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the voice for
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Case Studies

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What is GEM?

Editorial

GEM champions excellence in heritage learning to improve the education, health and wellbeing 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.

Of all the discussions bubbling in the heritage sector, few have as much momentum as those surrounding inclusion. The will to make our spaces inviting, responsive and representative is there, but what does it mean in practice? This edition of *Case Studies* demonstrates that learning is at the forefront of this movement.

Good educators are good learners. We can learn not only from our own practice, but from our audiences and from other sectors; being open to this is crucial to being inclusive. The case studies on The Box, Plymouth, and the Heritage Hero Awards offer great examples of stepping outside to work with different concepts and shake up delivery. Kettle's Yard is empowering audiences to lead the museum and become artists themselves, addressing the imbalance of power in our cities and cultural activities. This willingness to subvert traditional didactic practice allows us to create connections and dialogues, rippling out from our programmes to our galleries to our communities.

Dulwich Picture Gallery, Harrow Museums and Bristol Museums have all done exciting projects bringing people from different generations and backgrounds together to share experiences and ideas. They are challenging people to examine their perceptions, find common ground and celebrate our differences. Museums need to not only stimulate that process, but ensure our spaces are safe and welcoming for everyone to express themselves. The Florence Nightingale

Museum, National Justice Museum, RAF Kenley and Kresen Kernow project have all thought consciously of how they can reach out to audiences who were not currently represented and inspire confidence, curiosity and peace of mind. It is through innovative, proactive outreach programmes that we create the conditions for change.

This is key to the future of the heritage sector, which is what we are exploring in this year's GEM conference "Past, Present and Future" (4-6 September, Nottingham). The more I see of the heritage workforce breaking away from old traditions and taking our sites beyond walls, beyond expectations, the more positive I am about what's to come. It is only through learning that we move forward as individuals, only by investing in learning that we move forward as organisations and as a sector. GEM will continue to grow our advocacy and support for those who create those conditions for change, we hope this edition of *Case Studies* inspires you to join the movement.

Holly Bee

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Kenley Revival Project

Creating a week-long Learning Festival on the UK's best preserved fighter airfield from the Battle of Britain.

Summary

The Kenley Revival Project is a Heritage Lottery Funded project to preserve RAF Kenley, the most intact fighter airfield from the Battle of Britain. One of the primary deliverables was to organise an annual week-long curriculum-based event to engage over 500 7 to 14-year-olds with Kenley's heritage.

Background

Before the project, school groups visited RAF Kenley for guided tours. The tours provided insightful historical knowledge but weren't mindful of learning aims, national curriculum or attainment levels.

Challenge

The second world war is no longer core to England's curriculum for students aged 7 to 14, so we had to be more creative about incorporating history and STEM (Science, technology, engineering, and mathematics).

We had to create and run an attractive event on an exposed airfield site with limited public transport links and accessibility, heavily relying on volunteers.



Approach

Ideas for the festival were formulated by looking at the Brooklands Museum's similar week-long schools event.

Second world war activities were mostly developed and delivered by our learning officer, education volunteers and re-enactors and local artists involved in the project. The STEM activities were delivered by our

on-site ranger team, giving professional insight into the natural features of the site.²

The event was promoted predominantly to local schools in Croydon who had not yet engaged with the airfield. Our budget allowed us to pay for all transport costs and make the event free to attend. We used a monthly newsletter to communicate with schools.



Intended outcomes

- Encourage schools to see our site as the place to complement their history/STEM curricula year on year.
- Engage local schools with a shared heritage.
- Engage schools with our other education offers.
- Establish our education programme as professional, engaging and immersive.

Intended outputs

- Deliver a week-long event engaging with 7 to 14-year-olds.
- Engage over 500 learners.
- Deliver STEM and history activities.
- Deliver within a set timeframe and budget to Heritage Lottery Fund (HLF) requirements.

Obstacles and issues

Our education programme has not yet built a reputation with schools. Some were happy to take a chance on a free trip whilst others wanted visits and extra risk and safety information.

The event would not have been possible without our 27 volunteers. They had two preparatory briefing sessions,

emphasising safeguarding and creating an environment of curiosity and conversation, moving away from more traditional perspectives.

This project required our staff to take on new, more public-facing roles. We found that clear role descriptions and timetables were essential to helping them adapt. Staff time required was underestimated, so an additional staff member was hired to help and the learning officer went from part to full-time for six months.

Actual outcomes

- We devoted Friday to those with an Autism Spectrum Disorder. We worked closely with their class teacher and devised a visual timetable to prepare them.
- Schools were impressed with the delivery of the event and have engaged with further educational materials from the project.
- 100% of the volunteers and schools at the event want to participate again next year.
- We now have resources and volunteers to deliver workshops in the future.

Actual outputs

- We engaged 856 children. Our evaluation showed the event was popular as it was free, local, and focused on the second world war and a shared history.
- We devoted two days to STEM learning and three days to second world war activities.
- We had a variety of activities: re-enactment performances, second world war poster workshops, K'NEX rocket making, and tours of the airfield.

Lessons learned

- Creating a MailChimp mailing list to communicate with schools really paid off, as we got most of our bookings from email marketing. Now we can send termly newsletters to schools.
- When schools attended to complement classroom learning, rather than just attending a free event, there was a noticeable difference in student engagement and attainment.
- In future we want to focus more on 7 to 11-year-olds as this was our predominant audience.

