

**Editor**

Susie Batchelor  
GEM  
54 Balmoral Road  
Gillingham, Kent  
ME7 4PG

casestudies@  
gem.org.uk

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SteersMcGillanEves  
01225 465546

Cover: HArt Club:  
an Arts Award pilot  
project

Nurturing Worcestershire  
Treasures

**Alex Kinnersley, Lucy  
Maycock, Dee Mckeown,  
Anneka Muller and Kerry  
Whitehouse**

Gallery Take Over  
**Mark Gibbs**

HArt Club: an Arts  
Award pilot project  
**Kathryn Newman**

Scotland Creates:  
A Sense of Place  
**Fiona Young and  
Christine McLean**

Putting the magic back  
into the community  
**Liz Egan**

Grandparent's Café  
and Arty Tots  
**Rebecca Williams**

Our Town  
**Kristina Broughton**

Grand Ambitions  
**Catherine Callinan**

Learning Away at  
Hampton Court  
**Susie Batchelor,  
Peter Carne and  
Fenella Goodhart**

History ThinkSpace  
**Jane Allnutt**

Why is there a shepherd  
in our forest school?  
**Michael Gorely and  
Suzanne Hedger**

**Gem**  
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heritage learning

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# Index

Vol.12 2014

# Case Studies

Vol.12 2014

- |   |   |
|---|---|
| 3 Nurturing Worcestershire Treasures<br><b>Alex Kinnersley, Lucy Maycock, Dee Mckeown, Anneka Muller and Kerry Whitehouse</b> | 12 Grandparent's Café and Arty Tots<br><b>Rebecca Williams</b>                                |
| 4 Gallery Take Over<br><b>Mark Gibbs</b>  | 14 Our Town<br><b>Kristina Broughton</b>  |
| 6 HArt Club: an Arts Award pilot project<br><b>Kathryn Newman</b>   | 16 Grand Ambitions<br><b>Catherine Callinan</b>   |
| 8 Scotland Creates: A Sense of Place<br><b>Fiona Young and Christine McLean</b>   | 18 Learning Away at Hampton Court<br><b>Susie Batchelor, Peter Carne and Fenella Goodhart</b> |
| 10 Putting the magic back into the community<br><b>Liz Egan</b>   | 20 History ThinkSpace<br><b>Jane Allnutt</b>  |
|   | 22 Why is there a shepherd in our forest school?<br><b>Michael Gorely and Suzanne Hedger</b>  |



# What is GEM?

## Editorial

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.

Welcome to the latest edition of Case Studies with articles sharing the experience of heritage educators who have been working with a typically diverse range of audiences from under-fives to graduate professionals and grandparents, demonstrating the value of heritage at all stages of life. Projects took place in a range of settings from museums and archives to a palace and a music hall, from the south coast to the Western Isles.

Catherine Callinan and Liz Egan share two projects from in which a group of young people increased their confidence and attainment at school through a year-long creative project at Leeds Grand Theatre and City Varieties Music Hall. Another long-term project at Thackray Medical Museum engaged local families and led to the development of new activities for families and schools. Kristina Broughton, Michael Gorely and Suzanne Hedger describe two projects encouraging schools to engage with their local heritage. In Bournemouth, *Our Town* allowed local secondary school students to explore the historic development of their town, adding a deeper context to current development proposals. In Bristol, as part of the *Heritage Schools* initiative, younger pupils were introduced to local studies through meeting a character from the past and examining historic maps and archive documents.

Articles from Fiona Young and Christine McLean, Mark Gibbs and Kathryn Newman highlight the mutual benefits and challenges of working with young people. In *Scotland Creates: A Sense of Place*, young people explored local

museum collections and created their own exhibitions. In Carlisle, Tullie House Museum and Art Gallery was transformed into a nightclub for a one night creative festival. In London, Wandsworth Museum piloted an after school club for young people to work towards the Arts Award Explore qualification. Rebecca Williams shares the challenges and successes of developing a sustainable programme of informal, café based arts sessions for under 5s and their grandparents in Warwickshire. In neighbouring Worcestershire we hear from Alex Kinnersley and colleagues about their experiences of participation in the *Skills for the Future* training scheme. Jane Allnutt describes History ThinkSpace, a one day event for local history teachers and co-ordinators to understand changes to the history curriculum and how local museums can help with expertise and resources.

Finally, with co-authors Peter Carne and Fenella Goodhart, I share the experience of hosting a week-long school residential for an entire year group at Hampton Court Palace, as part of the *Learning Away* initiative, promoting the value of high quality school residential experiences.

**Susie Batchelor**

Group for Education in Museums  
54 Balmoral Road  
Gillingham  
Kent ME7 4PG  
Tel/Fax: 01634 853424  
office@gem.org.uk  
www.gem.org.uk

Nurturing Worcestershire Treasures  
Alex Kinnersley, Lucy Maycock, Dee Mckeown,  
Anneka Muller and Kerry Whitehouse

## Nurturing Worcestershire Treasures

A graduate training programme

### Summary

*Nurturing Worcestershire's Treasures is a work-based training scheme funded largely through the Heritage Lottery Fund's Skills for the Future programme. We currently have five trainees learning a range of technical and wider work-based skills through on the job learning and tailored sessions. Our graduate trainees are based with a variety of heritage institutions in and around Worcester and as well as gaining work-based skills relevant to the heritage sector they are studying for a postgraduate certificate with the University of Birmingham.*

### Background

Our graduate trainees are employed through the University of Worcester, which also provides some training elements through their staff courses. Most of the learning is achieved through being based at their host locations and working alongside professionals in the field, but the traineeships also include a structured training programme.

### Challenge

The project has attempted to address the difficulties of providing work-based learning opportunities within what are often small organisations with low existing staff numbers.

### Approach

Through providing support in terms of human resources functions, recruitment, training and a supportive partnership arrangement, organisations which might not otherwise be able to offer such positions have been able to do so.

### Intended outcomes

Project outcomes include trainees with enhanced skills and knowledge in specific areas leading to employment or further study within the sector, and partners with an enhanced understanding of, and ability to offer work-based learning in the future.

### Intended outputs

At the end of the project we will produce a document compiling what we have learnt about offering work-based learning within the heritage sector, and we are assembling through the project a variety of materials for promoting our message, including a short film about our placements.

