

My Primary School is at the Museum

Report on the National School-Museum Forum

Tuesday 7 March 2017



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1. INTRODUCTION

On Tuesday 7 March 2017, 157 delegates from across the education and museum sector gathered with researchers at King's College London to discuss its innovation project *My Primary School is at the Museum*. The project had sparked a great deal of interest across the museums, heritage and education sectors, which prompted the Cultural Institute at King's College London to host an event for museum and education sector professionals to discuss the project, share findings and explore next steps.

It was almost a year since one nursery group and two primary school year groups, from Liverpool, South Shields and Swansea, moved into their local museums for extended residencies. The aim of the residencies was to test the hypothesis that the national curriculum could be delivered successfully in a museum environment and to explore the potential social and community benefits for all involved. An evaluation of the project was published in November 2016 ([available here](#)), showing that not only the children who took part in the project benefitted from the experience but that there were also positive outcomes for school teachers, museum staff and parents.

The purpose of the Forum was to celebrate the project, share ideas, facilitate new museum-school connections, and discuss practical next steps for developing closer museum-school relationships. Specifically, it aimed to:

- 1 Share the learning generated through the project with museum and statutory education professionals with a focus on what had happened since the residencies;
- 2 Inspire people to develop extended museum-school residencies in their own regions;
- 3 Explore the appetite and mechanisms for scaling up the museum-school residency model across the UK.



2. CASE STUDIES: PANEL DISCUSSIONS

Three groups involved in the *My Primary School is at the Museum* pilot programme shared their reflections on what had happened since their extended museum-school residencies took place in 2016. They shared detail of how they plan to build on their experience and how the project relates to their wider museum and educational environments.



Panel 1

Tate Liverpool and Life Bank Nursery at Kensington Children's Centre, who ran a two-week residency from Feb to March 2016, with children aged 6 months – 5 years.

Panellists: Deborah Riding, Programme Manager for Children & Young People, Tate Liverpool, and Dr Jennifer DeWitt, Research Fellow, King's College London

Panel 2

National Waterfront Museum, Swansea and St Thomas Community Primary School, who ran two five-week residencies for two reception classes between February and June 2017, with children aged 4 and 5.

Panellists: Russell Dwyer, Head Teacher; Laura Luxton, Teacher; Claire Stallwood, Teacher; Leisa Williams, Senior Learning, Participation & Interpretation Officer, National Waterfront Museum; Nia Williams, Head of Learning, National Museum Wales; and Dr Heather King, Research Fellow, King's College London.



Panel 3

Arbeia Roman Fort & Museum, South Shields, and Hadrian Primary School who ran a term-long residency from January to March 2016, with children aged 9 and 10.

Panellists: Scott Brown, Head Teacher; Steph Christie, Teacher; Virginia Wilkinson, Learning Officer North & South Tyneside, Tyne & Wear Archives & Museums; Kate Measures, Heritage Insider, evaluator.

A full summary of the panel discussions can be found at Appendix I (p16). Common themes arising were:

- Children involved in the project gained in confidence and communication and social skills.
- There was an emphasis across the projects on child-centred learning and community involvement.
- The approach required experiment, risk-taking and flexibility.
- More evidence of the educational, social and community benefits of museum-based learning would be helpful.



Panel 1: Tate Liverpool and Life Bank Nursery at Kensington Children's Centre



What has happened since the residencies which took place in 2016?

Since the residency took place, Tate Liverpool have been building on their Early Years partnerships and practice, developing the confidence and experience of a new nursery partner in Liverpool. They have been delivering training to Early Years students and hosted two placements from John Moores University which supported their research and development into this area. The Tate team have also been exploring their own practice and have learnt much from the practitioners they have been collaborating with. Life Bank Nursery have created a 'learning tree' on the nursery wall similar to that created at Tate, and continues to emphasise the importance of creative learning through open ended processes.

How do the museum and nursery plan to continue building on their experience?

Tate Liverpool are developing the idea of residencies more broadly, connecting to a city region focus on ensuring cultural engagement opportunities for children and young people. This will include consultancy workshops and development with local schools and teachers, as well as public engagement in the Tate Exchange space in the gallery around views and concerns on children's mental health and wellbeing in education. Life Bank Nursery continues to visit the gallery and some of the parents of those children who took part in *My Primary School is at the Museum* are involved in Tate's family collective, a group of parents who collaborate with Tate Liverpool on some of the programme and resources for family visitors.

Panel 2: National Waterfront Museum, Swansea and St Thomas Community Primary School



What has happened since the residencies which took place in 2016?

The reception year children who took part in *My Primary School is at the Museum* in spring/summer 2016 are coming to the end of Year 1 and are at similar academic levels to previous year groups, but have clearly enhanced social skills and are more confident and articulate as a result of the project. They are inquisitive, and their behaviour on school trips is remarkable. The children often refer to the museum and favourite artefacts such as the *Robin Goch* aeroplane. The museum and school have stayed in contact, with continuing day visits and a one-week residency in March 2017 for the two current reception classes. They are developing digital resources together with teachers who are advising the museum on digital learning resources for the curriculum, as St Thomas is a Digital Pioneer School.