- Although it was good to involve the larger team throughout the process, making a few concrete decisions as a smaller group at the beginning would have saved time and clarified direction.
- Don't underestimate staff time required
- Learn from other institutions that have done similar work.
- We had to book more transport for half-day sessions, which was expensive and time-consuming.
- We had lots of interest from the general public that we didn't capitalise on.

Next steps

- Next year, we are going to focus on 7 to 11-year-olds, in line with teacher feedback.
- We will extend what volunteers deliver now we have a dedicated team for next year's event.
- Schools should attend for the whole day.
- Consider having the event over four days; first three days for schools and the last day for informal learners.
- Continue marketing to central Croydon schools.
- Continue to adhere to the curiosity and conversation ethos of the

education programme and instil this in our volunteers.

Amy Todd
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¹ www.brooklandsmuseum.com
² www.bloodhoundssc.com

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Reframing the Muse

Summary

An intergenerational photography project working with newly arrived migrant, refugee and asylum seeking teenage girls from the Baytree Centre in Brixton, and socially isolated, older women in the Southwark area.

Background

At Dulwich Picture Gallery our inclusive programmes cater for audiences of all ages, inviting people to unlock the stories behind paintings and find personal connections with art.

Challenge

This project provided a unique opportunity for local socially isolated older women and young women new to the UK to learn new skills together. It helped the younger women develop and practise their language skills in a friendly, creative and engaging environment whilst providing a forum for both to address the representation of women in Dulwich Picture Gallery's permanent collection.

Approach

A project group was established which included staff from Dulwich Picture Gallery, the Baytree Centre, and a professional photographer.

A series of workshops were designed to create photographs responding to female representation in the gallery's permanent collection.

Key vocabulary was identified for each session and formed part of the English for speakers of other languages (ESOL) classes run by Baytree Centre, which the young participants attended in the run up to the workshops.

Older participants were recruited from programmes at Dulwich Picture Gallery for socially isolated older people and young people came via the Baytree Centre's *Into School* programme.

Intended outcomes

Within the project the aim was for women of different generations and backgrounds to work together to discuss, learn and form a better understanding of each other and their creative process. They were to work together to explore the gallery, discuss ideas of the portrayal of women and age and have the chance to make a statement of their own.

They also worked together to improve the confidence of the younger participants in using English.

Intended outputs

- Six gallery-based workshops.
- One workshop at Photofusion Photography Centre's editing suite in Brixton.
- A final photographic exhibition and celebration event.

Obstacles and issues

Although transport costs for the participants were built into the budget, the co-ordination of the transport took up a significant part of planning as participants needed additional support in the form of letters and phone calls before each session detailing their transport schedules.

As the group became established it became clear that participants couldn't be guaranteed to attend each week. In addition many of the young women initially identified for the project moved into school before the project started, as a result we ended up with a group with lower than expected English language skills. We changed the content of the project and we reframed the project themes to focus on three main questions. Each question had a universal focus and could be easily translated through visual cues and accessible language. We included an output at the end of each session, so that no matter the level of attendance every participant was included in the final exhibition.

Actual outcomes

The women really came together as a supportive group. Despite the language barriers and age difference the support and friendship in the sessions were the highlight of the project.

New skills were learnt, using the cameras over the weeks and working with Photofusion artist to learn new computer skills. For some of the younger participants this was their first digital experience.

Linking Baytree's *Into School* ESOL lessons to the workshops with vocabulary lists meant that the girls arrived for each session with some language they felt confident in using, and therefore in a good position to try things and learn further.

Actual outputs

- 2 taster sessions.
- 3 creative workshops.
- 1 photo editing session.
- Creation of a pop-up exhibition of the created photographs and a project photo journal for each participant.

Lessons learned

Being flexible, having patience and maintaining regular communication with all partners was required to adapt to the changes and challenges throughout the project. However, this flexibility needed extra staff time and resources.

We had to completely re-draft our initial project schedule due to the changing circumstances of the young people, and the additional co-ordination required for travel arrangements. The overall result was positive as it became a stronger project which changed and responded to the participants.

Next steps

The pop-up exhibition was exhibited for a month at Dulwich Picture Gallery before moving to the Baytree Centre. It will continue to pop-up at different events across the community throughout the year. The Baytree



Centre participants will continue to work with the gallery and will be supporting the gallery to develop ESOL tours and activities for young migrants, refugees and asylum seekers.

Kelly Robinson
Community engagement manager,
Dulwich Picture Gallery

Lydia Woolley
Dulwich Picture Gallery

Further information

www.dulwichpicturegallery.org.uk/whats-on/exhibitions/2018/april/reframing-the-muse/

www.baytreecentre.org/youth-service/into-school/

The *Reframing the Muse* project was kindly supported by the Women of the Year Foundation.

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Developing a heritage youth award scheme

The Heritage Hero Awards

Summary

A project to develop and pilot the Heritage Hero Awards, a heritage-focused youth award scheme, to support best practice youth engagement with heritage.

Background

Archaeology Scotland is the leading independent charity working to inspire people to discover, explore, care for and enjoy Scotland's archaeological heritage.

