Case Studies

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What is GEM?

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.

Editorial

Welcome to the Winter 2018 edition of GEM *Case Studies*, we have some fantastic projects to share with you! Reading this edition, one major theme came to mind: thinking holistically. We have talked a lot recently in heritage learning about the importance of breaking down siloes, embedding learning at the core, so we are excited to platform these great examples of educators taking this approach.

A new development can be made most effective by approaching it with an embedded strategy in mind. Kate Kulka and Louise Conaghan tell of how Dulwich Picture Gallery worked with young people to bring them more fully into the life of the gallery, sustaining the relationship beyond the initial programme. Laura Armitage discusses Tatton Park's "Field to Fork" project and how it was designed across the site to help audiences think large-scale about food production. When we think holistically in our work, we automatically help our audiences to think holistically about the subject matter. In a time of increasing concern around polarisation and echo chambers, this could have a powerful effect on learning outcomes.

We often think holistically about our academic topics, but time constraints cause us not to extend this to how we approach our own workplaces. Lucy Neville and Eve Armstrong of National Museum of Scotland and Shannen Lang of the Peace Museum both discuss rejuvenating offers for schools. Rather than defining innovation as breaking away from previous work, they looked closely at their current offers and capacity to take strong and sustainable steps forward for their organisations that built on their strengths and USPs.

We should also consider the wide and complex contexts of our audiences. Annelies Van de Ven and Sharyn Volk discuss working with deeply entrenched inequalities in Goulburn Valley, Australia. Rosie Goodwin and Esther Graham of Bradford Police Museum explore how new family-friendly panels promote joined-up thinking and intergenerational interactions. Aimee Taylor and Polly Rodgers, writing on the King's Cross Story Palace project, Amy Todd of Layers of London, and Ruth Clarke of the Fitzwilliam Museum all work within the infrastructure of their localities to embed heritage learning in the community. Similarly, Deborah Hogan and Emma Morioka discuss collaborating with special schools to reimagine evaluation in Historic Royal Palaces. These case studies remind us to analyse how we make ourselves "hard to reach" and to collaborate to work more effectively.

Sophie Farmer, National Science and Media Museum, and Steven Roper, Whitworth Art Gallery, present interesting gallery developments, showing the effectiveness of design with learning in mind. Learning staff are often the organisation's conduit to its audiences and so can add creative and practical perspectives to ensure accessible, communicative and engaging sites.

So, whether it's in developing new programmes, building relationships, advocating your work, or reaching out beyond your walls, we hope these case studies will inspire you to pause, take a breath, and reflect on the big picture. Thinking holistically helps us authentically represent and engage our audiences, our organisations, our profession and our communities. Enjoy *Case Studies 22*!

Communities

How to Build a Story Palace

Summary

The King's Cross Story Palace project gathered, interpreted and shared the heritage of the King's Cross area from the past 100 years. Gathering the stories of those who have lived, worked and played in the area, sharing them through a digital archive and a series of public activities in 2018.

We were awarded a Heritage Lottery Fund (now National Lottery Heritage Fund) grant of £663,900. The project team consisted of 3 full-time and 4 part-time members of staff, as well as 60 volunteers and 10 freelance oral historians.

Background

The Story Palace project was a partnership between Historypin and the Building Exploratory. Through the project we wanted to reveal the hidden histories of the area. In particular, the project aimed to work with older people, unemployed people and the local Bangladeshi community.

Challenge

Within the last 20 years, King's Cross has gone from being London's red light district to a place in which a multi-billion pound redevelopment is taking place. The project aimed to record the heritage of an area that is changing fast.

Approach

The project used a multi-layered approach. This included 1:1 recorded interviews, group heritage workshops and running story events at community festivals. We also ran a series of workshops with our key community groups.

The material collected was to be made publicly available through the Historypin website, a digital archive, as well as on the curated project site.

Intended outcomes

• Communities are better connected

• Heritage is better recorded.

Intended outputs

• 12 Walks

• 3 printed walking maps

• A young person's guide to the Good's Yard.

• 3 Pop Up community exhibitions at local community centres

• 100 curated stories on the story palace site

• 250 stories pinned onto the Historypin site

• 1 project film

• A final 2-week exhibition

Obstacles and issues

It became clear as the project progressed that the breadth and scope of what we were trying to achieve was not realistic in a 2-year time frame. As a result, targets were high and this was exacerbated by a lack of clarity as to the precise definitions of measurables, such as 'story', 'partner', 'participant', etc.

It took longer than anticipated to build relationships and get buy in from the local community. Whilst a few had been built up during the development phase, there was still a lot of work to do in the first few months.

The project was initially met with accusations of a top-down approach to heritage. One example of this was our definition of the project area. Certain communities within our project area strongly objected to being referred to as 'King's Cross'.

It took us time to figure out who we should be speaking to and why as 'The story of King's Cross over the last 100 years' is a broad and unfocused objective. We also used a story gathering methodology that was not designed with our participant group in mind and did not work. Due to technical difficulties we were not able

to use the Historypin site meaning our content was split between two sites impacting negatively on our audience base and making the project appear unnecessarily confusing.

Actual outcomes

We have had an impact on some of the key communities we set out to work with, establishing a new older adult group, supporting a local women's group with literacy skills, and reuniting old friends with shared histories.

Heritage was also better recorded, but not through the Historypin site, instead focusing on the curated stories on the Storyplace.org site.

Actual outputs

The majority of our intended outputs were achieved with the addition of a sound piece about King's Cross Station and a podcast featuring the stories of the LGBTQ community.

Our top 5 tips:

1. Community projects should involve the communities they are working with in all stages of the planning. Care should be paid to ensuring that area boundaries and heritage presented are meaningful to the people being represented.

2. When schools attended to complement classroom learning, rather than just attending a free event, there was a noticeable difference in student engagement and attainment.

3. If your material is online, keep it all in one place.

4. Ensure the methodologies you are using are appropriate for the participant groups you are engaging.

5. engagement tends not to bear fruit. If you want people to engage with your project, you need to first consider, and then communicate, the benefits of doing so.