How do the museum and school plan to continue building on their experience?

The museum and school have always worked closely together, but the project has strengthened that link. The school has called on the museum to borrow artefacts which they have been happy to lend. Day trips to the museum continue, and next year's reception class are also likely to move into the museum for a week-long residency. Museum staff have visited the school to see what they can learn from the school's pedagogy and ethos and pupils have also been invited to provide tours of the museum to Ministers and VIPs!

Amgueddfa Cymru – National Museum Wales is involved in A Creative Partnership for Cardiff, and are working with a secondary school in Cardiff West to develop opportunities for longer-term school visits. They have been working with Step 3 scheme, which gives young people the opportunity to follow their studies at the museum for one day a week. Step 3 supports young people who are on the risk register and are in danger of being excluded from school.

Pane 3: Arbeia Roman Fort & Museum and Hadrian Primary School, South Shields



What has happened since the residencies which took place in 2016?

The museum has introduced Museum Mini Bites – drop-in, after-school engagement opportunities for families and children at the school. There is museum involvement in school staff CPD opportunities and staff meetings, and mutual support for Artsmark training. There is also more collaboration on events, including joint promotion. The Bishop of Durham visited the museum in March 2017, a year after the pilot, and was taken round the Fort and Museum by the children – the retention of their learning a year on was very impressive!

How do the museum and school plan to continue building on their experience?

The museum and school continue to develop their relationship and understanding of the way they each work to achieve their common aims, including more museum forward planning with school staff to identify potential benefits of museum engagement for various projects, as well as obvious subject links. They plan to deliver more co-produced events and learning opportunities, such as Museum Mini Bites and Cultural Week – especially those that will help directly with the School Improvement Plan and Artsmark Award.

3. FORUM BREAKOUT DISCUSSIONS: SESSION ONE

What are the barriers and enablers to the development of extended school residencies across the UK?

Forum participants broke into regional groups (London, North of England and Scotland, Midlands, South East and East, South West and Wales) and considered the barriers and enablers to the development of extended school residencies in their geographic area. Across the board these included **the need for specialist training for museum professionals and school teachers** as well as **consistent evaluation methods and tools** for the short, medium and longer term. Achieving high level 'buy-in' for extended residencies at museum, school and local authority level was also identified as key, as was **securing seed-funding to enable new partnerships to get off the ground**. A key question for almost everyone was how long extended residencies need to last to be effective. Finally, Cultural Education Partnerships and A New Direction and Arts Award were frequently mentioned as relevant in this context (for more information see Appendix II).



3.1 Other common enablers identified

- Enthusiasm of staff
- Support of senior management
- Good communication
- Transparency about challenges
- Parental buy-in
- The wealth of museum resources and collections
- Teacher training opportunities
- Research demonstrating the benefits
- Flexibility of primary schools
- Existing networks and partnerships which are supporting and promoting cultural education
- Current flexibility of the curriculum (better than in previous years)
- The legacy of the pilot *My Primary School is at the Museum* project itself



3.2 Common barriers identified

- Space and capacity
- Distance from museum and transport requirements
- Limited facilities on-site
- Safe-guarding children and special needs provision
- Providing free school meals
- Some senior management resistance
- Lack of parental buy-in
- Pressure of results-based curriculum
- Ofsted
- Curriculum requirements
- Costs
- Time for planning
- Need for extra staff and turnover of staff
- Free time for teachers
- Different needs and ambitions of museums and schools
- Limitations of evidence

3.3 Summary of regional discussions

North of England and Scotland

The need for teacher training in museum learning and the challenges of measuring attainment and progression were part of a wider discussion about cross-curricular opportunities and whether the benefits of the residency model were greater for the children or the teachers. The need for more pilots in different contexts was discussed and one interesting idea to emerge was the twinning of rural and urban organisations. The extended museum pilots demonstrated an opportunity for children and young people to be at the heart of a cultural organisation and for schools and museums to support family learning and encourage self-directed, inquiry-based learning. Future ideas for development of the model included a transitional phase at school, a market place event for clusters of schools and the setting up of local Cultural Education Partnerships where they do not exist already.

South West and Wales

Discussion focussed on developing understanding of the benefits of the extended residency in areas of low museum engagement; potential schemes, partnerships and policies and people to target were explored. Risk taking was highlighted as being better supported in Wales and the high level publicity around the pilot in South Wales was discussed. Further research and the need to measure cross-curricular impact was discussed alongside the impact of the extended residency model on well-being and local communities.