With funding from Historic Environment Scotland, we wanted to disseminate best practice from previous projects and encourage wider and deeper youth engagement.

Challenge

To create an award scheme that added real value to youth engagement by inspiring new projects, helping educators and heritage professionals develop their practice, and providing a reward for young people.

It needed to be accessible, effective and sustainable for us.

Approach

We talked to existing award schemes and reviewed different models. In close consultation with educators and heritage organisations we developed a scheme focusing on youth-led group project work. We started piloting the Heritage Hero Awards in January 2016.



Intended outcomes

- To improve self-confidence in young people through engagement with heritage projects.
- To inspire young people to develop a lifelong interest in Scotland's past.
- To increase awareness of how to access Scotland's heritage.
- To help foster links between heritage organisations and young people.

Intended outputs

- An award scheme meeting the above aims.
- Piloting the awards with eight groups to include:
 - primary schools
 - secondary schools
 - youth groups
 - heritage organisations
- Evaluation to ensure the scheme is fit for purpose and meets its aims.
- Launch in January 2017 to tie in with Scotland's Year of History, Heritage and Archaeology.



Obstacles and issues

We had a tight timescale of 18 months to deliver the project, and a lot of research and planning to do.

We found many assumptions in potential Heritage Hero Award users:

- Educators thought the awards had to be used for archaeology, which they interpreted as "digging" and thought they didn't have the skills.
- Many heritage professionals thought the awards were a nominated award, of which several already exist.

There was significant work to persuade the sector of the value of working in this way and to pilot the Heritage Hero Awards. Developing effective communication was key.

Actual outcomes

We have evidence from our pilot that the Heritage Hero Awards:

- Are accessible to a wide range of young people and offer a meaningful reward.
- Encourage deeper and longer-term projects.
- Encourage heritage professionals to develop their practice.
- Offer real support to groups unfamiliar with heritage.
- Connect people working on heritage projects to share best practice.

We have developed partnerships with a large range of organisations. Pleasingly, the vast majority of people who have used the awards intend to again, many already have. For example, East Ayrshire Council aims to have each of their pupils achieve an award, and Scottish Waterways Trust are using the awards as part of their canal college[®] employability programme.

Actual outputs

- 22 Heritage Hero Award projects were completed.
- 745 people gained an award.
- Awards were achieved in 11 of Scotland's 32 local authority areas.
- Primary schools, secondary schools, youth groups, charities, heritage organisations and community groups all used the awards.
- The awards were "tweaked" following evaluation and our launch event took place in January 2017, with over 50 people and presentations from several Heritage Hero Award groups.
- We've developed a suite of resources, Archaeology Detectives, to support educators in delivering the Heritage Hero Awards using real archaeological methods.

Lessons learned

The project was a steep learning curve, as we had not undertaken anything like this before. This is what we learned:

- Spend more time planning. We had a deadline and didn't spend enough time thinking through the stages of the project.
- Be clear about the message – why do groups want to do this?
- Don't try to overcomplicate – create a simple structure and minimal paperwork.
- Have more confidence. In the end we exceeded all targets set at the beginning of the pilot.
- Don't be afraid to say no. The Heritage Hero Awards have a particular structure and not every group will fit.

We also learned that it's not just young people who benefit from an award scheme. We had several requests from groups over the age of 25 who wanted a Heritage Hero Award.

Next steps

The Heritage Hero Awards are free and open to everyone in Scotland. We are currently:

- developing partnerships to increase the geographical spread and range of people taking the awards;
- and working with groups of young people with additional support needs to create case studies.

We are in the very early stages of looking at partnerships to expand the award scheme beyond Scotland.

Kate Fowler and Rebecca Barclay
 Archaeology Scotland

Further information

Further details including case studies can be found on our website:

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The Box, Plymouth

Summary

The exhibition *Plymouth – From Destruction to Construction* (December 2017) and a Community Hub (March 2018) were launched in Plymouth's House of Fraser store with the aim of increasing engagement while The Box, Plymouth is being redeveloped.

Background

The Box is a major redevelopment scheme and a symbol for the city's current regeneration and future. The rich, historic collections of Plymouth City Museum and Art Gallery, Plymouth and West Devon Record Office, the South West Film and Television Archive and the South West Image Bank will be stored and displayed together for the first time.

A major contemporary art exhibition space is being developed as part of the scheme, housed in the adjacent St Luke's Church.

Challenge

Our challenge was to maintain an interesting and inspiring offer for existing and new audiences, including continued engagement with schools, while our main learning programme is being redesigned.

Approach

Plymouth – From Destruction to Construction was developed as an exhibition with intergenerational interest. The Blitz remains a popular subject for schools and appeals to House of Fraser's customer demographic, while post-war Britain, and more locally Plymouth's post-war redevelopment, is relevant to both schools and the local community.



Intended outcomes

Our aims were to continue to appeal to schools and to attract House of Fraser's existing customers and some new visitors to the exhibition. We were expecting a low-level engagement with the exhibition while our service was less "visible".

Intended outputs

- Public exhibition displaying objects from our varying collections.
- Learning outside the classroom opportunity for schools.
- PDF teachers' resource.
- Interactive app based on Plymouth's "bomb book".
- Data collection and evaluation opportunity.