Next steps

The funding for this project has now come to an end. There a few legacies for the project which include;

- A heritage ambassador training programme

- Online Archive which will be available for 5 years post project

- All material for the project will be available from the London Metropolitan Archive

- Toolkit which will enable other organisations to build a Story Palace.

Aimée Taylor
King's Cross Story Palace

Polly Rodgers
King's Cross Story Palace

Further information

Toolkit detailing how to run your own Story Palace is available at: Storypalace.org/run-your-own

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Dancing at the Museum

Summary

A collaboration between the Fitzwilliam Museum, dance artist Filipa Pereira-Stubbs and sheltered housing residents to explore how we experience art through slow-looking, relaxation, exchange, self- expression, music and the body.

Background

The idea to pair dance with art came about through a series of artist and museum conversations about wellbeing. It emerged that we shared convictions that we feel good and are loosened up (body and mind) when we move, dance and express ourselves, and that beauty, shared cultural experience and learning enrich us deeply. So we said why not do both and see what happens!

Challenge

The isolation and subsequent low levels of wellbeing that haunts many older people led us to seek a partnership with the City Council Independent Living Service, Sheltered Housing Schemes, to see if the people they support would be our collaborators.

Conversations with residents at the start of the process revealed that for many the idea of visiting the museum was overwhelming. They felt anxiety about getting into the city centre, being around crowds, and navigating the museum and its facilities and content. Many people we met had never been to the Fitzwilliam, or any museum, before. Additionally, quite a few people had mobility problems, didn't dance and were living with chronic pain conditions. However, although there was uncertainty, there was an appetite to take part and help to make something new together. The idea of regular group visits, with transport, sealed the relationship.

Approach

To foster reciprocity and inclusion, the initiative took place both at the sheltered housing and the museum. Sessions were facilitated by the artist and Fitzwilliam Inclusion Associate and supported by a small team of volunteers.

The core ingredients for each session were relaxation, listening to music, looking at art, exploration, sharing, self-expression, dance and reflection. How these come together to form each session was "the shared experiment".

The outreach sessions were opportunities for residents to advise on access to the museum and to shape ideas for activities, including the identification of collection works they felt could best inspire dance.

Obstacles and issues

Although we had consulted with the groups and were confident they understood what they were signing up to, we realised there would be obstacles to navigate and that we needed to dedicate time and resource to addressing these as we progressed. A key part of practice being developed has been the care not to rush anyone. However, it did not take long for the groups to come to terms with new experiences.

There are ongoing practical issues to resolve – ease of access, issues around hearing and sight and some difficulties with how paintings are hung and can be viewed. And there was some initial unease with doing movements – a sense of self-consciousness. "What would the family think if they could see their mother/father/grandfather now?"

The connection between viewing a painting and dancing seemed obscure. But by the end of the first pilot there was enough trust and confidence in

the facilitators and one another to appreciate and enjoy all aspects of the sessions.

Participants appreciated learning more about the artworks, receiving new information whilst having their own opinions and impressions validated. The more conversational approach to learning was hugely enjoyed.

Actual outcomes

Movement and music help us become more energised and comfortable in our bodies, more confident in our expression, and help us feel invigorated.

From the beginning the participants gave each other the confidence and license to experience something different, from hearing varying points of view on the paintings, to daring to stand up and dance, clearly demonstrating the importance of peer support.

Feedback throughout coupled with more formal evaluation undertaken (UCL Museum Wellbeing Measures) have demonstrated a real appetite for Dancing at the Museum to be a regular feature in participants' lives and in the life of the museum.

Visiting as a group, taking part in activities that were social and shared, and the provision of transport have been key in opening the "gateway to take part". Being active and learning together is fostering a universal enthusiasm to know more, dance more and visit more.

Actual outputs

After the initial pilot where sessions were in three week blocks the programme has emerged into a monthly one becoming a special event in people's calendars, "something to be looked forward to". There are now over 60 participants across different housing schemes.

Lessons learned

The programme is helping the museum to reimagine how we can best promote wellbeing through art. The next challenge is to continue working together with participants and see how we can take the practice to other audiences.

Next steps

The sessions have grown and are growing! We now have a parallel programme (using high quality reproductions) that are opening-up

access to include people who don't feel able to come to the museum. A recent addition to the practice has been a visual art activity.

Ongoing, further pilots include a lunchtime "bitesize" session for people working near the museum, an intergenerational pilot for early years and potentially a pilot for students of all ages…watch this space!

Ruth Clarke
Inclusion Associate,
Fitzwilliam Museum

Further information

Dancing at the Museum film:
www.youtube.com/watch?v=7V-KHwfSVzk

Dancing at the Museum blog:
https://www.museums.cam.ac.uk/blog/2017/05/31/dancing-in-the-museum/

Evaluating the SEND Schools Programme at Historic Royal Palace

Summary

Historic Royal Palaces (HRP) launched its SEND (Special Educational Needs and Disabilities) Schools Programme in April 2017 at the Tower of London, Hampton Court Palace and Kensington Palace. The programme has a strong multisensory focus. Costumed presenters explore key characters and stories in both classroom and route-based palace spaces, using multisensory methods. To make the programme as effective as possible, we developed a new evaluation framework.

Background

Prior to 2017, HRP did not have an offer that specifically met the needs of this audience and, consequently, visits from special schools were rare. In 2016, the Schools team began scoping out a programme that would support students visiting with MLD (Moderate Learning Difficulties), SLD (Severe Learning Difficulties) and PMLD (Profound and Multiple Learning Difficulties) to explore the palace sites in ways that were best suited to their learning styles and needs. Alongside this, HRP designed an evaluation approach to help understand the impact of the sessions.

Challenge

The evaluation needed to triangulate feedback from the teacher, session presenter and students for a broader understanding. The challenge was to develop an appropriate suite of tools that elicited responses from students demonstrating a range of complex learning needs.

Approach

The team commissioned specialist evaluator Hugh Hope-Stone to develop a toolkit to evaluate the sessions. Hugh adapted HRP's existing evaluation framework in consultation with SEND teachers. He developed some prototypes using approaches from Barnardo's and the NSPCC, as well as feedback and observation forms for teachers, volunteers, HRP staff and presenters.

