pupils who wrote it.

### Actual outcomes

- Teachers and pupils reported in focus groups and feedback surveys that they had greatly increased their confidence through using the museum's collections for curriculum-linked and lifelong learning activities. Pupils who found it difficult to engage in school had been captivated by a different way of learning.



- Community impact: teachers reported a hard to measure “ripple effect” among the pupils’ families, for example children who had never been to a museum before were now going to museums for their birthday treats!

**Actual outputs**

- Four handling boxes, housed in easily transported flight cases. Each contains 15-25 real and replica objects on the themes: fascinating mummies; carnival of the animals; Africa and rainforest.
- Mobile discovery dome, a pop-up mini museum which can house around ten children, with felt pockets made by the pupils with objects inside, chosen by the nursery pupils (aged three to four).
- Funded opportunities (two per school) for pupils to visit the new museum for research and to showcase their work.
- Performance training in dance and African drumming for community and showcase events.
- Community events gave pupils an opportunity to show off their research.
- A large-scale showcase event with all partners gave an opportunity for children to perform at a national venue in front of hundreds of people.
- Four short films charting the partners’ development through the project.

**Lessons learned**

- Importance of establishing a good milestone plan, in consultation with the partners, emphasising that this project will run over two years.
- Securing the buy-in of senior management to the extent of deciding who gets what class next year is a great advantage.
- Have a waiting list of potential partners, in case of drop-outs.
- Working with the right filmmaker to document progress through a partnership project is a simple and easy way to measure impact, report to funders, evidence teachers’ continuing professional development and promote the project both internally and externally.



**Next steps**

- The roll-out phase will continue over the school year 2012/13 within the school clusters of the partners, and to various museums around Scotland.
- Funding is being sought for next year for a similar project covering science topics.

**Conor Hull**  
**Community engagement officer,**  
**National Museums Scotland**

**Further information**

Conor Hull on 0131 247 4010 or c.hul@nms.ac.uk, and Jane Miller on 0131 247 4435 or j.miller@nms.ac.uk.

**Links to project films:**

Methilhill Primary and Community School: <https://vimeo.com/36476154>

Park Primary: <https://vimeo.com/39823028>

Knightsridge Primary: <https://vimeo.com/43253616>

Early years: <https://vimeo.com/43811279>



# Hunting for Hodge

Exploring the city with primary schools

## Summary

Dr Johnson's House created a self-guided treasure hunt for school groups that allowed eight to eleven year olds to explore the Fleet Street area. The premise was that Dr Johnson's cat, Hodge, had been "catnapped" and they had to solve a series of clues to find him.

## Background

Dr Johnson's House is a late seventeenth century townhouse in the City of London that was home to writer Samuel Johnson from about 1748 to 1759. The education programme is based around Johnson's *Dictionary* and eighteenth century history, with a popular A-level English workshop for 16-18 year olds. We get fewer primary school groups and are developing provision in this area.

## Challenge

The house can only accommodate one workshop at a time, which limits whole year group visits. There is nowhere inside to eat lunch, so most groups can only visit in the morning and leave in time to return to school for lunch. Teachers have identified this lack of flexibility as a barrier to visiting Dr Johnson's House.

## Approach

To create a self-guided outdoor trail that ran concurrently with existing indoor workshops and could be managed by volunteers on the day. This would allow two groups to visit simultaneously and swap activities after lunch. The trail would include a nearby park bandstand to be used as a lunch site.

## Intended outcomes

- To create capacity for visits from larger groups.
- To make a longer visit viable for schools.
- To encourage pupils to explore the rich history of the area.

## Intended outputs

- A printed booklet with the task, a map, a series of clues to be solved by participants and additional information about the history of the area.
- A printed teacher's guide.
- Two volunteers trained to manage the delivery of the trail.

## Obstacles and issues

- We had a tiny budget, so all work and printing had to be done in-house and designing the map proved particularly difficult. Wordy written instructions were necessary.
- The group needed to be split up for the trail and creating a variety of routes using the same clues and timings was tricky.
- Ensuring that the route covered interesting locations, while being safe and easy to manage, required several time-consuming walk-throughs and test runs.