Obstacles and issues

Our main obstacle was quickly overcome – can publically-funded museums collaborate meaningfully and productively with a commercial operation on the scale of House of Fraser? Interestingly, our motivations

converged in a number of areas. For example, attracting new audiences and offering new experiential approaches to display. We also share processes, most notably transactions. While House of Fraser deal in financial transactions, we deal in emotional and educational transactions. Once we understood each other and recognised our shared interests, any perceived obstacles were soon easily managed.

Actual outcomes

The exhibition has delivered a high-level of public engagement far beyond our expectations. 7,760 people visited the exhibition between 9 December 2017 and 6 February 2018, and the figures continue to rise. Additionally, since launching this with schools in January 2018, 271 pupils have visited.

Actual outputs

The success of the exhibition has resulted in greater interest within House of Fraser's senior management team, leading to the offer of additional space. Adjacent to the exhibition, a large area will be used as a Community Hub and for additional object and exhibition display. Our intended outputs have all been achieved.

We have had some really great qualitative feedback, including these quotes from our comments book:

"Helpful, informative and well-presented and labelled exhibition. Gave 'feelings', not just facts – great 5 star!"

"Really informative – air-raid shelter experience exceptional"

"Fantastic exhibition, beautifully curated. I'm a curator and it's given me brilliant inspiration"

"Thank you for bringing this right into the heart of Plymouth, it's great that it's so amenable, easy and with the greatest respect for our war heroes. This should be a permanent fixture – well done!"

Lessons learned

The speed at which commercial organisations such as House of Fraser can operate is both daunting and



refreshing. Public sector organisations can certainly benefit from spending time with colleagues in the private sector and exploring and respecting commonalities within roles. With the offer of extra floor space within the building, we were required to work within commercial deadlines for its delivery, much shorter than we are used to, and with raised expectations of what might be achievable.

Hosting exhibitions or activities within buildings that do not belong to you can throw up some unexpected problems, particularly if you are refurbishing or using an area that hasn't been used for a while. Understanding the day-to-day requirements of a commercial building allowed us to work around pinch-points during the day and ensured we extracted relevant information from key staff when they were available. Our impact on normal store operations was minimal.

Next steps

Our next step is to continue to develop our relationship with House of Fraser

through a community-focused events programme in-store, utilising the Community Hub space. The potential to work alongside the staff in store and the variety of concessions they host is incredibly exciting.

Adam Milford
Learning development officer (formal learning), Plymouth City Council

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Learning development officer (communities), Plymouth City Council

Photographic credit: The Box, Plymouth
© Dom Moore

Further information

www.theboxplymouth.com

www.youtube.com/watch?v=VXGrhWeiBEs

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Whitefriars: Behind the Glass

HLF Young Roots Project

Summary

Headstone Manor & Museum, supported by the Heritage Lottery Fund's Young Roots programme, aimed to engage over 100 young people (aged 16 to 24) from the local area in a project uncovering the history of the Whitefriars Glass factory.

Background

Whitefriars Glass was a significant local industry in the history of the borough and a world-renowned leader in glass manufacture and craftsmanship. Since the factory's closure in 1980 the memories of the impact it had on the local area have faded. As the local history museum for the borough, there was a need to tell the story of Whitefriars and pass it on to the next generation.



Challenge

- A Young Roots project is intended to be led by young people and a key challenge of this is helping participants to become confident and engaged enough to take ownership and make decisions.
- Our participants weren't born when the factory closed and the ex-Whitefriars employees are significantly older than them. Bridging this generational gap was a challenge.
- Glass-making was a subject the young people had no prior knowledge of, so learning had to start from the basics.

Approach

We recruited young consultants to be involved in the planning and duration of the project. They helped to select candidates for the project and developed peer leadership skills as they acted as mentors to the other young volunteers.

The young volunteers from local schools and colleges were trained in museum and oral history skills to improve confidence. They researched the Whitefriars collections and glass-making so they had this knowledge when conducting the oral history interviews. The young people worked together in a group at the beginning, learning new skills, and then were



able to be more independent as the project went on.

Before each oral history, the interviewee would come in for an informal chat with the young people. This gave the young volunteers a chance to share what they had learnt and made them feel more comfortable conducting the interview at a later date.

Intended outcomes

Young people will:

- engage with and learn about local heritage;
- be trained in a wide range of heritage skills;
- actively share their knowledge and creativity.

Young people with learning and/or other disabilities will learn about their heritage and make a significant contribution to the museum.

Intended outputs

- Oral history of six ex-Whitefriars employees to be taken and transcribed by young people after training.
- Young people to make a stained-glass window with ex-chief designer at Whitefriars to be on permanent display at the museum.
- Educational sessions based on the traditional skills of glass-making to be delivered to students with special educational needs from Harrow College, to enable them to create their own unique interpretations of the heritage of Whitefriars for a film to go in the museum.

Obstacles and issues

Some young people were more used to a classroom session and this kind

of personal learning and skill sharing from an older generation was unusual for some.

There was an existing bad relationship with some of the ex-Whitefriars employees and the previous museum staff.

Actual outcomes

Young people have returned to the museum with friends and family. They are comfortable talking about the project and sharing the Whitefriars story.

Young people have a connection with the museum and objects:

"I have learnt more about how objects are stored and cared for and how the museum relates to the history of the local area."