Teachers were asked to comment on how appropriate each of the tools were for their students. The tools were piloted across 10 sessions among 80 students from 6 schools. Following this, the tools were fine-tuned and a final package of options was developed. Session facilitators were trained on how to use the tools ahead of their launch in September 2017.

Intended outcomes

The key aims of the programme were to inspire discovery, participation and transformation for students. The evaluation had to measure whether this had been achieved, specifically:

- Understand more about HRP's histories and stories (discovery).

- Have a fun and engaging learning experience outside of the normal learning environment (participation).

- Explore new historic environments through the senses (participation).

- Develop social and emotional skills (transformation).

- Change perceptions of learning about history and HRP stories (transformation).

Intended outputs

An evaluation of the first year of the programme.

Obstacles and issues

A key challenge was agreeing evaluation questions that worked across different sessions, topics, key stages and palaces. Focusing each session around the key learning objectives of discovery, participation and transformation assisted in this.

The toolkit had to be flexible enough to cater to a range of different student needs. Having the teacher on-hand and using more than one tool ensured as many students as possible had a voice.

All information about the tool was shared with teachers in advance. Teachers had to give their consent to the tools being used and all the evaluation had to be optional.

With only 5–10 minutes at the end of the session, tools had to be swift and effective. Teachers could complete their own feedback via an online survey later and were provided with post-session tools for in-classroom evaluation post-visit.

Actual outcomes

The data collected has enabled the team to monitor how successful each of the sessions has been in delivering against the learning outcomes of discovery, participation and transformation, as well as monitor for quality and value.

Actual outputs

The toolkit consists of in-session student feedback tools, including smiley face and image response cards for students who are non-verbal or who cannot read easily and prefer visual stimulus, a question spinner for students who are able to give verbal responses, a Survey Monkey tablet questionnaire for students who feel comfortable completing it. The toolkit also contains post-session feedback tools with a variety of follow-up activities to stimulate memory and creativity. It also contains surveys for teachers.

Lessons learned

The combination of student, teacher, presenter and volunteer feedback gave a rich picture of how the sessions worked, though not all of the tools have been used. Due to the nature of our audience, we found the most used in-session tools were the tablet questionnaires and the question spinner. This yielded detailed responses which were great for measuring learning impact.

Teacher survey completion rates were strong, and around one-third chose the online option over filling it in on the day. But it was hard to get schools to complete post-visit student evaluation.

We knew that the challenge for analysis would be the relatively small sample sizes collected. Feedback is, however, structured and enables us to measure our impact against our learning objectives. Over time, as the sample builds, we will be able to have a more thorough view.

Next steps

We have just completed the first year of evaluation using the new toolkit, so plan to continue collecting data. We will monitor the uptake of the tools and how they work. To help encourage post-session feedback, we are also developing an additional template for letter-writing post-visit that enables Widgit responses.

Emma Morioka and Deborah Hogan
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Further information

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Going Against the Grain

Field to Fork at Tatton Park

Summary
Field to Fork is a £1.3m project (main funder: NLHF) to re-position Tatton Park's working farm attraction from petting zoo to immersive educational experience, whilst supporting learning across all audience profiles. The project explores where our food comes from (tracing its journey from "field to fork") and includes the restoration of a historic slaughterhouse and three-storey feed mill for interpretative purposes.

Background
Tatton Park is one of the UK's most complete country estates and one of the largest attractions in the North West. The site is owned by the National Trust, but financed and managed by Cheshire East Council. The Farm is one of 5 attractions in the estate and was identified as one where we could improve the learning experience and diversify the visiting demographic.

Challenge
The requirement for Field to Fork was identified having recognised the worrying knowledge gap about where our food comes from and the need to reaffirm the position of farms

at the centre of food production. We also wanted to support topical government initiatives relating to healthy eating/lifestyle, environmental sustainability and informed food choices.

Approach
The project's activity plan aimed to engage with a variety of new audiences, create an innovative formal learning offer and offer a range of new experiences, including live interpretation, reminiscence and cookery workshops/demonstrations, in a bespoke built facility.

Intended outcomes
- Addressing the knowledge gap about where food comes from through a variety of engaging educational opportunities.

- Making the Farm more appealing for a greater number of audiences.

Intended outputs
- Increased formal and informal learning opportunities.

- Restoration of buildings previously closed to the public.

- A new interpretation programme, including live characters and an app.

- Engagement with a wider variety of audiences.

- Creation of new roles for volunteers and an increase in volunteer numbers.

Obstacles and issues

This project challenged our normal ways of working and required dynamic communication across the estate. Teams not directly involved in the project originally saw it only as 'the farm project' and were struggling to see their role within it.

We made the bold choice to include a narrative about meat production, which has potential religious and cultural sensitivities.

Due to a delay on permission to start, some contacts consulted during the application process had gone cold.

Building work proved more complicated than expected.

Actual outcomes

Field to Fork is still ongoing until 2019. However, our successes to date are clearly demonstrable by the support and interest shown by visitors, funders and supporters. We have already achieved many of the targets set in the activity plan and exceeded some significantly. The site is now fully open for visitors to enjoy, including the restored buildings. To date, we have received excellent feedback from those who have visited about the strength of the new learning opportunities.

Lessons learned

- Be bold: don't shy away from telling an important educational story for fear of backlash. Providing the issue is well-researched and tested, there is no reason to be concerned.

- Consider longevity: funding bids are written to attract the money, but considering the long-term future of the proposed plans is essential.

- Consider re-development because you want to: don't only consider how you can improve when something goes wrong, make a change because you want to do something different.

Next steps

Field to Fork will conclude in 2019, once all elements of the activity plan are delivered. At that point, we intend to sustain the product and continue monitoring the success of the investment made.

Laura Armitage
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Criminals, Cops and Capers

Interpreting Police Heritage for Family Audiences

Summary
Supported by the Esmée Fairbairn Collections Fund, the project centred on collections development, management and access through a community engagement programme.