- On the day, keeping groups to time was difficult. Some teachers treated it as a race and others as a long history lesson.
- We did not make it clear enough that the cat was historic and some pupils were quite upset when they discovered that Hodge was actually dead!
- We currently do not have a back-up activity for a rainy day.

**Actual outcomes**

We received a booking from a whole year group who would otherwise not have visited and successfully ran an existing workshop alongside the trail in two sessions. Feedback from teachers and pupils was positive.

**Actual outputs**

- Booklets for pupils and teachers were created.
- Two volunteers were trained and successfully managed the activity. One of them also worked on developing the trail and this turned out to be useful and practical experience for her.

**Lessons learned**

- Teachers needed firmer instruction on timings.
- Concerns that teachers would dislike leading groups around a busy urban area were unfounded. They were unfazed by busy roads and loved exploring the courts and alleys.
- Get down to children’s height when walking the route. The built environment looks very different from that vantage point.
- Add images to the map as visual references.
- The “catnapped” story gave the children a real sense of purpose and engaged them with the clues and investigating the history of the area.
- The route was only half a mile, but many children complained of fatigue.

**Next steps**

The trail was a success and we will fully incorporate it into our schools programme. We have obtained funding to develop it further, by having a



professionally designed map to improve the presentation and clarity of the activity.

We will also adapt this resource to create an urban explorer activity for families.

**Morwenna Rae**  
**Donald Hyde curator,**  
**Dr Johnson’s House**

**Further information**

Morwenna Rae: 020 7353 3745 or education@drjohnsonshouse.org

The trail will appear on our website soon: www.drjohnsonshouse.org



# Creativity for the classroom

## Multi-disciplinary teacher training

### Summary

East Lothian Council Museums Service (ELCMS) held a series of training sessions for teachers, funded by Creative Scotland. These sessions gave teachers more in-depth knowledge about historical topics whilst introducing new interdisciplinary ways of learning and teaching.

### Background

ELCMS works with 35 primary and six secondary schools, a total of around 4500 pupils annually. With a move recently for schools to focus more on studying Scotland and Scottish topics, there is pressure for teachers to include local aspects on topics like the Romans.

### Challenge

- To provide teachers with accurate knowledge about historical topics, for example dispelling the myth that Hadrian's Wall was built to fend off the wild Scots.
- To ensure that learning about historical topics was creative and included links between local places, people and history.

### Approach

A series of training sessions were held on topics such as Mary Queen of Scots, Romans and Jacobites.

Each session included:

- A summary of up-to-date knowledge about the topic in relation to the local area. For example, where the Romans were based in East Lothian, what we know about them, what they did, how they lived and what we don't yet know.
- An object handling session.
- An example by a local school of their learning.
- A skills-based art activity by a local artist that could be used to bring the topic to life, for example making a sound sculpture based on the Battle of Pinkie, or recreating a Roman headpiece from a local tombstone in wire and wood.
- A chance for teachers to discuss how to take this back to class.

### Intended outcomes

- To increase knowledge about Romans, Jacobites and Mary Queen of Scots with a local viewpoint.
- To increase use of different disciplines when teaching historical topics – for example expressive arts, numeracy and literacy.
- To increase knowledge of and use of local resources by teachers.

### Intended outputs

- A series of short film clips and a glow meet (online conference for classes)
- A series of instructions for different art activities
- Handouts about where to find other resources.





**Obstacles and issues**

Scheduling teacher training sessions: our final training session coincided with parents’ evenings throughout our local area, so it had to be postponed.

Gap in knowledge between specialists and teachers: at the start of the first session, the archaeologist speaking launched into a quick summary of the Romans in Scotland, expecting teachers to have a base knowledge. It became clear they needed basic information, as much of their knowledge came from classroom resources that focused on the Romans in Britain. This led to briefings for speakers about where to pitch their talks and an introduction at the start of sessions to assess the knowledge of attendees.