Significantly improved previously poor relationships between ex-Whitefriars employees and local young people and have established the museum as an authority on Whitefriars glass.

Actual outputs

- 103 young participants engaged.
- 27 oral histories recorded.
- Young people made a significant contribution to the museum by creating a window for display, a video and a project exhibition.



- Improved relationship with local schools and college.

Lessons learned

- The importance of making the project flexible. It was important to be responsive to the needs of the partner college and adaptable and open to the young people's creativity and interests.
- Focusing local history on the human aspect of the story can help capture the imagination of young people.
- Our project is not an add-on project, but is an externally-funded piece of work that fits within the bigger picture, informing the direction of the museum's heritage engagement work and giving it momentum.

Next steps

Continue relationships and links with schools and ex-Whitefriars employees whilst our glass collection grows.

Sharing outputs with local organisations looking to learn more and run projects about the area.

Looking to do another project with young people!

Hailey Baxter

Youth and families engagement officer, Headstone Manor & Museum



Further information

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Mary Seacole Interpretation

Summary

The Mary Seacole project is a relatively small interpretation project at the Florence Nightingale Museum to develop and install a theatre door showing Mary Seacole in the Crimea.

Generous funding from Guys and St Thomas' Trust was secured by December 2016 and the project took place April to July 2017.

A programme to launch the new interpretation was planned to coincide with Black History Month (October 2017).

Background

The project arose from two organisations' desires to raise awareness of Mary Seacole's life and work. The Florence Nightingale Museum wanted to increase her presence within their displays and the Mary Seacole Trust wanted to inspire people with her story. The interpretation had to work for schools, families and adults.

Challenge

One challenge was integrating the display into an existing gallery where space is limited. It was also a challenge to source an appropriate image of Mary Seacole as material culture is limited on people from BAME (Black, Asian, and Minority Ethnic) backgrounds.

Approach

The challenges were resolved by remaining flexible. We avoided being fixed on a specific size and type of interpretation, specific site, or having a rigid idea of content.

Originally, we had been looking at a larger door or two doors but later we decided to reduce this to a single door, which would fit our displays with the same look and feel as our existing Florence Nightingale theatre doors.

The image was agreed in collaboration with the Mary Seacole Trust. It needed to fit within the museum's existing interpretation and ensure that she was shown in a positive light.

Intended outcomes

Greater BAME representation in displays and greater inclusion of BAME audiences.

Intended outputs

- Interpretation consisting of a new theatre door on Mary Seacole.
- Redevelopment of resources for 5 to 7-year-olds to incorporate content on Mary Seacole.
- Associated programme of events for Black History Month 2017.
- Family activities.
- Adult programme discussing nursing and diversity.

Obstacles and issues

Content

We encountered some initial issues in connection with image choice. It was important to promote a positive outlook so we had to choose the image well from a very small number of representations of Seacole. We also had to remain mindful of current discussions of Seacole in the press and the curriculum.

Installation

With a busy schools programme booked in through term-time, we undertook the installation in the summer through the school holidays. We also planned some of the work to take place in the evenings when the

museum was closed to visitors. This ensured as little disruption as possible.

Programme

With a small team we found the extra work in addition to our core work challenging.

Actual outcomes

- Greater BAME representation in displays and greater inclusion of BAME audiences.
- Strengthened relationship with the Mary Seacole Trust.

Actual outputs

- A new theatre door on Mary Seacole.
- Redeveloped resources for 5 to 7-year-olds incorporating content on Mary Seacole.
- Associated programme of events for Black History Month 2017.
- Family activities

Lessons learned

The most significant development so far has been the incorporation of the Mary Seacole theatre door into our successful schools programme for 5 to 7-year-olds. Although this wasn't part of the original plan, it became clear that the new, more inclusive interpretation could give new life to our schools workshops. New activities and worksheets have been designed to ensure that Mary is discussed as a key personality in the history of the Crimea. We cannot underestimate how important it is to include Mary in this way in the work of the museum, to give BAME children visiting the museum an opportunity to see themselves reflected, for others to see and value difference, and specifically to value the contribution that BAME people have made to Britain.

It was important to plan in a launch programme for October for the new interpretation, but we should have marketed the offer to all our audiences. We do not have an in-house marketing role and are unable to be opportunistic in selling our offers.



Key points learned

- Diversity and inclusion can extend programming in ways originally not planned – be open to this.
- Plan marketing opportunities in advance.
- Plan a programme of activities to take place over a longer period of time, keeping funders and visitors on board.
- Plan, plan and plan some more. In hindsight, we would really interrogate what our resources allow us to do. In future we would plan extra resources in rather than trying to do everything ourselves.

Next steps

The museum will be developing activities for families around the new interpretation and working in partnership with the Mary Seacole Trust, looking for ways to collaborate

with their Young Ambassadors programme.

Hajra Williams
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Tiles Project: Archives Inspiring Art

Summary

The Kresen Kernow project worked with artist Fleur Winter, the Leach Pottery and Carefree Cornwall to make a tile installation inspired by archive collections for display at Kresen Kernow (Cornwall's new archive centre).

Background

Kresen Kernow will be Cornwall's new archive centre. The Kresen Kernow team are working with a range of different audiences, including creative practitioners, to encourage people to see archives as sources of inspiration, not just information.