Background
The Bradford Police Museum opened in 2014 and tells the history of policing in the city. Visitors can explore the gallery and tour the historic rooms in the building.

Challenge
Traditionally, the family audience has been less catered for in the interpretation. However, the police heritage collection includes some potentially sensitive themes and material, so the needs of a family audience had to be carefully managed. Resources were tight so activities needed to be self-led.

Approach
Separate family interpretation panels, incorporating child-friendly animal characters, were intended to allow the exploration of museum themes in an accessible way, with the panels installed at child-height.

A freelance heritage education consultant and a graphic designer were commissioned to develop the characters and the content.

Intended outcomes
The project aimed to develop children's interpretation beyond a "trail"; it needed to be more than a "hunt" for objects with little engagement. A variety of engagement strategies would be used, which deepened thinking, promoted intergenerational dialogue and included kinaesthetic learning.

Intended outputs
New panels that would engage young learners through a range of approaches.

Obstacles and issues
The period of one year to complete the entire project meant that decisions had to be made quickly. The family panels were the final phase, begun in the penultimate month, leaving no time for a "soft launch"; it needed to be right first time.

Actual outcomes
The panels encompass a broad target audience of children aged up to approximately 12, offering a variety of ways to engage, including through dialogue with family members. The choice of engagement strategy ensures that young people can feel empowered and motivated whilst learning about the collection. This built-in flexibility also caters for repeat visitors, as different approaches can be taken on different visits.

Actual outputs

Rosie Goodwin developed a series of 4 animal characters across 18 new interpretation panels, each considering different styles of learners. A mounted horse prompts dialogue and appeals to verbal learners; a station cat encourages observation and drawing of interesting museum objects; a sniffer dog facilitates a sensory approach; and, finally, a mouse incorporates kinaesthetic learning and role play. By taking 4 separate approaches, families and children are able to direct their own learning in a style to suit their needs.

Bradford-based Foxduo design company worked collaboratively with an illustrator to design friendly animals with a broad appeal. Colour-coded speech bubbles provide a clear visual cue for each animal.

A set of small accompanying bags incorporate the animal designs, featuring items such as magnifying glasses and police notebooks to facilitate further engagement with the themes.

In order to generate wider appeal and to develop a small retail offer, merchandising was also created, with postcards and badges featuring the four animal designs.

Lessons learned

Working with external professionals is a good way to move a project forward quickly and means that fresh ideas are brought in and new approaches tried.

It's best to get things moving as early as possible, especially on one-year projects. It would have been helpful to gather feedback from young visitors. In the absence of this, working with the freelance education consultant ensured an authoritative approach to the learning objectives.

Being ambitious can make a huge difference to what can be achieved. Developing one animal character instead of four would have been more straightforward, but the overall impact would have suffered. This way, the panels were more inclusive of different learners, more diverse and interesting, and the retail offer increased.

Next steps

The wider police heritage project included the development of a teachers' pack, encouraging a range of visits. The new interpretation can now be incorporated into this and utilised during primary-school visits.

The animal characters have been acquired in a variety of digital formats, opening up a range of possibilities for other outputs that the museum may wish to pursue in the future.

Esther Graham
Project Curator, Ripon Museums Trust and Bradford Police Museum

Rosie Goodwin
Freelance Education Consultant, MakeMore ARTS

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Rethinking Self-Led Handling Resources for Schools

Summary
Our aim was to create a self-led handling resource on animals for primary and secondary schools that had strong and up-to-date curriculum links. A by-product has also been that we have gained a better knowledge of our collections and have created a new resource for use with a family audience.

Background
In early 2018 it was decided that we wanted to offer a new self-led animal object handling resource for schools. We previously offered three different schools' resources based on animals, however those resources were becoming tired and bookings were beginning to drop. Due to an increased pressure on staff time and availability we decided a self-led resource would be of most benefit and impact to a school group.

Challenge
Changes to the curriculum had made our previous resources less relevant. Teachers are increasingly having to justify taking pupils on trips and the expenses associated with that. It was therefore important to us that this resource reached as many curriculum outcomes as possible. Many schools have the assumption that a museum resource will be solely focused on history and not cover natural sciences.

Approach
We wanted teachers to feel confident in leading an animal object handling workshop without museum staff assistance and for pupils to be inspired to learn more about the natural world.

To do this we researched the updated curriculum, spoke to primary and secondary teachers about what they would find most useful and audited our collections. We used all this information to guide the project and its outcomes.

Intended outcomes
- To bring our animals offer more in line with the curriculum.
- To make our self-led offer more easily tailored by teachers to meet the needs of different groups.
- To give teachers more support during self-led activities.

Intended outputs
- A box of handling objects relating to animals.
- A set of primary and secondary notes to accompany these objects.

Obstacles and issues
- There were limited records of what natural history objects we had in our handling collection and we had many unidentified objects.
- Some objects were in a poor condition.
- We had no budget for the development of this resource.

Actual outcomes

- An offer of a learning resource that helps students to achieve Experiences and Outcomes in the Curriculum for Excellence.

- The creation of a more accessible and user-friendly resource for teachers.

- An increase in our staffs' confidence in using both the family and schools' animals handling collections.

- A full audit of our natural history objects including the identification of any unknown specimens.

- The development of relationships between the Learning Team and other departments in the museum.

- Increased knowledge of the care of natural history specimens.

- The development of relationships with other organisations such as Leeds Museum and the Royal Botanic Gardens, Edinburgh.

Actual outputs

- An organised and curriculum-specific handling box with handling notes.

- A PowerPoint and activity resources to help teachers to get the most from the resource.

- A box containing specimens for in-gallery family activities.

- Resources for family activities on the galleries.

Lessons learned

- Maintaining good records and storage is very beneficial when creating new resources.

- The importance of highlighting how a resource had changed in order to gain more school bookings.

Next steps

- To trail the resources and get feedback from schools on the new resource.

- Maintaining our objects in the best condition we can through our new object care program.

- The promotion of the box to schools and teachers.

- Running training and CPD sessions for the rest of the Learning and Programmes Team, as well as school teachers in the use of the resource.