### Obstacles and issues

The project structure in terms of trainees being employed by one organisation whilst being based with another has presented challenges in terms of differences in organisational cultures. Managing expectations of new trainees has sometimes been an issue. In many cases expectations have been exceeded, but not always.

### Actual outcomes

The first cohort of trainees had 100% employment or further study levels within six months of completing the programme. Assessments of their skill levels indicated increases of at least 50% and in some cases 100%. Achievement of other outcomes is yet to be assessed, but partners have indicated that they have gained hugely from the networking and supporting opportunities arising through being involved in the project.

### Actual outputs

Most of these are yet to be delivered, but we have developed a project website to which our current trainees contribute, and held a celebration event to mark the end of the first tranche of trainees.

### Lessons learned

Developing a shared understanding of different organisational cultures and drivers is important in the early stages of close partnership working.

Establishing expectations from the outset, with occasional references back to this, is important to ensure satisfaction levels are maintained.

Inviting and welcoming partner and trainee involvement in the evolution of the project has been important in enhancing the learning opportunities we offer.

Softer skills such as team working, collaboration, and interpersonal skills are extremely important in the workplace and becoming more so, and innovative training elements to develop these areas are important aspects of work-based learning.

### Next steps

We look forward to assisting our current trainees as they embark on the next stages of the careers into employment or further training, and welcoming our third cohort of trainees. We are continually refining our training programme in the light of previous experience.

**Alex Kinnersley, Lucy Maycock,  
Dee Mckeown, Anneka Muller  
and Kerry Whitehouse**

### Further information

akinnersley@worcestershire.gov.uk  
www.worcestershiretreasures.  
wordpress.com

Work-based  
Training



# Gallery Take Over

**Summary**  
For one night only, Tullie House's main art gallery space was transformed into a nightclub, with bar and DJs, but a club with a difference, one that included a host of unusual and creative activities for 16+ visitors. It was an amazing event, but a close run thing!

**Background**  
Tullie House Museum and Art Gallery is in Carlisle, and tells the story of the region from the Stone Age to the present. Being on the site of Hadrian's Wall, the museum has a world class Roman collection, with strong links to the British Museum. Alongside a Pre-Raphaelite collection, the museum also has a varied series of temporary exhibitions, shown in its main art gallery and in a smaller special exhibitions gallery.

This event was as part of the *Museums at Night* annual festival run in collaboration with Culture 24. The evening combined computer gaming, digital art, archaeology, fancy dress figure drawing, mask-making and Lego. It's a crazy mix but one that worked really well. An innovative feature was the combination of archaeology and

computer gaming which was projected huge on to the walls of the darkened gallery space to form an interactive light installation. Schools in New Zealand and Singapore contributed remotely, and the installation was opened to the gaming community worldwide.

**Challenge**  
Tullie House gets a fair number of students on visits organised as part of their course but there are relatively few self-motivated visits from teenagers, and young adults.

**Approach**  
Working with exhibitions officer Amy Walker we took a collaborative approach and an idea developed. There was a slight chance we could pull something off, but it would require immense work. We saw that there was a small window of opportunity to use the large gallery space (floor area 370 square meters) in-between exhibitions for an innovative and exciting event which would be surprising and of a scale that would have real impact. We decided we needed to make the event distinct from Tullie's family orientated events.

**Intended outcomes**  
A memorable event challenging young people's preconceptions of the museum.

**Intended outputs**

- Evidence YouTube clips
- Social media comment
- Feedback more generally

**Obstacles and issues**

- The event would require lots of extra work in addition to the already busy exhibition programme. Exhibition change over is one of the most challenging times in the museum calendar – could we convince colleagues to accept even more work?
- The digital interactive projections would require more laptops and projectors than the museum has available so we would have to hire. This would be expensive.
- Considering the short duration of the event and its high cost we would have to pull out all the stops on marketing.



**Actual outcomes**  
A very successful event with 78 guests, local newspaper and radio coverage, a significant buzz in social media and good visitor feedback.

**Actual outputs**

- Six large interactive digital projections; Roman object handling, digital reconstruction of Roman Fort, drawing class with participants in fancy dress, mask making workshop and Lego building. All with bar and DJ.
- Time lapse video.

**Lessons learned**

- Bring all colleagues into a big meeting early on to sell the idea.
- Get the creatives to share their enthusiasm at the meeting and ensure that the visuals they produce are stunning and inspirational. Go with inspiration first then the challenging details. Remember, it's technology so it will go wrong; always have a back up. We had a back up if

the Wi-Fi failed, and a further back up if the internet failed, but this didn't cover everything!

- Always give the technical specification of the computers to the experts who will work with the equipment – they are more likely to spot problems. Don't rely on your non-specialist knowledge and the digital sales team to advise you correctly. We had to hire laptops but it turned out that the ones supplied were too slow to run one of the games, despite this being specified in conversations with sales team! After calling in every favour from tech-savvy friends and artists, we got enough suitable laptops just as the doors opened!

**Next steps**  
I'm planning to run another event as part of *Museums at Night*, which will use some of the same elements, but which will be placed within the museum.

We will probably combine a 16+ with the family event.

**Mark Gibbs**  
Secondary and post  
16 formal learning officer,  
Tullie House and Art Gallery

**Further information**

Time-lapse of the event:  
[www.youtube.com/watch?v=JSkEB5SVLC8](http://www.youtube.com/watch?v=JSkEB5SVLC8)

Digital artist Adam Clarke:  
<http://thecommonpeople.tv>

<http://museumsatnight.wordpress.com/?s=minecraft>

<http://ahigherplace.co.uk/category/games-based-learning>

Artist Helen Walsh:  
<http://www.delicatestitches.co.uk>



# HArt Club: an Arts Award pilot project

**Summary**  
In September 2013 Wandsworth Museum launched a new after school club in which young people from local primary schools worked towards the Arts Award Explore qualification. We engaged 24 children aged eight to ten and identified as “at risk” by their schools with arts and history-based activities over a 20-week period.

**Background**  
Wandsworth Museum is an independent local history museum in the London borough of Wandsworth. The museum houses a fascinating collection of 11,000 objects and 400 paintings and tells the story of Wandsworth from the Stone Age to today. Learning is at the core of our mission; we engage around 5,000 school children and 3,000 family learners annually through schools, family and early years programming.