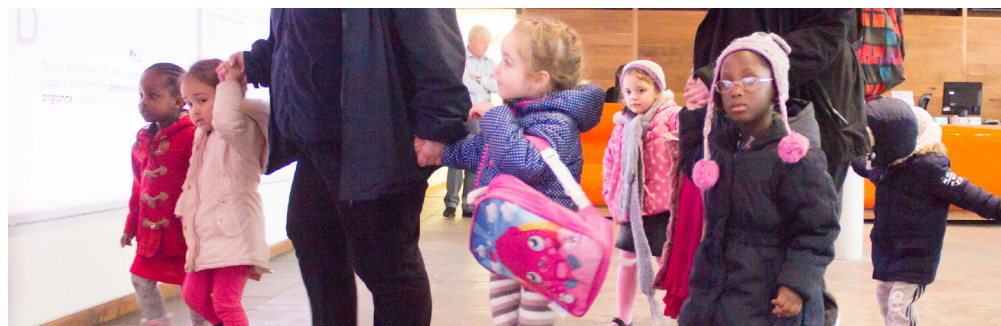


Midlands

A discussion around key barriers and enablers led to observations about the importance of collections as 'enablers'; the possibility of genuine co-production for children in museums; the role volunteers might play; and whether dedicated spaces or outdoor spaces could be made readily available for schools in museums. Key issues identified for the future success of the model were evidence of learning and attainment and evidence around the cross-curricular benefits.

South East and East

Differentiated learning, child-led curriculum design and sustainable longer term partnerships were key areas of discussion. The need to develop further research and a best practice handbook, which includes sample costs and practical requirements and gives some indication of where flexibility can be achieved and how to address risk were discussed as essential. The need to strike a balance between what is unique about education in museums and what is required in the classroom was discussed as well as the idea of museums going into schools. There was excitement about the level of engagement and communication that had developed during the pilot projects between everyone involved, but there was a desire to understand what makes the extended residency model different to the usual museum education offer. Speed-dating style sessions were suggested to efficiently help develop new contacts across museums and schools at a regional level.



London (Westminster)

The advantage of developing the model in a thriving cultural city with close proximity to galleries, museums and good school and museum networks was discussed. There was interest in how the model might alleviate a shortage of school places and museum closures. Ideas to move things forward in Westminster included: making presentations to key stakeholders; discussing the idea with the Council; sharing the project more broadly across the borough and ensuring that longitudinal evaluation and research is undertaken in the future. In depth curricular engagement; deeper learning; funding opportunities; and the opportunity to develop new relationships and resources were all of interest as was the desire to hear more about the practicalities of setting up museum-school partnerships. Local strategic leads were discussed as key to the development of new partnerships and models.

London (Richmond, Hammersmith, Fulham, Kensington and Chelsea)

Discussion focussed on the importance of encouraging and supporting teachers to take classes out of the school, particularly young teachers, and on the educational benefits of this. Museums were discussed as having the potential to familiarise teachers with approaches to education outside of the usual school settings. Enhanced networks and forums in West London were discussed as platforms for sharing best practice. The idea of schools borrowing objects from museums was also explored. The group discussed the importance of senior management buy-in to the residency model, if it is to have a chance of success.

London (Greenwich and Southwark)

Discussion focussed on the flexibility of the model and its value in promoting the relevance of museums. Creating the time to develop partnerships, to plan and identify leadership in schools is required but this can be balanced with teachers who are already open to the concept. Excite people, start young, take risks and do something under the radar if necessary!

London (Lambeth, Wandsworth, Merton and Croydon)

Key for this discussion was the participation of families in the residency model, particularly those families who had not previously visited cultural or heritage centres. The evidence from the pilot projects that the model breaks assumptions about what children learn in art galleries and museums was also discussed. Discussion also included the potential to engage different museums to the norm (smaller or private museums), the need to find out what is already in place locally, and the need to create local sharing forums. The group also discussed ideal timings and length of residencies. They felt that mind-sets are less embedded before Year 5 and that a minimum of a two-week residency is required.

London (Islington)

Discussion focused on the ways in which children can move from consumers of museums to contributors if they feel ownership of the space. Consideration was also given to the development of skills rather than on programme content. The way in which the residency model works in the local environment and how its sustainability could be ensured were also discussed. The group questioned whether a museum could be resident in a school. A two-week residency was discussed as better than one - though one week was considered better than none! The idea of tracking the development of children, following an extended residency, was also recommended.

London (Hackney)

A discussion exploring interesting projects and existing work in the cultural sector reminded the group of the positive reasons for choosing a museum rather than a factory or sports centre for a residency. Ultimately museums have collections and educators and there are obvious links to the curriculum. There are local enablers in Hackney such as the East London Creative Partnership which could help take ideas forward, though the group felt that there is a need to further explore local opportunities that may be available for supporting the extended residency model.

4. FORUM BREAK OUT DISCUSSIONS: SESSION TWO

Key questions to be considered for the development of extended cultural residencies.