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Learning for Peace

Developing a New Schools Programme at The Peace Museum

Summary
In 2017, The Peace Museum decided to develop a new core learning offer, consisting of peace-themed workshops for Key Stage 2 that could be delivered in the museum and as outreach sessions in schools.

Background
The Peace Museum opened in 1998 and is the only accredited museum of its kind in the UK. The museum is open 3 days per week and throughout 2017 welcomed over 2,000 visitors to the galleries and engaged with a further 8,000 people through outreach.

Challenge
Prior to 2014, the museum had a core learning programme which focused on developing high quality educational resources for teachers,

which were successful. However, due to financial difficulty and staff reductions, the learning programme became very minimal, with occasional workshops delivered in partnership and informal visits. A new engaging and comprehensive programme was needed to attract schools in order for learning to become a successful income stream for the museum.

Approach
In early 2017 the museum was successful in receiving £3,000 from a small education trust to develop this new programme. The decision was made to use a consultant to develop the new workshops, ensuring high quality and curriculum compliance. The consultant evaluated the current workshops on offer and developed ideas for four brand new sessions based upon objects and stories from the main galleries.

The concept for the sessions was a new approach, with the concept of a museum without walls. Sessions were designed to be delivered at the museum or in schools, working closely with the Curator to choose objects that could be used for these purposes or sourcing replicas.

Intended outcomes
- Enhance and evaluate the core learning offer.

- Develop a new strategy for marketing to schools.

- Engage schools with the museum and its offer.

- Offer a programme that would become a viable income stream for the museum, as well as being accessible and affordable for schools.

- Create awareness of the museum, its collection and status as an education provider.

Intended outputs
- 4 brand new Key Stage 2 workshops alongside the existing sessions.

- A new school programme brochure to be sent out to schools as marketing material.

- Increased bookings for education sessions by at least 50%.

- We aimed to develop the sessions and launch the programme before July 2017 and begin delivery in September 2017.

Obstacles and issues
The timescale allocated for the development and launch was tight. We had not anticipated how much time it would take to include consultation with schools, and piloting of the sessions, alongside development and then

preparing for launch. The launch did take place as intended, but more time would have made it easier.

The museum is small and unique and does not have the same profile as other museums in our area, therefore marketing a new school programme was challenging. Various approaches were used, and the new brochure had a positive impact.

There was a concern that offering outreach sessions would negatively impact visitor figures as schools would not see the value of visiting the museum. However, during the first year, 60% of sessions were at the museum so this was encouraging.

The scope for the programme could be much wider, incorporating more sessions and themes, but capacity is an obstacle, as we have one member of staff dedicated to learning.

Actual outcomes
- There is now a successful and popular education offer that shows the museum is a professional education provider.
- Schools we have worked with before are continuing to book sessions and try new workshops.

- We continue to engage new schools.
- The programme has surpassed its income generation expectations. Schools see the value for money and find it affordable and accessible.
- We now feel other museums and education providers in our area view us as a fellow provider.

Actual outputs
- The programme was successfully launched and available to book from September 2017.
- In the first year of the programme (2017–18), 1040 pupils took part in formal sessions, an 87% increase on the year before, surpassing the target of a 50% increase.
- The number of sessions booked has doubled.
- The income from education sessions has increased by 392%.

Lessons learned
- We should have thought more carefully about contingency time.
- The initial grant paid for the consultant to develop the sessions but we had underestimated how much we would then need to spend

on materials and resources for the sessions.
- Don't underestimate how stretched school budgets are – offering a 10% discount on a session can make a difference.
- Be direct and clear with schools – tell them why your session can help and what curriculum links it has.

Next steps
- 2018-19 is looking to be a more successful year as 67% of the sessions booked overall for 2017–18 are already booked in by the start of the academic year.
- New schools are continuing to respond to marketing efforts and engaging with the museum.
- A small relaunch took place in September 2018, with the addition of a Key Stage 3 session and two sessions adapted for Key Stage 1.
- We want to increase delivery capacity by training new staff and looking at different staffing models for delivery.

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Creating an ESOL Resource Pack

To Explore London Markets with Westminster Kingsway College

Summary
Layers of London is a map-based history project based at the Institute of Historical Research, University of London. This online platform allows users to explore historical maps of London as well as discover crowd-sourced histories, memories and stories added by the public. We worked with Westminster Kingsway College ESOL students on the topic of "markets", exercising their vocabulary, comprehension and written skills on the subject and culminating in them delivering oral history interviews with stall-holders from their local market in Islington. These were then added to the Layers of London as a historical resource that can be used by the public to learn about their local area.

Background
Layers of London works with individuals, schools, groups and organisations across all of London's 32 boroughs to engage them with their local heritage. We offer free training and resources and support people in sharing their work on the online map. We delivered 3 sessions with ESOL students to engage them with the topic of markets through interviewing local stall-holders, in collaboration with the class teacher, Sally Mijit.

Challenge
How were we going to explain a complex, multi-faceted project to beginner-level ESOL students? How were we going to get the approval of stall-holders for the interviews? How were we going to ensure students were happy to conduct these interviews? How do we make sure this is a valuable resource to be added to the map?

Approach
Sally Mijit organised all of the liaison with stall-holders at the local market before we attended to conduct interviews. The Public Engagement Officer for Layers of London conducted a session with students to get them using the website and exploring their local areas and the topic of markets through the historic maps and crowd-sourced histories to familiarise them with the project. Students rehearsed their interviews in class in pairs to prepare them before meeting stall-holders and questions were created with the support of staff. On the day of the recording, staff were also there to assist with the interviews.

Intended outcomes
- Engage ESOL learners with the topic of markets, exercising their speaking, reading and writing skills.
- Create oral history content on the map about markets in London to add to the crowd-sourced histories.
- Students develop confidence using their English in authentic situations outside the classroom.

Intended outputs
- A 3-lesson scheme of work that can then be added to the Layers of London website and education programme so other ESOL classes can use this resource to learn about markets and add content to the map.