**Actual outcomes**

- Teachers engaged with the museum service in a number of different ways following the training, as they felt that we could provide resources, contacts and a new perspective.
- Speakers came away with greater knowledge about the level of information teachers are looking for, in what formats and the resources that they currently use. Many have since asked to be put in touch with teachers who attended to capitalise on the interest generated.

**Actual outputs**

All of those planned, including the glow meet with a Roman soldier which can be viewed online, plus:

- Local historical group now working with teachers to develop further resources on the topic of Mary Queen of Scots.
- Teachers used the art based skills they had learned in other areas of the curriculum and sent us examples of their creations!

**Lessons learned**

Although teachers often focus on the same topics, learning in the classroom is often limited by the resources available and there are very few resources covering local dimensions of national topics. Many teachers who had



covered topics like the Romans for some years did not know much of what museum staff would consider to be the basics about the Romans in Scotland, because the websites, books, stories, and lessons focused on national (sometimes out-of-date) information.

Teachers attending the first session were very enthusiastic and then signed up to all the sessions, even if they weren’t covering the topic, including one who said the first session had been “life changing”! This allowed us to promote them by word of mouth.

There is a need for continuous knowledge exchange between those carrying out research locally, and teachers who can pass on this information to the historians of the future.

**Next steps**

This project was externally funded and allowed us to bring in artists, re-enactors, storytellers and others.

Although the funding has finished, there is a possibility of reapplying for similar funding, or continuing by using speakers without a cost.

The next step is to start publishing the information generated at the sessions on our heritage portal in East Lothian, which can be accessed at [www.johngraycentre.org](http://www.johngraycentre.org).

**Sarah Cowie**  
 Museums education officer, East Lothian Council Museums Service

**Further information**

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[www.eastlothianmuseums.org](http://www.eastlothianmuseums.org)  
 View the glow meet here: <http://edubuzz.org/macmerry/2012/11/15/a-roman-soldier-visited-p34/>



# Conservation in Focus

## Summary

*Conservation in Focus* is a learning programme that combines Historic Royal Palaces' *raison d'être*: conservation and learning. It has run across our five sites since 2011 and delivers to both formal and informal audiences. The programme supports the national curriculum, inspires young people to consider a career in conservation and heritage, and provides a platform for professional learning.

## Background

Between 2008 and 2011 the White Tower conservation project allowed 5,500 people a chance of a lifetime – to experience a live conservation project on an iconic building first hand. In a

new partnership, the surveyor of the fabric and education teams set a standard for further opportunities to combine conservation and learning. *Conservation in Focus* was developed to build on this experience.

## Challenge

Historic events form the traditional interpretation of our palaces. *Conservation in Focus* looks beyond this; it makes our conservation work visible, and gives our audiences an opportunity to engage with it through a variety of subjects.

## Approach

By making creative links to the school curriculum, conservation provides an exciting theme for learning. Working closely with internal and external stakeholders was crucial in communicating the importance of our conservation work to the public in a number of ways.

## Intended outcomes

The aim of the programme was to raise awareness of conservation work undertaken at Historic Royal Palaces for a wide range of audiences which, in turn, would diversify our learning offer.

## Intended outputs

To create a sustainable and balanced programme of learning offers crossing a variety of subjects for both formal and informal audiences of all ages.

## Obstacles and issues

The biggest challenge with *Conservation in Focus* is that it is resource heavy, both financially and in its requirement of time and expertise from many internal and external stakeholders. It demands commitment and greater teamwork from internal teams such as conservation and collection care, surveyor of the fabric and curatorial to combine conservation and learning outputs. It requires buy-in from various specialist groups and external organisations. It takes time to build and sustain relationships both internally and externally.

These challenges are also its strength. By working collaboratively very rich and valuable offers are given to our customers.

## Actual outcomes

In just over one year of delivering *Conservation in Focus*, over 2,000 people (both formal and informal audiences) were introduced to or gained a deeper understanding of conservation across all five sites.