**Challenge**  
The museum secured funding through partnership with the West London Museums Group. Eight museums were awarded £5,000 of Arts Council England funding to run an Arts Award project in a museum setting and share lessons learnt with the sector. Our project addressed two challenges: we

had not used our spaces to deliver the Arts Award before; and we targeted young people with additional needs, an audience we had not previously worked with in this in-depth way.

**Approach**  
The first stage of the project involved recruiting the young people. The museum has established strong links with local primary schools, which we relied upon for recruitment. We then worked with freelance artists to plan activities reflecting our collection and stories. One artist chose to focus on the French Huguenots that settled in Wandsworth in the 1600s, planning dyeing, weaving and gardening activities. The second artist planned around specific collection items like the Battersea Shield, and the work of well-known print artists.



- Intended outcomes**
- Build long-term relationships with local young people from an audience not currently targeted by our informal learning programme;
  - Use our collection and spaces to inspire creativity and instil participants with a sense of ownership and belonging;
  - Develop our learning programmes and practice through knowledge of the Arts Award and by working with experienced art practitioners.

**Intended outputs**  
Our principal intended output was that all 24 participants would achieve their Arts Award Explore qualification. We also intended to employ two freelance artists and a support worker to deliver rich learning experiences for participants and extend our network of quality freelancers.

**Obstacles and issues**  
We intended to recruit 15 - 20 young people from local primary schools and left the initial recruiting to their teachers. We felt they were best placed to select participants who would benefit from the activities and be able to commit to the 20-week project. It soon became clear we needed tighter control of the process, as we were over-subscribed. Having 24 eight to ten year olds instead of our intended 15 - 20 changed the dynamic of the club; we needed an extra staff member and it made delivering the Arts Award a

greater challenge. The “doing” of the Arts Award was as rewarding for our participants as we had hoped, but recording activities and evidence was no easy task with so many children. We are, therefore, especially delighted that 23 of the 24 participants completed their award and had a positive experience.

**Actual outcomes**  
This project has fostered long-term sustainable relationships with local young people, their families and teachers. We received overwhelmingly positive feedback from all involved, with one teacher commenting that the Arts Award gave pupils “creative confidence and self-belief”. Building clear connections between the club’s activities, our overall mission and collection has been a greater challenge than anticipated. Working in a consortium of museums has been very valuable, providing opportunities to

share knowledge throughout the project and highlighting alternative approaches to future delivery. I would advise any museum wishing to deliver Arts Award for the first time to try this partnership approach.

**Actual outputs**  
23 of our 24 participants have been entered for the Arts Award Explore qualification and we expect all to pass. We were fortunate to work with two fantastic arts practitioners and a support worker, who is now supporting other elements of our programme.

**Lessons learned**  
Try not to let the requirements of the Arts Award detract from deeper engagement with your institution as a whole. It is very easy to take on such a high volume of activity to satisfy the “doing” and “evidencing” elements of the Arts Award that any real connection to or reflection upon your spaces and collections by participants can get lost.

In future I would allow more time for participants to explore their surroundings in order for them to produce richer creative responses and obtain that sense of ownership we had hoped for.

**Next steps**  
We have a grant from the London Community Foundation to continue the club until the end of the school year. Of the 24 children that started in September, 19 have chosen to continue after completing the Arts Award. We hope to secure funding to run the club in 2014-15.

**Kathryn Newman**  
Learning programme co-ordinator,  
Wandsworth Museum

**Further information**  
kathryn.newman@wandsworthmuseum.co.uk





# Scotland Creates: A Sense of Place

## Summary

*Scotland Creates: A Sense of Place* is an innovative national project that moves beyond merely seeking the attendance of this age group at museums to achieve real engagement and participation. It offers young people a unique opportunity to present Scottish museum collections in a new way.

## Background

Young people aged 16 - 24 participating in *Scotland Creates* have explored, taken inspiration from and re-interpreted museum collections to express their "sense of place". Partner museums are Museum nan Eilean, Sgoil Lionacleit, Benbecula, Western Isles; McLean Museum & Art Gallery, Greenock, the Dick, Kilmarnock &

McManus: Dundee's art gallery & museum, with the National Museum of Scotland. In 2013 each museum worked with local young people to create their own exhibition relating to the local area, exhibiting key objects from National Museums Scotland, local collections and their own creative work. The project culminates in a final exhibition at the National Museum of Scotland, in Edinburgh from 9 May to 31 August 2014.

## Challenge

The project aims to address a significant gap in museum provision for young people aged 16 - 24.

## Approach

By involving young people in the whole process to provide skills development opportunities and give museums feedback and insight in to how to engage with young adults.

## Intended outcomes

- Increase and sustain an engaged and participatory audience of young people aged 16 - 24 as independent visitors and informal learners for museums and other creative organisations.
- Increase use of digital media as a tool for engagement and dialogue with young people in museum settings.
- Broaden engagement with museum collections and create new approaches to interpretation.
- Provide young people with positive personal, cultural and learning experiences and thereby improve their life chances.

- Add new understanding to the museum sector's approach to working with young people and ensure young people feel they have influenced practice.
- Create a toolkit for working with young people in museums and a new and sustainable model of partnership for museums with creative organisations.

## Intended outputs

- Digital content and social media activities.
- A final exhibition at the National Museum of Scotland in a prominent public gallery, bringing together work from all the partner museums.
- Performances and events during the final exhibition, programmed by young people.
- Further learning opportunities for young people, including placements at partner museums, shadowing museum and other professionals.
- A toolkit providing guidance for the museum sector to engage with young people.

## Obstacles and issues

- Logistics of communicating across four partners, multiple creative partners and young people – need for often rapid decision making when multiple opinions to be taken in to account
- Staff changes at some partner venues, temporarily reduced capacity to support the project

## Actual outcomes

- An increased and sustained audience of engaged and participatory young people for museums and other creative organisations.



- Increased use of digital media as a tool for engagement and dialogue with young people in museum settings.
- Increased and broadened engagement with all partner museum collections and new approaches to interpretation. 35 objects were loaned by National Museums Scotland which provided inspiration for creative responses.
- Provided young people with positive personal, cultural and learning experiences and thereby improved their life chances. "How do I sum up the exhibition? It was an amazing sight, seeing all the ideas that we started with come together to create something awesome. It was hard work but it paid off seeing the people who came along to see the animations."
- Added new understanding to the museum sector's approach to working with young people and ensured the young people feel they have influenced practice. A toolkit will be available for the sector.
- New networks and relationships made between partner museums and creative partners.