Obstacles and issues
More time should have been put aside for rehearsing interviews, especially introductions, to ensure the recordings were clear and high quality. More time should also have been put aside to ensure students were comfortable using the equipment before the day of the interviews. This scheme of work could have been extended to 5 sessions so as not to rush this process and do more work on student's pronunciation and grammar. In the interviews themselves, stall-holders were busy and, even though they had agreed beforehand, may have struggled to fully engage with questions while running their businesses on the day. We also didn't think about interviewing

people that use the market to get another perspective. Confident students took this approach, which improved the project. One set of students were not confident using the equipment and deleted their recording which meant they had to go back and ask the stall-holder to conduct the interview again. It is important to note that students and interviewees are human, some like the process of interviewing more than others and when using this method of interviewing it is dependent on the day, how people feel, how they get on with each other, so many variables!

Actual outcomes
- Students had an enjoyable learning experience outside of the classroom.
- Students engaged with the local area.
- We didn't practise written or reading – speaking and listening were the main component in the end.
- All students reported feeling more confident approaching and using English with people they didn't know.

Actual outputs
- Collection of interviews on the Layers of London map.
- ESOL resource downloadable on the website and TES.
- Unit of work delivered to ESOL students on markets.

Lessons learned
This project was really enjoyable to deliver but also had its challenges due to the nature of the work. Oral history as a method to conduct historical research is very temperamental and depends on people, weather, noise and many variations! Students need to feel comfortable with equipment and with their interviews before conducting them. We learned not to rush these pilot projects, reflecting on sessions and implement learning as you go.

Next steps
We would love to create more resources based on other topics with other ESOL groups, perhaps at different levels and with different needs.

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Action Replay

Summary

Action Replay traced pivotal developments in sports broadcasting technology and how they altered sport, and the way audiences watch and view sport, frequently bringing larger audiences.

Background

The project was the National Science and Media Museum's summer 2018 exhibition. The Museum is part of the Science Museum Group and focuses upon the transformative impacts of image and sound technologies upon our everyday lives. We focused on 7–11-year-olds and their families.

Challenge

We needed to ensure content was engaging and enjoyable for younger visitors and independent adults. Many of these visitors do not usually engage with or watch a wide variety of sport.

Approach

Three elements formed the independent interpretation: core interpretation, a family trail for under 7s, and interactive experiences. Core interpretation provided details relating to key objects, personal stories and technological developments. This element included text panels, AV material, objects and their labels. The family trail prompted younger visitors to engage through simple questions and prompts. Interactive experiences encouraged visitors to think about the technological processes.

Within these strands social history and famous faces were used to provide familiarity in a world with which many visitors did not usually engage.

Sounds associated with sports and broadcasting were also used to create an atmospheric experience.

Intended outcomes

- Increasing understanding of how sport and broadcasting have developed simultaneously, and of broadcasting procedures.

- Engaging with the wider community, forging partnerships when developing content and events.

- Developing the museum's reputation as a leading institution engaging with STEM.

Intended outputs

A programme of events for families and adults.

Obstacles and issues

Understanding how to communicate the exhibition's messages and focus, especially relating to the museum's new remit.

Conveying intricate and complex processes and concepts, while being engaging and striking a tone suitable for younger visitors.

Ensuring digital images linking with text were of a high enough resolution to reproduce large-scale, creating colour within the gallery space.

Actual outcomes

While many visitors understood they had visited an exhibition surrounding sport and broadcasting, some were unaware of the exhibition's theme. For example, the title led some to expect an exhibition on action films.

Objects were used to relay the key narrative. However, visitors often did not engage with these, with our main audience attracted to interactives. There was a strong connection to anecdotal material. For instance, recreating Clare Balding's Olympic trolley engaged many older visitors. However, children did not recognise as many famous faces, resulting in barriers to content engagement for our primary audience.

Interactives provided engagement with technology and processes, but some could have been more nuanced and delivered key messages more coherently. For example, the Riveting Replay exhibit needed more explanation. Also, the physical input sometimes failed to communicate with the digital display.

Strong community partnerships were not forged throughout this project, with time becoming increasingly limited as production progressed.

Use of sporting themes throughout the galleries was not possible due to sound bleed within the exhibition environment. However, sound was successfully used within bespoke film commissions recounting the experiences of industry professionals.

Actual outputs

- Action Replay engaged well with STEM themes. This could be developed by focusing on how technology worked in the past, present or future.

- Special events (beyond the learning programme) were not delivered due to lack of resources.

Lessons learned

More title testing and focus groups/consultation with key audiences may have been useful to ensure key messages and themes were apparent upon entering gallery spaces. Consultation could also have forged community partnerships and enabled communities to create new content.

Visitors can become disengaged when faced with too many historical objects within one section, and skip pivotal elements conveying narrative. In the future it would be advisable to use more innovative interpretation, allowing visitors to participate and interact with content throughout.

Gallery space should be more visually appealing, with brighter colours and larger images.

Next steps

The museum removed Gallery 2 of the exhibition in September, whilst the majority of the content remains within another gallery to enable visitors to continue enjoying a coherent narrative.

The results of a full visitor survey are yet to emerge, providing further information for lessons learned.

Sophie Farmer
Project Management Support Assistant, National Science and Media Museum
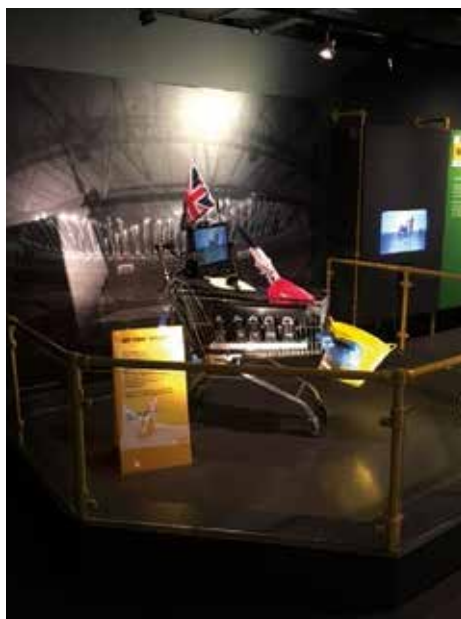
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Object Based Learning as an
Aspirational Educational Pathway
Sharyn Volk and Annelies Van de Ven
Engage Goulburn Valley

Object Based Learning as an Aspirational Educational Pathway

Engaging young people with the history of law and justice

Summary

Object-based learning (OBL) in an ancient history context was employed to promote a significant shift in learning retention and educational aspirations in students from a selected group of rural schools in Victoria, Australia.