4.1 What skills training is needed for museum and school educators to take the extended residency model forward?

- Mapping of existing training, and training and skills gaps is needed; current 'learning outside the classroom' programmes were considered to be limited.
- Training in how to develop new partnerships and maintain collaboration is required for both museum and schools.
- Training in reflective practice is required for the development of the extended residency approach.
- Museum education professionals and teachers require enhanced understanding of each other's ways of working.
- Giving teachers renewed confidence and skills which provide space for children to be more creative was considered important.
- Teacher training providers were highlighted as a possible avenue for the development of educational tool kits for using in museums.
- Schools and museums should be supported to work together to co-curate new educational programmes and collaborate on the provision of skills training.
- Case studies and evidence can be as useful as training.



4.2 How can we develop and share best practice for the teaching and learning that takes place within a museum residency?

- The need for enhanced understanding of the communications channels used across teachers and schools is required.
- The potential for museums to organise sharing events for regional groups of schools, to participate in school events, conferences and teacher training days, and/or to visit schools and present at staff meetings should be explored.
- Communications need to start well in advance of a museum-school extended residency as plans for the academic year are made a year in advance and stand-out facts, photos, film should be used to excite and grab attention.
- Senior management teams and governing bodies need to buy in to the idea of an extended residency and so their early involvement is crucial.
- The National Museums Directors' Council was identified as a useful way of reaching the larger museums and opening up a dialogue.

4.3 How can we address non-mainstream educational needs in a cultural setting?

- There is a critical need for preparation, planning and flexibility when considering non-mainstream educational needs.
- Consider relaxed visits and sensory tours.
- The importance of allowing children to engage in activities that they are interested in (ie child-centred approaches) and the need to involve carers in activities.
- The need to adapt any core educational offer and provide additional training for all staff, including front of house staff in museums and teaching assistants.
- The need for transparency and information sharing about what works and what doesn't.
- The potential for short half-day Special Education Needs (SEN) visits to be extended.
- The need to consider the use of spaces in which the public are also present and the ways in which SEN families can be helped to feel comfortable in museum settings.
- Two interesting ideas that emerged were the preparation of visual guides to give to SEN visitors so they can better familiarise themselves with the museum space ahead of their visit and ear defenders for SEN visitors who may require them when they are visiting.
- An experience of a very successful programme, SLiCE (Specialist Leaders in Cultural Education) was shared. Among the successes of the programme literacy achievement increased by 60%. For more information visit curiousminds.org.uk/slice or email kate.fellows@leeds.gov.uk.

4.4 What measures and assessment could be used to assess the benefits of extended museum residencies?

- There are a multiplicity of measures to consider eg well-being against attainment; long-term impacts; the difference the length of a residency or the age of the children makes.
- Who the evidence is for and its purpose should be considered at the outset.
- There is a need to develop bespoke templates according to specific organisational priorities.
- Different schools and museums have different needs and the ability to use evidence and research according to those different agendas is necessary and a challenge.
- It is important to collect children's feedback pre- and post- engagement in a museum and ensure qualitative and quantitative questions are used in that process.
- Delegates appreciated the need to have evidence-based research and case studies for influencing change and securing funding and felt that further research around the benefits of extended residencies is required.
- It was also noted that there are key differences between Wales and England in thinking about teaching and attainment.



4.5 How can Forum participants support the development of school-museum relationships at regional / national level?

- It is important to take a proactive approach at both a regional and national level to disseminating the extended residency model and to developing new museum-school partnerships.
- There is potential for large organisations such as Arts Council England, Historic England, National Museum Directors' Council (NMDc), National Association for Primary Education (NAPE), and media outlets such as Times Educational Supplement (TES) and Primary Times to assist in dissemination of the model.
- Potential interest from school/teacher networks and forums organised by subject or role (eg Head Teachers' fora) could be explored.
- Existing contacts and partnerships should be used to develop new projects.
- Two specific programmes mentioned were the possibility of 'Saturday Schools' at museums (an example being the Sutton Trust's Summer Schools (www.suttontrust.com) which aim to combat education inequality) and 'Kick the Dust' Lottery money (www.hlf.org.uk/looking-funding/our-grant-programmes/kick-dust) a programme to transform how heritage engages young people).
- The ideal would be for the Department of Education (DfE), Department of Culture, Media and Sport (DCMS) and/or The Office for Standards in Education, Children's Services and Skills (Ofsted) to recognise the value of developing a national programme.



4.6 Imagining a purpose-built museum-school – what are the potential opportunities?

- Similarities with other projects – The Egg at Theatre Royal in Bath (www.theatreroyal.org.uk) and a newly-built, city centre, mainstream school in Plymouth for 4-16 year olds that is a School of Creative Arts and curated as a gallery (www.plymouthschoolofcreativearts.co.uk), sponsored by Plymouth College of Art.
- There is potential for a purpose-built organisation creating facilities to alleviate some of the existing barriers to co-location.
- There is potential for a whole school model to address both shortage of school places and at-risk local museums.
- There is potential for older buildings or civic buildings to be repurposed as museum schools.
- The importance of parent involvement in the development and success of a whole museum-school model is paramount.



5. NEXT STEPS FOR MY PRIMARY SCHOOL IS AT THE MUSEUM

The following ideas were frequently suggested in the course of the Forum as ways in which everyone could be involved in taking the extended residency model forward.