## Actual outputs

- Digital content and social media activities. #scotlandcreates
- Exhibitions and event programmes at all partner museums.
- Performances and events during the exhibition at the National Museum of Scotland, programmed by young people.
- Taking part in Kids in Museums' takeover day.
- Further learning and development opportunities for young people, including placements at the partner museums.
- Guidance for the museum sector to achieve greater involvement for the target audience beyond this project.

## Lessons learned

- Engaging hard to reach young people: how to support and manage vulnerable young people including autism spectrum and attention deficit hyperactivity disorder training.
- Not all young people are the same!
- Support network from youth organisations that already work with the young adults involved.
- Communication and recruitment: Facebook is not the answer, find advocates through youth organisations.

## Next steps

- *Scotland Creates: A Sense of Place* exhibition 9 May to 31 August, Grand Gallery, National Museum of Scotland.
- "Un-conference" 28 August 2014 highlighting key points working with young people and partners within museums.
- Informing our learning programme and audience development work for phase three of National Museum Scotland's master plan around our science & technology and art & design galleries.

**Fiona Young**  
Project officer

**Christine McLean**  
Project manager,  
National Museums Scotland

## Further information

f.young@nms.ac.uk  
c.mclean@nms.ac.uk

www.yag-mcman-us.tumblr.com  
www.nms.ac.uk/scotlandcreates  
www.feastbowl.wordpress.com/  
category/projects/scotland-creates





# Putting the magic back into the community



**Summary**  
Throughout 2013, Thackray Medical Museum celebrated the links between magic and medicine as part of the Arts Council England (ACE) funded project *Putting the magic back into the medicine*. Some funding was designated for use in encouraging our local geographic community to engage with the museum and its collection.

**Background**  
Thackray Medical Museum is an independent museum situated on the site of the old Victorian Union Workhouse in Leeds. We welcome around 60,000 visitors each year including 20,000 school children and offer an exciting programme of

events and activities, all telling the amazing story of the history of medicine.

**Challenge**  
Research has shown that members of the direct local community make up a very small percentage of our total visitor figures. The museum is situated in an extremely multicultural area of Leeds with pockets of deprivation and has historically struggled to engage with this diverse community.

**Approach**  
We decided to designate some of the ACE funding toward sharing a freelance facilitator who would undertake research, develop activities and eventually hold a pilot session here at the museum. We identified one of our quietest galleries – the Wilkinson collection of apothecary jars – as the focal point for the project.

**Intended outcomes**

- Engage with our local community to encourage and inspire future interaction with our collections.
- Interpret one of our more difficult galleries in an innovative and inspiring way, reaching a different audience.

**Intended outputs**  
At least one workshop or session which has been successfully piloted and can be rolled out for use with community groups and the general public.

**Obstacles and issues**  
It was difficult to engage local groups, and once contact was established we faced a challenge to maintain interest in the museum. The communities we were attempting to interact with face many challenges in their everyday life, meaning that the museum and programme risked becoming a low priority to participants.

**Actual outcomes**  
Our freelance worker was able to engage with a number of local families through visiting community centres, schools and local advice centres. This connection was maintained through regular contact and visits and trust was developed. The families visited the museum as a group and spent time looking at the Wilkinson collection. This initial contact reinforced our belief that the gallery is difficult to engage with as most of the group believed that the jars were funeral urns.

The group then took part in the specially developed activities, which developed their understanding of what the jars were and how they had been used in the past, yet also enabled the families to have fun, get creative and learn together as a unit. For some, this was the first time they had learned as a family.

After the project was completed, all participants said they felt they understood the museum more now and would return at a later date. We offered all participants a free yearly pass to encourage continued engagement.

**Actual outputs**

- A series of activities to run alongside the Wilkinson collection along with resources, worksheets and training material.

- A complete and thorough evaluation of the project.
- Two small apothecary tables for use throughout the museum.
- A large interactive puzzle for use in the gallery at all times.

**Lessons learned**

- Engaging with some of our local community groups requires constant contact and determination. It is important to follow up each contact and keep communication channels open through phone calls and visits, even if visits are just a quick catch up with a cup of tea.
- It is important to offer some kind of incentive for the participants to return to the museum (such as annual passes or free tickets).
- Although we knew prior to the project that people did not often engage

with the Wilkinson collection, we had no idea that some people thought they were funeral urns. It is easy to assume that all people interpret collections in the same way so it is important to cast aside any pre-conceptions you may have.

**Next steps**  
The activities which were developed for this group became part of the yearly programme for 2013, including weekend sessions for the public run by museum staff.

As part of the ACE project we have also been developing a primary workshop for children aged seven to eleven on the Tudors and many of the activities in the community engagement project will complement the school session.

The Wilkinson gallery still requires further interpretation in order to engage with visitors as a stand-alone gallery, however with these activities and resources, making the gallery and its collection engaging is a less challenging prospect than previously.

**Liz Egan**  
Thackray Medical Museum



**Further information**

[liz@thackraymuseum.org](mailto:liz@thackraymuseum.org)  
Trizia Wells, freelance educator  
[trizia@triotraining.co.uk](mailto:trizia@triotraining.co.uk)





# Grandparent's Café and Arty Tots

## Summary

Regular weekly events targeted specifically at grandparents who care for children under-five on a regular basis. The events consist of good quality learning activities for the grandchildren and coffee, cake and socialising for the grandparents.



## Background

Grandparents are increasingly the primary source of childcare for parents who need to return to work and cannot afford full-time childcare. Feedback has shown us that grandparents do not feel comfortable taking grandchildren to under-fives sessions dominated by mums, dads and professional child minders. They can feel isolated and disconnected when caring for young grandchildren and unable to socialise with their peers.

## Challenge

Whilst many museums and other organisations provide sessions aimed at under-fives, few have events specifically aimed at grandparents with under-fives in their care. The café was to create a space with trusted staff where the grandparents could relax, knowing their grandchild was engaged in activity.