Background

The programme was delivered at 5 government secondary schools in the Goulburn Valley, a demographically diverse region where tertiary education enrolments are low. Participants, who were 12-13 years old, attended the programme in their school and spent a day at the University of Melbourne's OBL laboratories, and the National Gallery of Victoria.

Challenge

Many students from Australian rural schools suffer educational disadvantage as a consequence of socio-economic status and constraints inflicted by geography, making it difficult to sustain high aspirations.

Approach

OBL, gamified learning, and creative activities were deployed to engage student interest. 15-minute activity capsules focused on archaeology and Egyptology as pathways to deep learning experiences and cross-cultural understanding.

Teaching sets included deaccessioned authentic sherds and replica objects, and on the trip participants interacted with authentic objects. Students benefitted from the visual and tactile experiences and immersive gallery spaces, moving away from traditional learning methods.

Intended outcomes

By broadening contextual historical perspective, improving knowledge retention, and providing opportunities for skills-building through creative activities, the project aimed to advance participant aspiration, educational outcomes and career pathways.

Intended outputs

A robust year-by-year outreach education plan adaptive to different learning environments and a variety of subject matter.

Resource sets for use by teachers at their home institutions.

Obstacles and issues

- The most significant obstacle has been obtaining long-term funding for the project. The time limit for many funding schemes means we can't follow the students to the level required for the project outcomes or make any long-term commitments to our partner schools. Instead we must re-fund our project on a year-by-year basis.

- There were several scheduling issues, staff discontinuities, and our project requirements (e.g. groups of <25 to ensure sufficient support and resources) were not always met.

- Some parents were resistant to additional humanities programming, leading to some students being left out.

- There was a greater need than expected to adapt or replace some of the activities for certain classes/age-groups.

- The 6-8 month gap between the final trip to Melbourne and the next school visits was too big for students to fully recall the material, so more diverse and layered techniques must be developed to re-affirm learning.

Actual outcomes
- The project curriculum and activities are now well-established, though there is room for modification.

- Material continues to be added for older participants from previous years.

- Additional partnerships have been developed with archaeological professionals, enhancing learning outcomes while highlighting employment pathways.

- Data collected from student surveys following the Melbourne visit indicated an increase in interest, confidence and retention, especially among the older students. 90% of year 8s said OBL increased their interest in history, and 95% said it helped with retention as opposed to 66% and 70% for year 7s. There comments included "More schools should do this" and "All the objects were amazing. Learned lots today :)".

Actual outputs
The project has begun to develop its own resources, including a memorisation game and a number of museum replicas and custom-made 3D prints that can be handled by students. We also developed a Tomb in a Box in collaboration with Museum in a Box to provide an interactive learning tool. We are currently working with the older students on a Goulburn Valley in a Box. Finally, we have a website that gives information to parents, teachers and funders.

Lessons learned
- Activities will only work if they include clear instructions.

- It is often the simplest activities that provide the best results.

- Make engagements more frequent through more visits or year-round resources.

- Find champions in the schools and regions you want to work with.

- Make your programme as accessible as possible by removing financial barriers, but realise that no matter what you offer, not everyone will want to be involved.

- Make plans with schools well in advance but build in contingencies, be as flexible as possible.

Next steps
- With the end of the project's current funding scheme in sight, the project is looking for new partners and funders to support its ongoing engagements with the rural schools.

- Next year our first group of students will be selecting their VCE subjects and by 2021 they will have the choice to end their formal education, so these next years are key to evaluating the success of our project.

- Eventually, we also want to expand to other schools in rural Victoria, and to Egypt through an online exchange.

- We hope to enhance our resources with a more comprehensive independent teaching collection using authentic de-accessioned material and replicas, as well as a set of teaching aids for school teachers to use between our visits.

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Whitworth Minecraft

Summary

Coinciding with the Whitworth's major capital development project in 2015, Whitworth Minecraft was specially commissioned to showcase and compliment the new renovation of Whitworth park. The game aims to provide a balance between building and adventuring, bringing the park and building together in inspiring ways.

Background

Minecraft is the biggest, most popular gaming platform on the planet. It has hooked an entire generation of children with its addictive, open world gameplay, charming and warm retro graphics and cunning in-game crafting mechanics.

Funded by NPO, this resource also drew on disciplines linked to maths, science, computing and art, providing an immersive, digital and creative way to shape, create and manipulate the gallery spaces and surrounding environments, recreated on the Minecraft platform. The target audience was children aged between 10 and 14, although since the launch of Whitworth Minecraft

audiences of all ages have expressed an interest in playing the game.

Challenge

Gathering the information required to map out the build on Minecraft and create the play space took effort due to the unique way the gallery is shaped (a complex, multi-floored design). Staff researched floor plans and investigated gallery rooftops and the land in which the gallery is set.

Approach

Navigating and placing the individual rooms in the right spots was a delicate, step by step process, but was integral to get the perspective right and provide a familiar feeling for users who have visited the gallery previously.

Intended outcomes

We wanted to gain confidence that we can embrace new technologies to help animate the gallery's collection, and that the game can complement our exhibition spaces to enable users to develop a richer understanding of the stories we tell.

Intended outputs

A resource to be used for a wide range of sessions, workshops and stand-alone activities. Predominately used by digital artists and University of Manchester faculties and departments to tailor themes for primary school audiences across the curriculum.