For the project team:

Set up an online *My Primary School is at the Museum* space* through which to continue discussion, share relevant best practice models, provide information and resources and develop local networks with strategic leads.

Advocate at a national level with key funders, policy setters and CPD/teacher trainers to help establish new museum-school projects and provide specialist training.

Undertake further research on the model in collaboration with future residency projects.

* Visit the online forum here:

<http://myschoolatthemuseum.site>



For Forum participants

Research the relevant partnerships and programmes in existence in local areas and consider how these might help or be involved in developing extended museum residencies.

Set up a Creative Education Partnership in your area if one doesn't already exist or consider making museum residencies part of a local/regional Cultural Education Programme.

Think creatively about local opportunities, smaller unusual museums or different creative organisations.

Consider-cross curricular benefits and opportunities for SEN children as part of this work.

Consider the local/regional training needs and provision for teachers and museum professionals.

Present the project to relevant groups and organisations (ie Governing Bodies, Head Teachers, local councils) and at appropriate conferences.

Organise extended residency taster days at museums or cluster sessions for schools and museums.

Consider the best way to reach new contacts, communicate and present the project in your region.

6. DELEGATE FEEDBACK ON THE SCHOOL-MUSEUM FORUM

Overall delegates were inspired by the spirit of innovation, enthusiasm and risk-taking that was evident in the pilot project, despite many challenges faced by staff and organisations in both the participating museum and primary school / nursery sectors. The bringing together of the schools and museums involved in the project and having both sectors represented as delegates was considered helpful in enhancing understanding of the model and for considering how best to take it forward. Most respondents felt the day met or exceeded their expectations.

The most important aspects of the event for delegates were the networking and fact-finding opportunities. Discussion groups organised regionally and around key questions were considered useful though it was felt it might also have been useful to have subject-focused groups.

The first set of breakout discussions (regional discussions) was considered more helpful than the second (focusing on key questions) and there were helpful suggestions for improving the latter. For some, more detailed information about the extended residency pilot would have been helpful eg timetabling; cost breakdown; content; project plans; number of staff involved, although it was recognised by others that the residency model has to respond to the needs and circumstances of specific museum-school partnerships and that detailed information about a previous partnership might not be relevant to a new one.

Some delegates were interested in further exploring what it really is about extended residencies that makes the difference to children's learning while others felt that more and different research is still required (particularly in the period before and after projects happen, as well as longitudinally). Cost and funding remain two of the biggest issues.



The Cultural Institute at King's was encouraged to hear that most delegates were enthusiastic about undertaking further research into the model and following up on new contacts and potential collaborations. Many said they were keen to share the knowledge they gained at the Forum with their own teams, colleagues and organisations. And it was particularly exciting to hear that some teachers are thinking about how, if they can't undertake a residency in a museum, they might bring the museum and its approaches into their classroom.

APPENDIX I: Expanded record of panel discussions

Panels focused on what has happened since the residencies took place in 2016, how they plan to continue building on their experience, and how this relates to what's happening more widely and why it's important.

Panel 1: Tate Liverpool partnership with Life Bank Nursery at Kensington Children's Centre; two-week residency from Feb – March 2016, for children aged 6 months – 5 years.

Deborah Riding, Programme Manager for Children & Young People, Tate Liverpool, and Dr Jennifer DeWitt, Research Fellow, King's College London.

Deborah: At Tate Liverpool we had been growing and developing our programme around early years, and had already developed a strong relationship with Life Bank Nursery. We expected our project, with pre-school aged children, to be lots of fun but we were surprised at how significant the learning was and the dramatic improvement in children's communication skills. The residency was not just about art and children 'making things' but connected to all areas of the EYFS curriculum. We turned barriers, such as not having outdoor play-space, into a positive, taking the children on daily walks to other museums and cultural venues. The children became more confident, speaking to adults and undertaking day-to-day tasks more independently. What we want for the future is to offer opportunities for children, teachers and parents to reflect on their learning, to give new perspectives

on what learning can be. We have always been well connected to other arts organisations in the city but would like to strengthen this strand of our programme as part of a city wide offer to schools. We are doing further research on our early years practice and are now working with a new nursery. We want to inspire new approaches to learning and to encourage and support our audiences to co-create with us. We have recently been involved in a project with John Moores University around 'Philosophy for Children' which focuses on communication and reasoning, but also respect and in particular it prepares teachers and practitioners to be responsive to dialogue. It has the potential to prepare children and teachers for co-creation. 'Philosophy for Children' overlaps with gallery-based methodologies in terms of co-construction of ideas and participation in dialogue and we would like to explore these new collaborative approaches further.

Jennifer: There seems to be an increasing realisation of what young children are capable of and provision for early years has become more prominent within offerings in cultural settings, so this project was valuable not just for older primary school children and their teachers, but early years children as well. The two weeks at Tate Liverpool might seem like a short period of time but it was exciting how much learning took place. The intensive nature of the residency gave opportunities to build continually on what had taken place, and provided enough time to follow the interests of the children as they developed over

the two weeks (Tate Liverpool would have liked it to be longer but their space is used for other programmes too).