Through this project, new partnerships were formed with the Leach Pottery, a pottery museum and studio in St Ives, and Carefree Cornwall, an organisation working with children in care.

Challenge

Kresen Kernow wanted to explore different ways of working with archives and wanted to develop a creative and engaging project for children working with Carefree. We also wanted to deliver Arts Award for the children as part of the project.

Approach

The Kresen Kernow learning lead approached Carefree Cornwall about the project, and another serendipitous conversation led

to the Leach Pottery and artist Fleur Winter coming on board.

The partners worked closely together to develop the project, which took place over four days in the summer holidays.

A group of young people spent two "inspiration days" taking part in workshops, tours and gathering evidence, and two "making days" at the Leach Pottery creating their tiles and learning pottery techniques. Six months later we reconvened to award Arts Award certificates and choose the design of the final installation using the finished tiles.



Intended outcomes

- Develop new partnerships.
- Build esteem and pride among the young people as well as a connection to Kresen Kernow.
- Inspire young people to respond creatively to archive collections.

Intended outputs

- A maximum of 90 tiles to turn into an installation for Kresen Kernow.
- Young people achieve Arts Award Explore qualifications.

Obstacles and issues

- It was hard to find a time suitable for everyone as all organisations had different commitments and priorities.
- It was difficult to retain the young people as they had other commitments and priorities. However, we retained five out of seven for the full four inspiration/making days. Some of this was due to their personal circumstances, e.g. a change in foster carers.
- It took the group a little while to settle in.
- Getting Arts Award paperwork done in the allotted times was challenging

as we didn't have access to the young people outside of those days.

Actual outcomes

- It was a very positive and rewarding experience for young people.
- Most young people returned six months later for the follow up event, indicating their commitment and enthusiasm.
- Good partnerships and relationships were developed between all the organisations, all expressing enthusiasm to work together again.
- There was lots of learning for Kresen Kernow staff about working with children in care and young people in general.

Actual outputs

90 tiles, 60 of which will form a display at Kresen Kernow. The young people were also able to take some tiles home as keepsakes.

All seven participants achieved Arts Award Explore.

Lessons learned

- The work was very rewarding but also very resource intensive.

- Looked-after children often have chaotic lives and welcome the opportunity for quiet spaces and one-to-one attention.
- The hierarchy of needs is ever present: ensure there is plenty of food and drink available at regular allocated breaks.
- Transport for the young people is costly due to Cornwall's rural geography and the dispersal of the young people throughout. Over £1,000 of our budget was spent on transport.
- Plan the workshops and days thoroughly, with lots of short activities, which all build together to form one project and will allow timings to go off schedule.
- Arts Award required lots of detailed plans and advance preparation, as well as lots of gluing time outside of the programmed activities, to ensure we got it done in the allotted days.
- The project was a great example of how partnerships can work well, where all three organisations brought different skills, experiences and resources to the table.

Next steps

Another event when Kresen Kernow opens. There will also be a grand unveiling of the installation. Come up with another project while we've still got Heritage Lottery Funding! Explore other ways and models for working together.

Chloe Phillips
 Learning lead, Archives and Cornish Studies Service

Fleur Winter
 Learning and participation officer, Leach Pottery

Further information

www.cornwall.gov.uk/kresenkernow
[www.leachpottery.com / community-projects](http://www.leachpottery.com/community-projects)



Open House: art and engagement in North Cambridge

Summary

Open House is a long-term creative collaboration between Kettle's Yard and neighbouring communities in North Cambridge. Local communities develop innovative and engaging projects in collaboration with artists.

Background

Kettle's Yard is the University of Cambridge's modern and contemporary art gallery. A new gallery and learning spaces re-opened in February 2018 following capital development.

North Cambridge is an active community, however there are areas of high deprivation with residents facing a number of social challenges. Cambridge has recently been cited as the UK's most unequal city with an often noted "town and gown" divide.

Challenge

To overcome barriers to North Cambridge communities' engagement by building a long-term relationship with residents. Many in the local community have expressed that they feel cultural offers are "not for me".

Open House was an opportunity to address local challenges including

supporting community cohesion, bringing people together and questioning negative perceptions of North Cambridge.

Approach

Open House delivers a programme of exhibitions, artist residencies and creative activities in collaboration with North Cambridge.

Local residents select the artist, develop the programme, introduce the artist to potential partners and create artwork.



Intended outcomes

- Communities will develop confidence and become a more active cultural voice: shaping and enriching the city's arts and cultural offer.
- Participants will have acquired new skills, knowledge and self-esteem, enhancing wellbeing.
- Kettle's Yard will be open and outward looking, responsive to and reflecting the needs and voices of local communities.
- University of Cambridge Museums (UCM) will embed community collaboration into their museum strategies.

Intended outputs

- Community members will independently commission one creative project.
- 40 participants will develop skills, knowledge and self-esteem.

Obstacles and issues

Navigating ambitions:

Meeting the distinct needs and ambitions of each community member, artist and staff member was challenging. Open discussion ensured that everyone's perspectives were closely considered. The "Taking Bearings" toolkit¹ was used to facilitate discussions.

Reaching the "hard to reach" in North Cambridge:

We developed new partnerships with



third sector organisations and local authorities to engage target groups, including vulnerable children, young people and their families, people new to English, isolated older people and the long-term unemployed. The public-sector terrain changed enormously during the project, making it challenging to sustain partnerships and engage with the most isolated people.