## Approach

Staff taking bookings were briefed that the sessions were for grandparents only. Marketing specified it was for grandparents, not parents. We found parents passed the information onto their parents or rang asking about the sessions on behalf of their parents.

## Intended outcomes

- To provide a space for grandparents providing regular child care for their grandchildren to come and feel on equal terms with the other adults in the session.
- Through this to engage the adults in other services offered by Heritage & Culture Warwickshire.

## Intended outputs

- Weekly café sessions with good quality arts based learning for under-fives.
- Groups of grandparents attending on a regular basis.
- Regular rotas of volunteers to staff the weekly cafés to enable it to become cost efficient.
- The "pay what you think" model to generate enough income for the café to become self-financing.

## Obstacles and issues

- Funding: we were able to support the café internally for five months after which it needed to become self-financing. We will not have achieved this by the end of March 2014 but intend to continue running the sessions and re-evaluate the costs versus income as the demand for the café is so high.
- Staffing: a rota of volunteers is still being built up so we can run the café with one member of staff and volunteers. Quite a few volunteers expressed an initial interest but after popping in changed their mind.
- Providing quality arts sessions for the under-fives; we needed to upskill our staff and encourage confidence to work with the under-fives. Training was supplied by Weave Recycle, a local early-years arts specialist organisation.
- Setting a cost: the standard fee of £1 for under-fives was not going to make the café sustainable. It is being run on a "pay what you think" basis to allow us to judge the value of the offer. Contributions vary and are recorded weekly to allow for analysis. A pattern can be seen in what is paid each week, ranging from £2 to £5. The weekly amount is starting to average out as grandparents come back each week



are starting to pay what they can afford on a weekly basis.

- Creating a suitable space: we use the ground floor of the Market Hall museum to contain the café into one area, reducing the need for more staff. It is also held on a Monday when the museum is closed giving exclusive use of the space and allowing us to open up the staff toilet for use as there are no public toilets in the building.

## Actual outcomes

The café has met the original aim of providing a space which the grandparents feel is their own and they value that it is exclusive to them.

## Actual outputs

We have regulars that have been coming from the first week but are still seeing new faces appear.

The grandparents are happy to have the opportunity to have the space to interact with their grandchildren and talk to other grandparents. When asked they have said talks from curators would be

interesting but it is the exclusivity they value.

## Lessons learned

It took longer than expected to recruit volunteers to help the paid staff member to run the sessions, so for the first five months we invested more staff time into running the sessions.

## Next steps

- The café is oversubscribed and since January 2014 has been filled to capacity each week. The decision has been made to continue running the café for another twelve months to continue evaluating the staffing, volunteer rota and charging structure to make it self-funding.
- The "pay what you think" model will be reviewed in July 2014 against introducing a set charge or a membership scheme.
- Move towards engaging the adults in other services offered by Heritage & Culture Warwickshire starting by providing short talks from curators in the gallery during the café sessions.

**Rebecca Williams**  
Learning and community  
engagement officer, Heritage &  
Culture Warwickshire

## Further information

[rebeccawilliams@warwickshire.gov.uk](mailto:rebeccawilliams@warwickshire.gov.uk)

Training provided by Weave Recycle:  
[www.weaverecycle.co.uk](http://www.weaverecycle.co.uk)





# Our Town

**Summary**  
*Our Town* engaged young people in development plans for Bournemouth, framed by current development proposals for the town centre and archives from the Cooper Dean Estate collection. The Cooper Deans were major landowners and developers in Bournemouth from the time of the Enclosure Act of 1805 until the 1980s. Their archive is an extensive record of the development of Bournemouth.

**Background**  
The project replaced the usual geography curriculum for fourteen year olds at St Peter's School in Bournemouth during the January half-term. 80 fourteen year olds and 15 twelve to thirteen year old gifted and talented students participated.

**Intended outcomes**

- Develop young people as active citizens by engaging them in the development in their local area.
- Provide opportunities for young people to engage with archives and understand why they are important to the development of their local area.
- Develop young people's technical skills across creative disciplines.
- Provide young people with opportunities to gain professional skills and experience in development related fields.

- Challenge**
- Making the archive accessible and relevant to school aged children.
  - Designing a project which would meet partnership objectives.
  - Forming successful working relationships with Bournemouth schools, (some 30 miles away from the Dorset History Centre) and other cultural organisations.
  - Capacity within the organisations to manage and deliver the project.

**Approach**  
The Cultural Hub, a partnership of cultural and heritage organisations and schools in Bournemouth and Poole, provided funding for the project and was the basis for the project partnership. *Our Town* was planned by Dorset History Centre, in partnership with the head of geography at St Peter's School, Richard Eastham of FERIA Urbanism (lead facilitator), and Arts University Bournemouth (AUB) as a six-week unit of work.

**Intended outputs**

- Six-week geography unit of work on the development of Bournemouth.
- Exhibition of archive material and students' work.
- Education resource pack.

**Obstacles and issues**  
Capacity to manage the project was challenging, particularly for Dorset History Centre who led the project through their learning assistant employed at 40 per cent of full time equivalent. St Peter's School also found it challenging to accommodate

planning time and manage multiple visits out of school.

Planning *Our Town* to sit within curriculum time made it challenging to deliver continuity of learning and achieve the intended outputs within a six-week programme. Different groups of students had different amounts of contact time with the lead facilitator, and with different teachers leading the follow-up sessions it was difficult for student groups to reach a similar point in their learning at the end of each week. Some of the visits were not possible within curriculum time. There was insufficient contact time for students to develop their proposals further into finished drawings and models. There was also not enough time set aside for all students to present to the panel of experts at the end of the project.

A good range of material from the archive was used in sessions however feedback indicated that some students, particularly lower ability groups, struggled to see how the archive material linked to the project tasks. Reasons included a mismatch between the focal point for the students work and the archive material, and the student's poor historic knowledge of Bournemouth.

**Actual outcomes**  
*Our Town* was particularly successful in achieving the outcomes of increasing young people's knowledge and understanding of their local area and developing them as active citizens.

Students commented on the knowledge they had gained about the

history of Bournemouth and said it was important to "have their say" about development in Bournemouth. The "real life" context supported students to look at their local area in new ways and understand the challenges of town planning. Project tasks supported students to develop geography skills, particularly through field work. Students felt that working with professionals raised the standard of their work, with many stating that presenting to the panel was the highlight of the project.