Panel 2: National Waterfront Museum, Swansea, and St Thomas Community Primary School; two five-week residences for two reception classes between Feb-June 2017, for children aged 4 and 5. Russell Dwyer, Head Teacher; Laura Luxton, Teacher; Claire Stallwood, Teacher; Leisa Williams, Senior Learning, Participation & Interpretation Officer, National Waterfront Museum; Nia Williams, Head of Learning, National Museum Wales; and Dr Heather King, Research Fellow, King's College London.

Russell/Laura/Claire: We definitely feel there has been a positive lasting impact on the children. They are more confident about speaking to people (like visitors to the school), they are more polite and better behaved and we feel that is due to their spending an extended period of time at the museum. Now they're much more confident going on school trips where they would previously have been nervous, making school trips easier, and they are more comfortable in imposing civic spaces and being with adults that are not their parents or teachers. They relate things back to their time at the museum, and now consider the museum as one of their favourite local places. They felt an ownership of the museum and often talk about wanting to go back. For us the important question is, how long does the residency have to be to have

that impact?

Heather: The parents also wanted to engage in the project. Through the children you have a link to the parents and then the wider community. With this partnership, and through the help of social media, we managed to get the local community into the museum despite the distance between school and museum.

Leisa and Nia: We have definitely seen an increase of families at the museum and this programme highlighted the possibility for cross-curricular work, especially kinaesthetic learning (learning through physical activities). It certainly gave us an opportunity to do things we can't do from day to day with one-off visitors. This project gave us a good case study for how we might want to do things differently.

For us there is also the question about how long you would have the residency for. We have also developed two other models - one in North Wales, and one outside Cardiff - although they are slightly different; school visits once a week over two terms. There is great opportunity for teachers and museum practitioners to work together and we are building schemes with schools. The structure of teacher training is being looked at and we can influence that. We have a project in Wales where cultural museums work together with councils to offer a more aligned approach rather than compete with each other. It would be great to work together to create an offer for schools.

Heather: This project has emphasised the

importance of training for everybody involved and the need for a bigger vision for this training so everybody understands the project. I think it is significant that this project is feeding into initial teacher education agendas. Museums often attract a white middle class demographic and it needs to be broadened out. The confidence and cultural identity forming in students and the confidence of teachers to use their local resources is helping to bring schools and museums together.

Delegate question: How was the content prepared? What was the role of the national curriculum in the content?

Leisa: We offered our core programme. We met in advance with the school once or twice but didn't create anything new. The national curriculum was already embedded in our core programme and we wanted to see how our core programme functioned here.

Russell: From the school's point of view, you very much take on board any tool that comes along, which gives a certain freedom.

Claire: we had free time every day to do what the children wanted. It was open, we needed to be able to take it from day to day.

Delegate question: What about the students who didn't go? What was the impact on the wider school?

Claire: Other teachers were a bit jealous but mostly curious. The same for the children at

school, they asked lots of questions. Word got around and it was positive.

Delegate question: Has the increased confidence in children translated into increased attainment? Particularly for disadvantaged children?

Russell: We saw increased speaking, listening and communication skills. The children engaged more freely and were happier to take risks and learn from mistakes which from the school's point of view allows for more in-depth learning.

Delegate question: What would you do differently in hindsight?

Heather: There is a need for professional training, both for museum staff and teachers. Luckily it worked due to hard work and compromise but in future partnerships we would be keen to look at this.



Panel 3: Arbeia Roman Fort & Museum, South Shields, in partnership with Hadrian Primary School; a term-long residency from Jan-March 2016, for children aged 9 and 10.

Scott Brown, Head Teacher; Steph Christie, Teacher; Virginia Wilkinson, Learning Officer North & South Tyneside, Tyne & Wear Archives & Museums; Kate Measures, Heritage Insider Ltd, *My Primary School is at the Museum* evaluator.

Virginia: Our project was very different. It lasted for a full term and was with much older students. We used our core workshop offer as we wanted to see how that would work but we were interested to see how much we could teach in a museum context and to take a fresh look at our learning programme. It was an interesting opportunity for us to rethink our core offer. We developed a good relationship with a deep understanding of how each organisation worked. One particularly inspiring part of the project was that the children invited their parents to a guided tour led by the children, with information written by them, and the parents became very engaged.

Steph: Yes our project was different, we had 31, Year 5 children going to the museum every day and working in a Victorian classroom with no real technology. Our school has around 60% of students with English as a second language and we could see real progress, especially with speaking and listening skills. They are still talking about the project, for example recently when we had a VIP

visit at school and they were telling this visitor all about the project. They really took ownership of it. I am still with the children now they are in Year 6 so can track them a year on which has been useful for me. It was also good to have the opportunity to bring students and parents into the museum and we have now decided to take younger children to the museum.