Objects out and about:

Our collections and objects were displayed in a variety of settings – churches, schools, community centres, homes and even a disused bakery – which posed challenges with transport, security and environmental conditions. However, these were resolved through careful planning and risk assessments. It allowed community members to discover the works in a setting in which new stories and personal connections to the works could develop.

Actual outcomes

- Community members have applied for funding for their own creative projects as a direct result of working with *Open House*.
- Community members have encouraged city-based cultural organisations to re-examine their community engagement methodology.
- Our recruitment of staff and volunteers from North Cambridge has increased.

- Collaboration is now one of our organisational values.
- Leading artists have created three new art works and projects that have challenged their own practice.

Actual outputs

- 3 artists in residence.
- 11 public exhibitions.
- 48 Arts Award qualifications achieved.
- 63 Kettle's Yard objects displayed in the community.
- 522 hours of public engagement.
- 10,128 participants in *Open House* activity.

Lessons learned

Whose work is it anyway?

Each artist in residence has created a new artwork with our community members. Internally, this has led to discussions about authorship of the work produced. Our critical friend, Dr. Sarah Plumb, introduced us to the principle of "shared guardianship" coined by Janet Marsentine and used by some anthropological museums in the care and display of indigenous community treasures. For *Open House*, Kettle's Yard and the artist act as guardians of a collaboratively-made artwork, respecting and acknowledging the contribution and rights of the community in its creation and production.

Through a collaborative process with community members, museum educators and artists we have developed "The Conditions for Creative Communities"². This publication collates the key factors from our experiences of working in this way.

Next steps

We recently secured funding from Esmée Fairbairn Foundation to continue for a further three years. *Open House: Evolving City* will enable new opportunities for communities to co-curate programmes and exhibitions at Kettle's Yard and co-create works with new artists in residence. The artists and communities will share their creative activity with a wider audience across the city.

Karen Thomas
Community officer, Kettle's Yard

Liz Ballard
Assistant curator community programme, Kettle's Yard

¹ www.creativepeopleplaces.org.uk/our-learning/taking-bearings

² *The Conditions for Creative Communities* publication is available to download from our website or please contact us to receive a free printed copy.

Photographic credit: Top left: © Catarina Rodrigues 2016; bottom left: © Josh Murfitt 2017; top right: © Paul Allitt 2015

Further information

www.kettlesyard.co.uk/openhouse

www.facebook.com/openhousecambridge

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Contact:
openhouse@kettlesyard.cam.ac.uk

Open house artists in residence:
www.emma-smith.com
www.isabellarosemartin.co.uk
www.haroldoffeh.com

Philosophy in the museum

Summary

For the past three years Bristol Museum & Art Gallery has worked with a neighbouring school to programme an annual "Philosothon" for secondary students to stimulate critical thinking.

Background

A Philosothon is similar to a debate, but with points scored by collaborating to discuss topics. At its core is a "communities of enquiry" approach, where every voice is heard and where the emphasis is less on winning and more on developing critical thinking and communication skills.

In 2016, we welcomed 32 students aged 14 to 18 years old from four schools to Bristol Museum & Art Gallery for a Philosothon. This accompanied our temporary exhibition *Death: the human experience*. We developed the content in partnership with the head of philosophy, religion and ethics at Bristol Grammar School, using four objects from the exhibition and appropriate religious and philosophical texts to act as stimuli. Group discussions were managed by a teacher who guided the conversations with minimal input.

At the end the students shared their reflections on issues discussed. In 2017, we ran the event again, using our permanent collection.

Challenge

We wanted to show a range of teachers and students that museums are meaningful for them. Our 2016 and 2017 events attracted high-achieving state and independent schools already working on philosophy. We wanted to attract schools with less culture of discussing philosophical issues.

Approach

To entice teachers with a cross-curricular event, we took the *Philosophy of Science* as our theme, scheduling it during British Science Week. We used funding from the museum's development trust and collaborated with the University of Bristol's public engagement team to reach more schools. We offered in-school pre-event sessions for new schools to explain the event and practice Philosothon-style discussions.

Intended outcomes

For teachers to consider different uses of the museum.

For students to communicate complex intellectual arguments, consider new ideas in relation to museum objects, and challenge preconceptions, through philosophical discussion.

Intended outputs

An evening event for up to six secondary schools from Bristol and the surrounding area, attracting new visitors.

Obstacles and issues

Recruiting schools who had not previously participated could be challenging for different reasons:

- If philosophy is not taught in a school, teachers and students may be less confident attending.
- Schools without a sixth form may feel their students would be at a disadvantage in conversation with older participants.
- A last-minute OFSTED inspection meant that one school could not bring the majority of its students.

Actual outcomes

Among the six schools that attended:

- Four had taken part in the previous Philosothon.
- Two had taken part in a Philosothon elsewhere (not in a museum).

- Two were independent schools, four were state schools.
- Two were recorded as "below average" in "progress 8" category in the government's recently published schools' performance report.¹

When teachers were asked if the event had given them ideas for the classroom, comments included:

"Art and philosophy are great together."

"We may consider a version of a Philosothon in school in the future."

When students were asked about communicating complex ideas, comments included:

"My confidence grew throughout the discussion."