- Actual outputs**
- Opportunities for students to engage with archive material and work with professionals.
  - Visits to Bournemouth Library, Bournemouth town centre and AUB architecture studio.
  - *Our Town* learning resource pack.
  - Digitised archive material and a project record published on the Streets of Bournemouth website.
  - Exhibitions at Bournemouth Library and Littledown House.

**Lessons learned**  
Project management capacity: a partnership project of this nature would benefit from dedicated project

management resource and a longer lead time.

Adequate time for joint planning: involving more teachers in planning and setting aside adequate time for this would have improved outcomes. Differentiation of activities would have supported lower ability groups to engage more effectively, particularly with the archive material. Joint planning with teachers would also have supported continuity of learning and helped define what was achievable.

Learning outside the classroom: it is difficult for schools to accommodate students going out of school during curriculum time. Visits should be prioritised to support the specific learning outcomes for the project.

**Next steps**  
Dorset History Centre, with St Peter's School and FERIA Urbanism is developing a learning resource pack aimed at secondary schools and based on the development of Bournemouth. The pack will be made available on the Dorset History Centre website.

The *Our Town* exhibition toured Bournemouth Library and Littledown House in 2013.

Archive material from the Cooper Dean Estate collection and students' work from the *Our Town* project will be published on the Streets of Bournemouth website.

**Kristina Broughton**  
Learning Officer,  
Dorset History Centre



**Further information**

Kristina Broughton  
k.broughton@gmail.com  
01305 228 947

Mike Wood, head of geography,  
St Peter's School: info@st-peters.bournemouth.sch.uk  
01202 421 121

Richard Eastham, Director, FERIA Urbanism: info@feria-urbanism.eu  
01202 548 676 or 07816 299 909

Deano Pickering, senior projects officer, Arts University Bournemouth: dpickering@aub.ac.uk  
01202 363 209

Peter Kazmierczak, senior heritage librarian, Bournemouth Libraries: peter.kazmierczak@bournemouthlibraries.org.uk  
01202 454 844

Wave Arts Education Agency (for The Cultural Hub): info@waveartseducation.org.uk  
01202 451 508

www.streets-of-bournemouth.org.uk  
www.dorsetforyou.com/  
dorsethistorycentre  
www.st-peters.bournemouth.sch.uk  
www.feria-urbanism.eu  
www.aub.ac.uk  
www.bournemouth.gov.uk  
www.waveartseducation.org.uk





# Grand Ambitions

Re-engaging young people with challenging behaviour

## Summary

The rich heritage of our venues was used to re-engage young people with learning. Focusing on building confidence and raising aspirations, the group developed business and financial skills in a real world context as well as working with a drama practitioner to deliver a scripted tour of the theatre.

## Background

Leeds Grand Theatre and City Varieties Music Hall offer engaging heritage learning opportunities for schools, colleges, community groups and the public. Targeted projects with hard to reach audiences are a priority, allowing participants to explore the story of these beautiful venues and to experience professional theatre for the first time.



## Challenge

Thirteen participants were identified by their school as at risk of becoming “not in education, employment or training”. Many demonstrated challenging behaviour and had difficulty focusing on schoolwork. None had visited a theatre before.

## Approach

The group met weekly at the theatre for a full academic year. Transport was provided by the school.

- Term 1: Developed business model for own theatre company and pitched ideas to marketing professionals.
- Term 2: Worked with a drama practitioner, bringing characters from the theatre’s history to life.
- Term 3: Attended theatre performance and delivered tour of the Grand Theatre to family and public.

## Intended outcomes

- Increased confidence
- Improved behaviour, attention and attainment at school
- Feeling comfortable at the theatre and considering it as a place to visit independently

## Intended outputs

- Develop business model and deliver pitch
- Work with drama practitioner to develop characters and script for tour of the Grand Theatre
- Attend a performance at City Varieties Music Hall
- Achieve Bronze Arts Award

## Obstacles and issues

The main challenges of working with this group stemmed from a lack of confidence in their own ability. They were reluctant to try new things and needed much support and encouragement. The group had very short attention spans but this was anticipated and sessions included a series of short, interactive activities. There were tensions between individual members, meaning groups for activities had to be selected carefully. Attendance was an issue, partly due to a lack of parental support for the project. In future, we would involve parents more closely from the outset.

## Actual outcomes

The project achieved its intended outcomes as demonstrated by comments from participants:

- “I’d never been to a theatre before, so I was a bit scared, but it’s cool here.”
- “I wouldn’t sing in front of people at school, but I know I can here because people won’t laugh at me – we’re all mates.”



“I was nervous about working with the actress because I thought she would be really up herself but she was nice and helped us with our drama.”

The confidence of the group soared during the project. In the early sessions, most would not speak in front of the rest of the group. By the final session however, participants were keen to present (and sing) at the end of year school assembly and share their experiences with their peers. This proved difficult to arrange at short notice, so in future we would plan this with the school from the outset.

## Actual outputs

Although a low number of participants turned out for the tour, eleven of the thirteen participants achieved a bronze Arts Award. The group excelled at visual arts activities and created large scale montages, posters and mood boards. As the project developed we built in opportunities to explore this further.

## Lessons learned

- Participants responded very positively to the drama practitioner and rose to the challenge of delivering the tour. Watching a performance at City Varieties Music Hall was a vital element giving context to their learning.
- We learnt to be flexible with session plans and allow the group’s interests and behaviours to influence session structure. This helped participants feel ownership of the project and increased their attention span.
- The project was very demanding and during some sessions it was difficult to identify what learning had taken place. It was important to celebrate small achievements and remember how far participants had come since the start of the project.
- The group developed a good understanding of basic marketing and financial practices and rose to the challenge of pitching their business model. It would have been beneficial

to develop this further. For the upcoming academic year, we are planning a takeover festival, where young people can try out their ideas in a real world context.

## Next steps

Participants will be invited back as peer mentors to support the takeover festival. Working with younger students will further their own development and continue their engagement with the theatres.