Obstacles and issues

The chosen platform provided a few challenges. Whilst the iPad was seen to be user-friendly and responsive, having to construct and map out a build on the iPad proved time-consuming and unreliable. It took a small team to work over the course of a few months to figure out coding with a "plug in" that allows you to use a custom command that builds a large cube in front of you. After this breakthrough, the team were able to build cubed shapes and place them together to make the full Whitworth gallery. After this "plug in", the team were able to finish the project within a week

Actual outcomes

We believe that we are the first organisation to build a replica of our

gallery in pocket edition Minecraft. The server is available for anybody with the game to log in and play. The server that it sits on resets every midnight to protect the build and maintain a blank canvas for anybody wishing to explore the resource both on site and off.

Actual outputs

In March 2016 the resource was used for Minecraft Masterclass, where primary school children discovered the full learning potential of the game through a week of activities. Led by digital artists and animators, the workshop programme enabled pupils to learn coding, film and record commentary. A weekend Minecraft finale aimed at family audiences, sold out within 2 hours of being advertised on Eventbrite. In June 2018, we used the resource to explore future technologies with partner Digi Lab (a concept developed by the Library at the University of Manchester where space and support is provided to try, test and learn about new technologies). Also, our Minecraft resource played a pivotal part in this year's Masterclass with the School of Mathematics. This week-long session explored reflections, rotations and symmetry within the collection and brought new, innovative ways of relating maths to art.

Lessons learned

Since the beginning of 2017, the Whitworth Minecraft resource has been rebuilt by digital artist Gemma Latham using Raspberry Pi. This has made the resource non-dependent on Wi-Fi and internet connectivity allowing the resource to in any space around the Whitworth. The Raspberry Pi provides mobility and access for workshop delivery and still functions as a running PC that's compatible for coding and other ICT uses. The project has made us re-think our approach to technical investment and delivery.

Next steps

As in-game updates, mods and third-party content creators continue to be updated on Minecraft, the possibilities of future project work using this resource are endless. We are investing in kit that enables us to engage larger numbers of participants, and exploring ways in which we can continue to animate our collections through the game mechanics. We would like to open up the resource to artists to interpret their own builds and structures in-game, to keep the resource fresh and relevant. Bookings for the workshop continue to grow each academic year, showing a healthy appetite for engagement across both Key Stage 1 and 2. Future professional development courses for teachers will be devised as coding and ICT becomes more prevalent in schools.

Steven Roper
Project lead, Whitworth Art Gallery

Past Stories, Future Voices

Sharing 200 years of Dulwich Picture Gallery

Summary
Between September 2017 and October 2018, the Gallery worked with students from Years 4, 5, 8 and 9 from 6 local schools to uncover the stories of Dulwich Picture Gallery. The students have helped us look to the future; a future that will now incorporate their voices.

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

Challenge
• Representation of different voices in interpretation of the collection.

• Existing methods of working with schools were limited to one-off visits.

Approach
We worked with the same children multiple times in a school year, with lead teachers from each school and 10 new volunteers for the project.

We worked with 4 themes (Love / Nature / Identity / Conflict) through a variety of sessions. The diversity of the project encouraged young people to develop their skills and ideas through new ways of responding to the paintings. The project was a way for us to collaborate with schools, so students led several Takeover Days, which were popular with visitors and staff. Their perspective will inform interpretation for all visitors through resources and a new schools programme format.

Intended outcomes
• Make the gallery relevant and meaningful to every young person.

• Spark young peoples' interest and involvement in the gallery, so they feel invited to actively shape our programme as part of the community.

Intended outputs
• Mood Maps based around our 4 themes, for all visitors.

• Teacher resources will be developed in the coming school year for self-guided school visits, developed in collaboration with staff from local schools.

Obstacles and issues
• Volunteers were not part of the history walk element of the project, so were not offered the opportunity to learn more about the history of the area in the same way as students and teachers on the project.

• Some of the gallery introductions were led by volunteers, which meant consistency was difficult to achieve.

• The scale and ambition of the project was a challenge.

• Staff wanted teachers and parents to be more involved than we had anticipated.

- Staff highlighted the need for greater curatorial input in Takeover Days and commented upon the lack of volunteer diversity, which is an ongoing target for the gallery.

Actual outcomes

- Students felt pride in being knowledge holders about the collection and enjoyed sharing their unique thoughts.

- We diversified our volunteer group, in terms of age and role type, which supports our organisational strategy.

- We engaged 536 students that had not previously worked with the gallery in a sustained way, many of whom had never visited the gallery before. We also engaged their families and friends.

- Teachers felt the project was successful as sessions were embedded in meaningful activity with purpose, such as the Takeover Day. Many of these students would never have been offered these opportunities without the project.

- The conversation around our schools' programme involves staff and students who had not previously been part of decision-making and there is greater internal advocacy for the team's work.

- Self-guided visits will have support from resources, designed by fellow students and teachers.

- The gallery is promoting its findings and new model within the heritage sector. There is wider advocacy for our work, sector-wide.

- In collaboration with the curatorial team, participants' perspectives will inform wider gallery interpretation.

Actual outputs

- Mood Maps based around our 4 themes, for all visitors.

- Teacher resources for self-guided school visits, developed in collaboration with staff from local schools.

Lessons learned

- A family-learning strand would be a constructive development from the project. Families could be supported to further engage with the gallery by a free Family Pass. This project had the potential to involve parents as volunteers.

- CPD opportunities for teachers, delivered by artists, would have been beneficial.

- It would have been positive to give every student their own kit of materials to enable them to make art in their own time and continue the legacy of the project.

Next steps

- There is the potential for working more closely with curatorial and exhibition teams to support gallery interpretation and display choices.

- We have deepened our relationships with the schools and teachers involved in the project, for example, Kingsdale School is involved with a youth engagement project because of this project.

- Studio Schools sessions and those using the gallery are more inter-linked than before – our programme now supports students to understand the process behind the works of art in the gallery and the role of professional artists in their creation. It has developed students' understanding of art as a career choice.

Kate Kulka
Dulwich Picture Gallery

Louise Conaghan
Dulwich Picture Gallery

Further information

Dulwich Picture Gallery website:

https://www.dulwichpicturegallery.org.uk/about/news-blog/2017/october/new-project-with-local-schools-launched-with-grant-from-heritage-lottery-fund/

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A large print version is available on request. Please contact the GEM office.

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