Scott: We relied heavily on staff to take on the commitment and for that to happen successfully there has to be commitment to be open to change, which is harder for some than others. There was some pessimism initially but the enthusiasm of the children quickly changed that. Once staff started to hear about the impact and benefits they were

very interested in coming on board. Staff will follow if management is committed. I believe it is a case of doing it and it will work.

Kate: Again for our project there is the question as to how long the residency needs to be and it is interesting that children took ownership of the project across all three pilots. This is a 'take a risk' project. There were lots of nuances in what we found. We weren't able to fully explore the community impact and how to ensure inclusivity which were important aspects of Wendy's original vision. There are no policy barriers to such a project, everything is there but the need is for leadership to take it forward.



APPENDIX II: Current programmes, partnerships and organisations mentioned as potential advocates and supporters of the museum-school model

Arts Award www.artsaward.org.uk

A national qualification with five levels for young children through to 25-year-olds. It is aimed at building confidence and deepening engagement in the arts.

Artsmark www.artsmark.org.uk

A programme run by Arts Council England which supports and encourages provision of arts and culture in schools.

Bridge Organisations

www.artscouncil.org.uk/children-and-young-people/bridge-organisations

Arts Council England funds 10 organisations to connect the cultural sector and the education sector so that children and young people can have access to great arts and cultural opportunities. Co-funded by the Department of Education and the Arts Council, Bridge Organisations work with local schools, art organisations, museum, libraries, higher and further education institutions and many other partners to develop a network of cultural provision. They also support schools to achieve Artsmark and organisations to deliver Arts Award.

A New Direction www.anewdirection.org.uk

One of the ten Bridge organisations mentioned above, this one services London.

Curious Minds www.curiousminds.org.uk

Another of the Bridge organisations, servicing the north west of England.

SLiCE www.curiousminds.org.uk/slice

Set up by Curious Minds, this is a fellowship for Specialist Leaders in Education. It enables middle and senior leaders within Teaching School Alliances to play a key role in increasing access to and raising the standard of cultural education.

Theatre Royal Bath/School without walls www.schoolwithoutwalls.org.uk

The Theatre Royal in Bath undertook a seven-week residency for a class from St Andrews Church of England Primary School. A full report is available for £5 from creative.learning@theatreroyal.org.uk.

East London Cultural Education Partnership www.eastlondoncep.co.uk

This partnership brings together a critical mass of organisations to develop a shared vision for cultural education. The aim is to benefit all children and young people in East London through high quality learning opportunities, delivered by joined-up action.

Cultural Citizens in Barking and Dagenham

www.arts.council.org.uk/case-studies/london-borough-barking-dagenham-cultural-education-partnership

A Cultural Education Partnership in Barking and Dagenham (one of a few – see www.artscouncil.org.uk/children-and-young-people/working-partnerships).

This programme, with five secondary schools and 30 local arts organisations, was launched in summer 2016 to provide new opportunities for young people in Barking and Dagenham.

Museums & Universities Partnership Initiative (MUPI) www.publicengagement.ac.uk/work-with-us/current-projects/museum-university-partnerships-initiative

A project led by the National Co-ordinating Centre for Public Engagement which aims to maximise the potential for museums and universities to work together to mutually beneficial aims.

Historic England Heritage Schools

www.historicengland.org.uk/services-skills/education/heritage-schools

A schools programme working with clusters of schools in eight regions across England between 2012 and 2017 to help school children develop an understanding of their local heritage and its significance.

Liverpool Cultural Education Partnership

www.liverpoollearningpartnership.com/cultural-education

Liverpool is one of the first areas of the country to develop a local Cultural Education Partnership in response to the Arts Council Cultural Education challenge www.artscouncil.org.uk/children-and-young-people/cultural-education-challenge

LARC (Liverpool Arts Regeneration Consortium) www.larc.uk.com

An alliance of seven of Liverpool's major cultural organisations.

Learning Everywhere www.learningeverywhere.co.uk

The purpose of Learning Everywhere is to effect change by encouraging cross sector connections and collaboration.

APPENDIX III: Forum programme

Museum-School Forum and Networking Event

Tuesday 7 March 2017, 12:00-19:00 | Great Hall, Strand Campus, King's College London, WC2R 2LS

12:00-13:00 Registration (Entrance Hall, King's Building – just outside the Great Hall).

12:50-13:00 Screening of the project film: *My Primary School is at the Museum*.

13:00-13:10 Welcome talk: Education and the Cultural Sector – *Deborah Bull, Assistant Principal (London), King's College London*.

13:10-13:15 Introduction to the day – *Katherine Bond, Director, Cultural Institute, King's College London*.

13:15-13:25 Museums as formal learning resources – *David Anderson, Director General, National Museum Wales. Chair: Katherine Bond*.

13:25-14:45 Panel discussions: the pilot museum-school collaborations. *Chair: David Anderson*.