## Catherine Callinan

Learning officer,  
Leeds Grand Theatre and City  
Varieties Music Hall

## Further information

catherine.callinan@  
leedsgrandtheatre.com  
0113 391 7783

www.leedsgrandtheatre.com  
www.cityvarieties.co.uk



# Learning Away at Hampton Court

**Summary**  
For five hot days in July 2013, 80 students aged 14-15 from Canterbury Academy took part in a residential visit at Hampton Court Palace. Our objective was to enable disengaged students to learn in a positive, supportive and inspirational environment – altering the way they interact with subjects by taking them out of their normal school environment over an extended period.

**Background**  
Learning Away is a special initiative of the Paul Hamlyn Foundation, working in partnership with schools and residential providers across the UK. Learning Away aims to develop exemplary and compelling practice, demonstrate the positive impact that high-quality residentials have and engage schools in the development of their residential practice.

**Challenge**  
Most residentials take place at outdoor learning centres. Very few students have the opportunity to experience a heritage site out of hours over an extended period of time. There are practical challenges in hosting a residential: equally the

standard day visit between 10.30 and 14.30 imposes many restrictions on site-based learning.

**Approach**  
Fenella Goodhart, education manager, involved colleagues from visitor operations, gardens, PR and interpretation teams at Hampton Court in detailed planning for the visit and several planning visits were made by academy staff. Drawing on the historic setting, a range of subject teachers planned GCSE lessons and other activities around the theme of Henry VIII's marriage to Anne Boleyn. All lessons made full use of the palace buildings and grounds – English and drama in Base Court, physical education in the "real" tennis courts, science, maths and art in the formal gardens.

Students and staff camped in a secluded part of the palace gardens, adding to their experience and reducing costs. Students from the school's Chef's Academy (studying NVQ hospitality and catering) were caterers for the week.

**Intended outcomes**  
Staff from both organisations hoped the extended stay in this inspiring environment would raise engagement and attainment levels among students, providing a tangible context for their learning.

**Intended outputs**  
We wanted every student to experience a sleepover in the palace. One group of pupils used their English and drama sessions to prepare a performance in Base Court based on the relationship between Henry VIII and Anne Boleyn. Students planned a banquet for the final evening of the trip.

**Obstacles and issues**  
Few issues were encountered, due to widespread support for the project from staff at Hampton Court and the impeccable organisation of the academy staff. The camp site was in an enclosed garden that was closed to the public during the visit. Temporary toilets and showers were installed in the adjacent paddock. Overnight support was provided by the palace security team as part of their normal 24 hour presence on site, meaning education staff were not required to stay overnight. Nevertheless, a visit of this size and complexity requires a great deal of staff time and support across teams. The school supported students unable to afford the full cost by using their Pupil Premium fund.

**Actual outcomes**  
Dominic Meehan, vice principal for extended education at the academy, described the experience as, "An amazing opportunity for our students to be so deeply immersed in the history and culture of Britain, especially on a residential, where there are also huge opportunities for more informal and incidental learning."

Staff from the school noted progression in behaviour and academic performance on an unprecedented scale during the course of the week. The students also confirmed that having lessons in the palace and grounds made a big impact on their learning:

"At Hampton Court you actually had the evidence of most of the stuff we've been learning."

"When I was at Hampton Court there was just loads of stuff to inspire me. I probably did more hours of work in that one week than I did in the whole term, I just had so much inspiration from it."

This was a unique experience for the Historic Royal Palaces education team, as the residential was the first of its kind at any of their sites. They recognised the visit provided a wonderful opportunity for a range of Hampton Court staff to engage young people with the heritage of the palace, its stunning gardens and historic collections.



**Actual outputs**  
The actual planned outputs are yet to be fully evaluated as the students involved in the residential are yet to sit their GCSE exams in the subjects supported during their week at Hampton Court. However, post residential assessment tests have demonstrated that the majority of students involved significantly improved their scores in maths. English, science, drama, history, physical education and design technology.

For example in science, 69% made progress in every area and 90% of a low ability group who had no previous level 2 achievement attained at least one GCSE grade C.

**Lessons learned**  
High quality residential learning in a heritage environment has a significant impact on attainment, progress and engagement across a wide range of subjects.

Agreeing and sharing aims and intended outcomes is vital. This ensures that the planned programme of activities is relevant, heritage staff clearly understand their delivery/support roles and evaluation strategies are in place to measure whether these outcomes have been achieved.

Residentials can have considerable additional benefits for all staff at the heritage provider organisation (who engage with their "visitors" in a more immersive way) and the teachers involved

(who develop new relationships and skills), as well as the pupils who take part.

Good on-site planning is essential. The best residentials occur when heritage education and other staff plan programmes collaboratively with the teachers involved, and the teachers take responsibility for delivering many of the activities.

These experiences do not need to be prohibitively expensive; low cost camping models are very effective, as long as a secure site can be identified.

**Next steps**  
We hope that more heritage sites will consider hosting residential visits and opening up the potential of these special places to engage and inspire young people to aim higher and enhance their learning.

Susie Batchelor, Peter Carne and Fenella Goodhart

**Further information**  
For more information on the Learning Away initiative, its evaluation evidence and some great ideas for planning residentials with real impact, visit <http://learningaway.org.uk>  
Peter Carne, project leader  
[learningaway@petercarne.co.uk](mailto:learningaway@petercarne.co.uk)  
Susie Batchelor  
[susiebatchelor@outlook.com](mailto:susiebatchelor@outlook.com)



# History ThinkSpace

**Summary**  
History ThinkSpace was a one day event for history teachers and history curriculum co-ordinators from Essex primary and secondary schools in March 2014 at Chelmsford Museum. The day included talks, practical workshops and planning to help teachers gain a better understanding of changes to the history curriculum.

**Background**  
Essex Heritage Education Group is a network and forum for museum educators and volunteers but without direct contact with teachers beyond individual museum contacts.

The conference was an ideal opportunity to show teachers how local museums could provide knowledge, expertise and resources to support the new curriculum.



Museums were able to publicise their learning programmes directly to local schools. It was also an opportunity for museums to better understand what teachers wanted through direct discussion.

**Challenge**  
Teachers were starting to plan the new curriculum. Museums were anxious to show how their learning programmes support the new curriculum.

**Approach**  
Chelmsford Museum set up a teachers' forum in November 2013, with representatives from primary and secondary schools. One aim was to establish mutually beneficial ways that schools and museums could prepare for curriculum change. The conference allowed teachers to work together on curriculum plans, to discover what local museums could offer and discuss learning with local museums.