Working in partnership with a variety of organisations has increased our reach and has attracted new audiences. Primary teachers welcomed an







alternative session to history. One primary school teacher of 7-11 year olds said, "Great to discuss the Tower of London in this way and fantastic links to science (looking at solids, liquid and gases next) – this will be a great in!"

The learning programme began with a focus on buildings conservation but has grown to include how and why we conserve our collections, including most notably tapestries, furnishings, costume and general textiles.

#### Actual outputs

*Conservation in Focus* delivered formal sessions to children aged 7-18, covering subject areas of art and design, science, design and technology, art history, archaeology and others.

By opening up major conservation work, school groups, students and professionals were able to engage with the fabric of the buildings in a unique way by putting on a high visibility waistcoat and hard hat for a guided scaffold tour and stonemasonry activities.

As part of our adult learning programme, we explored traditional crafts including stonemasonry, blacksmithing and gauged brickwork at our historic sites and conservation themed study afternoons and lectures using the building as inspiration. Due to the success of these practical workshops, additional brick workshops were trialled as a continuing professional development day in partnership with the Society for the Protection of Ancient Buildings.

#### Lessons learned

The beauty of conservation as a theme is in its inherently collaborative nature. It is interdisciplinary; it works cross-site, across subjects and departments. We have learnt that:

- Developing key and strong working relationships is crucial to the programme's success.
- There is an increased desire among all audiences to learn what goes on behind the scenes.

- Scaffold tours and workshops are the most successful ways we have found to open up our conservation work to a wide range of audiences.
- With appropriate training and development, contractors successfully delivered both scaffold tours and workshops across audiences. Contractors gained great confidence and found value and pride in sharing their expertise with others.

#### Next steps

Due to the success of the programme we are formalising expansion across audiences. We are also planning to extend our reach by creating partnerships with sites outside London.

**Zinta Jaunitis**  
Education officer,  
Historic Royal Palaces

#### Further information

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View the Conservation in Focus programme at [www.hrp.org.uk/learning/conservation](http://www.hrp.org.uk/learning/conservation)



# Accessible for all

## Working with adults with learning disabilities

### Summary

Service users from a day centre for adults with learning disabilities worked with the education officer at Penlee House Gallery and Museum in Penzance, to produce an easy read guide to the gallery.

### Background

A group from the John Daniel Centre in Heamoor have been visiting regularly for two years. They review each exhibition and produce work inspired by it, which is then displayed in the gallery or through the website.

### Challenge

Although Penlee House is accessible to those with physical disabilities, and produces large print information on the exhibitions, there was no information or access to the collections for those with learning disabilities. The challenge was to produce a guidebook encouraging a new audience to visit, widening access to the gallery's collections. It was also a chance to work with a section of the community under-represented in the gallery's visitor profile.

### Approach

The education officer suggested the project to the group, and they and the day centre staff were very enthusiastic about the idea. On each of the group's subsequent visits, they were encouraged to think about what a visitor would need and like to know before visiting.

The group were asked to imagine they were showing a friend around the gallery, and think what they would like to show them. This meant that the guidebook feels like a personal guided tour by the group. Their words, opinions and even jokes were used as much as possible!

Photographs were taken of the group, highlighting the things that they felt people would like to see. Their ideas for accompanying text were noted.

Day centre staff helped with practical issues such as pointing out where parking was available for mini-buses, and where facilities such as the café, accessible toilets and lift were located. They also offered help with the use of photo-symbols in the guide, which help to emphasise important information in the text.

Penlee's education officer went to the day centre for sessions to talk through the layout for the guidebook. The group also discussed ideas on days when they were not visiting the gallery, and their ideas were passed on via day centre staff.



### Intended outcomes

- To increase accessibility to the gallery's collections for those with a learning disability.
- To widen the gallery's audience.
- To increase the group's confidence in visiting the gallery.
- To encourage similar groups to regard the gallery as an accessible resource.

### Intended outputs

- The production of an easy read guidebook to the gallery, available in hard copy and as a downloadable version from the gallery's website.