"Knowing that other students from different backgrounds have similar opinions reassures my beliefs."

Asked about considering new ideas and challenging preconceptions, students' comments included:

"There were many opinions I hadn't previously thought about."

"My view on censorship was challenged."

Actual outputs

- Six local secondary schools attended the Philosothon, two of which were new to our event and two lower-

achieving according to recent government statistics.

- We developed good links with the philosophy department in our local university, some members of which assisted at the event by facilitating discussions.
- We built good relationships with six local secondary schools who may not have visited our site this year otherwise.
- Social media coverage of the event via our own channels and posts from schools.

Lessons learned

We succeeded in attracting different schools to the 2018 museum Philosothon, but we did not attract schools that are completely new to this type of event. Next year we will work to engage headteachers and teachers new to the Philosothon.

For a future Philosothon we may try and recruit schools with a higher level of ethnic diversity to make the event more representative of the city's population.

Collaboration works. Our partnership with Bristol Grammar School and the University of Bristol draws together expertise from all three organisations.

The students and teachers who attended appreciated the opportunity to visit the museum after-hours and participate in a special event.



Next steps

Begin planning the 2019 event, looking at how we can continue to diversify our school audience.

Lucy Fulton
Bristol Museum & Art Gallery

¹ Gov.uk, accessed 27.01.18.
<https://www.compare-school-performance.service.gov.uk/schools-by-type?step=phase®ion=801&geographic=la&phase=secondary>

Photographic credit: ©Bristol Culture

Creative Court UK

Engaging young people with the history of law and justice

Summary

The National Justice Museum developed a new education outreach programme, Creative Court UK, to overcome barriers to learning and to deliver engaging public legal education sessions in schools, using an artist-designed “pop-up courtroom”.



Background

The National Justice Museum provides curriculum-linked learning in authentic courtrooms and museum spaces in Nottingham, London and the North West to help pupils gain a practical understanding of the law and justice system. Through funding from Arts Council England, the Creative Court UK project worked with teams of volunteers in these regional areas to create outreach sessions that enabled learning about the law and justice to take place within schools.

Challenge

To develop creative outreach opportunities that engage schools and volunteers from diverse communities.

Approach

Volunteer “associates” worked alongside a freelance creative team to develop and deliver a creative learning programme linked to justice and the law. These volunteers had limited previous experience of working in museum education so undertook an extensive training programme to gain practical skills and awareness of contemporary issues in the arts and heritage sector.



Intended outcomes

- To develop a creative outreach education programme, using a “pop-up courtroom” to enable young people to learn about the law.
- To engage local communities, overcoming barriers to learning by delivering sessions directly in schools.
- To support new entrants into the museum workforce by providing high-quality training opportunities.

Intended outputs

- A series of learning sessions, incorporating transportable resources, to enable delivery of public legal education in schools.
- Sustainable outreach education provision by the National Justice Museum’s regional education teams.

Obstacles and issues

The main obstacles within the project were the recruitment and retention of volunteers, meeting their needs and ensuring schools were secured to take part in the project delivery.

- Fewer than half of the original 28 regional applicants completed all training and delivery sessions. This was due partly to the lengthy duration of the training programme and the required level of commitment from volunteers for in-school delivery.
- Training and delivery options were adapted to provide access and support for a deaf volunteer that applied to be part of our London cohort.
- School uptake was more limited than expected. 286 regional schools were approached, with only 28 responses. There was registered interest from schools across the UK, but only those that fell within a reasonable commuting distance were considered.

Actual outcomes

- Successful volunteer recruitment and training to design and deliver outreach sessions in schools across London, Manchester and Nottingham.
- Training partners recruited to up-skill volunteers and encourage them to pursue careers or further education in arts and heritage.
- Delivery of creative outreach education sessions to over 1,300 school children across the UK. Sessions were delivered at schools where a significant proportion of children were from EAL (English as an Additional Language) backgrounds, and in schools that held specialist provision for deaf students.
- Three volunteers were successful at competitive interview and have secured paid education facilitator roles within the organisation.

Actual outputs

- New inclusive outreach education that uses a portable courtroom and associated resources to enable young people to learn about justice and the law in their own schools.
- 14 trained volunteers from diverse backgrounds, now actively seeking



employment pathways in arts and heritage disciplines.

- Learning sessions adapted for use by the in-house learning teams at National Justice Museum Education to provide digital pre-visit resources and activities for teachers.

Lessons learned

We gained awareness of the additional financial and physical support that is required to enable volunteers with disabilities or learning needs to take part in training and schools delivery and learned how important it is to build in the ability to provide for such volunteers during planning. The cost of providing British Sign Language support for our deaf volunteer was a large expenditure, fortunately we were able to include it in the budget.

Next steps

The application of this project was a new approach to delivering public legal education; one that focused on the creative input of volunteers to create interactive learning. The feedback from the schools that took part was

incredibly positive, with teachers commenting that this approach to outreach sessions enabled them to develop their own teaching of the citizenship curriculum and topics relating to British values and the law. The legacy of the project will be secured through the on-going development of volunteer skills and training and through developing a further set of digital resources that act as pre-visit learning prompts for teachers.

Dr Rebekah Wood
National Justice Museum

Further information

www.nationaljusticemuseum.org.uk

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