- Intended outcomes**
- Museums receiving increased number of school visits
  - Museums actively supporting schools in delivering the new curriculum
  - Teachers valuing museum expertise and resources

- Intended outputs**
- A successful day for teachers and museums
  - Ongoing contact with teachers
  - Interest and bookings
  - Conversations with teachers

**Obstacles and issues**  
The conference should be free to delegates. £2,500 of funding was obtained from the Royal Opera House's Bridge Organisation with match-funding of £1,500 from Essex County Council. This paid for administration, design and printing, and costs on the day including speakers. The conference date was publicised three months before the event. Six months would have given schools more notice, as many plan their courses and events on an annual basis. The conference was advertised via the Heritage Education Group newsletter and e-flyer. Hard copies of the booking form were sent to every local authority school in Essex. Museums shared the e-flyer with their own mailing lists and publicised via social media. Information sent to schools may not have reached history co-ordinators.

**Actual outcomes**  
Many teachers were unaware of what local museums could offer, such as expertise and knowledge in addition

to their learning programmes, outreach and loans. Both teachers and museums valued the opportunity to share this face to face.

**Actual outputs**  
Teachers could attend for a half or whole day. The programme of speakers and workshops was repeated in the afternoon and the museums marketplace was available throughout the day. Seventy five teachers attended and 45 stayed for the whole day. Teachers could choose two workshops, one specific to their student year

group, led by a specialist teacher, and a second workshop led by a museum professional.

The keynote speaker was the director of commissioning, education and lifelong learning for Essex. The second speaker from the Heritage Lottery Fund spoke about applying for project funding. Representatives from the School Library Service, National Trust and the local historical society had stalls in the marketplace. Delegates included organisers of local school-centred initial teacher training and



newly qualified teacher support programmes. Feedback showed that the opportunity to network and build partnerships with other teachers and organisations was valued by many delegates.

Teachers left with a very positive outlook on the new curriculum and valued the opportunity to share their planning with other history teachers.

**Lessons learned**  
Museums need to find additional ways to market their learning programmes to teachers. Feedback forms could have included how the teachers heard about the conference; this would enable the museum to determine the most effective way of marketing to specialist teachers. Meticulous planning and careful consideration of spaces was essential to accommodate the whole conference, the workshops, planning spaces and the marketplace for museums.

Delegates signed up for workshops so organisers could balance numbers but many teachers changed their minds during the day. Speakers and workshops needed to be very flexible. Never underestimate delegates' capacity for drinks and biscuits!

- Next steps**
- Discussion of the implementation of the new curriculum through the teachers' forum meetings.
  - Further training sessions for teachers, such as *Iron Age to Stone Age*.
  - Create opportunities for teachers and museums to meet together.
  - Teachers and museums will continue their conversations on the blog.

**Jane Allnutt**  
Education freelancer

**Further information**  
Sarah Girling, cultural access, participation and learning officer  
sarah.girling@essex.gov.uk  
www.essexhistorythinkspace.wordpress.com



# Why is there a shepherd in our forest school?

**Summary**  
Children aged five to seven donned time travel hats and stepped into 1840s' Southmead. They discovered a storytelling shepherd (Martin Maudsley) in the school's forest garden. Pupils studied contemporary and historic maps and related archive documents to build a picture of how their local area, and the lives of residents, had changed over time. The project culminated in a history walkabout held in the school, with parents invited to view their children's work and discoveries.

**Background**  
The project was part of the Heritage Schools Programme in Bristol. The aims of the programme include engaging children with the heritage of their local area, increasing opportunities for learning outside the classroom and helping children relate local heritage to the national story.

**Challenge**  
The children live on a post-war council estate on the outskirts of Bristol and part of the overall aim of the project was to give the children a greater sense of pride about the area in which they live.

**Approach**  
The project aimed to help the children make a link between why Southmead was important in the past and why it is important in the present. The shepherd told stories of sheep and wolves; weaving song into his storytelling session. From the storytelling episode the children moved back to the original question: why is there a shepherd in our forest garden? Using maps from the website "Know Your Place", the children looked at shapes and compared old and new maps, discovering the farming history of Southmead. Now aware of the farming history of their community, the children used photocopies of the tithe register (1840) and a transcript, to find field numbers and names. The children then used snapshots of their home address and knowledge of shapes to create their own tithe maps; plotting their route from home to the field in which the school sits today. Finally the children explored the farming calendar, placing pictures on a timeline, making links with their own lives and that of their farming heritage. Parents were invited to view the stories and maps that formed part of a history walkabout, held in school the following term.

- Intended outcomes**
- An understanding of the changing face of Southmead (land use)
  - To discover how life has changed for local people
  - To develop mapping skills through enquiry

- Intended outputs**
- Adventure stories with a sense of time
  - Interpreting primary evidence
  - Plotting maps

**Obstacles and issues**  
The Department for Environment, Food & Rural Affairs' restrictions on the movement of stock proved problematic. On the day we were unable to secure a flock of sheep to enhance the time-travelling experience. Some animal charities may be accustomed to the regulations and have paperwork in place to support the movement of stock, such as [www.horseworld.org.uk](http://www.horseworld.org.uk)

The tithe maps were a very powerful tool, but needed a fair amount of preliminary research at the Bristol Records Office. It would have been lovely to have taken the children to the Record Office – the main obstacle in Bristol is the cost of transport.

**Actual outputs**  
Whole school windmill making competition following the discovery that the school sits in the field named "Windmill Leaze" on the 1840 tithe map.

- Lessons learned**
- Map work: identify shapes as a means of locating landmarks and boundaries.
  - Time travel: the children made their own time travel hats prior to the workshop which engaged the children in the notion of stepping back in time.

**Next steps**  
The Heritage Schools Programme will provide direct support to 24 schools in Bristol during 2014 and share learning and resources with the wider Heritage Schools Network.

**Michael Gorely**  
Local heritage education manager,  
English Heritage, Bristol

**Suzanne Hedger**  
Heritage leader,  
Little Mead Primary School

**Further information**

[michael.gorely@english-heritage.org.uk](mailto:michael.gorely@english-heritage.org.uk)  
<http://maps.bristol.gov.uk/knowyourplace>



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