### Obstacles and issues

- The education officer's limited time to dedicate to the project meant it took longer than expected.
- Working with vulnerable adults meant gaining photographic consent from parents or guardians – not necessarily an obstacle, but an issue to be aware of.
- Day centre staff promised to pass information to other groups in the area, but as the gallery has had no further enquiries about it, it is difficult to assess if this has been done.
- The limited budget means the guidebook is not of high quality (printed in-house and spiral bound), but it is cheap and easy to produce and edit.
- The guidebook is available on the gallery website, but navigation and accessibility are poor. The guidebook is not promoted at the front desk.

### Actual outcomes

- Information on visiting is now available in a format which is accessible to those with a learning disability.
- The group now feel confident and comfortable visiting the gallery and look forward to their visits.
- "The guidebook has been without doubt the most rewarding project the art group has been involved in. Talking to the students it is obvious they are very proud of being part of this work. We are really proud to be a part of this project and we truly feel it will make it





easier for people to access Penlee House.” Colin Carbis, senior support worker, John Daniel Centre.

- Gallery staff are also more comfortable about working with this client group, and look forward to their visits.

### Actual outputs

- An easy read guidebook to Penlee House Gallery and Museum – available in hard copy at the reception desk.
- A downloadable version of the guide for the website.
- An official launch for the guidebook was reported in the local press.

### Lessons learned

Penlee House is applying to become a “Safe Place” under the scheme run by Cornwall Council’s Health and Social Care department. Participating organisations offer a safe haven for anyone with learning disabilities who may feel threatened or need help while they are out in the community. “Safe Place” venues display a sticker indicating their membership of the scheme, and staff there will then assist anyone who goes to them for help.

### Next steps

The next project aims to bring together the John Daniel Centre with a local special school to design multi-sensory resources based around the collections. More specific marketing will hopefully highlight the suitability of Penlee House Gallery for visits by the learning disabled community.

### Katherine Ashton

Education and outreach officer,  
Penlee House Gallery and Museum

### Further information

Katherine Ashton: [kashton@penleehouse.org.uk](mailto:kashton@penleehouse.org.uk)



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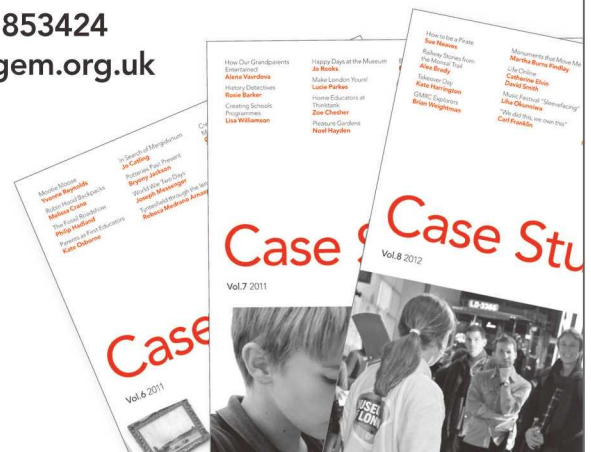
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# Index

Vol.10 2013

- |   |   |
|---|---|
| 3 Digital sustainable learning programmes<br>Sam Elliott and Luke Turner    | 12 Working with adults living with dementia<br>Sue Pope |
| 4 Patterns in the palace<br>Jenny Wedgbury                                  | 14 Museum2Go<br>Conor Hull                              |
| 6 Hidden histories of Salford heroes<br>Ceri Horrocks and Steve Illingworth | 16 Hunting for Hodge<br>Morwenna Rae                    |
| 8 The Beatles and the University<br>Shelley Ruck and Dr Mike Brocken        | 18 Creativity for the classroom<br>Sarah Cowie          |
| 10 Arts Award Explorers<br>Rachel Craddock and Miranda Stearn               | 20 Conservation in Focus<br>Zinta Jaunitis              |
|   | 22 Accessible for all<br>Katherine Ashton               |