1. Deborah Riding, Tate Liverpool, Dr Jen DeWitt, School of Education, Communication & Society, King's College London.
2. Russell Dwyer, Laura Luxton and Claire Stallwood, St Thomas Community Primary School and Leisa Williams and Nia Williams, National Waterfront Museum, Dr Heather King, School of Education, Communication & Society, King's College London.
3. Scott Brown and Steph Christie, Hadrian Primary School and Virginia Wilkinson, Arbeia Roman Fort & Museum, Kate Measures, Heritage Insider.

14:45-15:05 Break / refreshments

15:05-16:20 Discussion Groups Session 1: developing extended residencies regionally, championing the creation of the UK's first museum-school. *Facilitator: Dawn Reeves; Chair: David Anderson*.

16:20-16:40 Break / refreshments

16:40-17:30 Discussion Groups Session 2: museum based learning – critical themes. *Facilitator: Dawn Reeves; Chair: David Anderson*.

17:30-17:50 Final reflections and close – *David Anderson, Katherine Bond*.

17:50-19:00 Drinks and networking

APPENDIX IV: Delegate list by region

London

Sarah Castle	Learning Partnerships Manager
Katie Harris	Learning Manager
Donald McGibbon	Head Teacher
Trevor Horsewood	Campaigns Manager
Alistair Brown	Policy Officer
Sharon Heal	Director
Lucy Williams	Principal Officer - Development and Participation, Early Childhood Unit
Caroline Bray	Arts Award Associate, Museums, Heritage and Libraries
Emma Hastings	Humanities coordinator
Julie Ricketts	Heritage Learning Consultant
Ruth Boley	Senior Manager: Learning
Michelle McGrath	Formal Learning Programmes Producer
Louise Barnell	Programmes Manager
Holly Donagh	Partnerships Director
Nicki Higgins	Primary Schools' Programme Manager
Katy Parry	Community Learning and Volunteering Officer
Shereen Kroutz	Science co-ordinator
Sarah Bouette	Head Teacher
Soumya Ramamurthy	Primary School Teacher
Jean Michel Ballay	Assistant Head
Carole Jones	Head Teacher
Ed Santry	London Partnerships Manager
Miriam Baez	Assistant Programme Manager
Harriet Curnow	Programme Manager
Caroline Kendall	Schools Liaison Administrator
Hannah Guthrie	Senior Producer
Alison Bowyer	Executive Director
Sarah Botchway	Associate Head Teacher
Alton Brown	Education Manager Schools
Emily Simons	Teacher
Charlotte McDermott	Teacher/Humanities Lead
Melissa Bailey	Class Teacher and History Lead
David Hennessey	Headteacher

Royal Air Force Museum
Ben Uri Gallery
Fleet Primary School
Association of Art Historians (AAH)
Museums Association
Museums Association

National Children's Bureau
Trinity College London
Cardwell Primary school
Learnheritage.co.uk
Royal Museums Greenwich
Royal Museums Greenwich
A New Direction
A New Direction
Geffrye Museum
National Trust - Sutton House
Brentfield Primary School
St Thomas CE Primary School
Camrose Primary School
Yeading Junior School
Yeading Junior School
Natural History Museum
V&A Museum
V&A Museum
V&A Museum
Imperial War Museum
Kids in Museums
Lambeth Teaching Schools' Alliance
Southbank Centre
Bishop Gilpin C of E Primary
Dundonald Primary School
Merton Abbey Primary School
SS Peter and Paul Catholic Primary School

Barnet
Camden
Camden
City of London
City of London
City of London

City of London
Croydon
Greenwich
Greenwich
Greenwich
Greenwich
Hackney
Hackney
Hackney
Hackney
Hammersmith & Fulham
Hammersmith & Fulham
Harrow
Hillingdon
Hillingdon
Kensington & Chelsea
Kensington & Chelsea
Kensington & Chelsea
Kensington & Chelsea
Lambeth
Lambeth
Lambeth
Lambeth
Merton
Merton
Merton
Merton

Rosamund McNeil	Head of Education and Equality
Catherine Sutton	Senior Grants Manager
Yemisi Turner-Blake	Grants Manager
Tracey Golding	Visitor Services Manager
Georgina Chatfield	Programme Manager
Jenny Lister	KS1 Lead, Science and Humanities Lead
Lola Gardner-Sharp	Learning Mentor
Sally Sculthorpe	Schools Learning Manager
Emma Bryant	Senior Education Officer
Aiying (Karen) Chin	MA Museum Studies student
Wendy James	Partner
Jo Spittles	
Carole Kenrick	Research Fellow / Scientist / Inventor in Residence
Vivienne Bennett	
Nadine Thompson	My Primary School is at the Museum PR
Dawn Reeves	Facilitator

East

Felicity Plent	Head of Education
Bronwen Richards	Schools Education Officer
Catherine Hammond	Education Officer
Joff Whitten	Senior Manager: Museum, Libraries & Heritage
Nicola Wallis	Museum Educator
Kathryn Moore	Museum Development Project Officer

South East

Dr Ruth Taylor	Strategic manager
Clare Coleman	Education Officer EYs to KS2
Rebecca Mileham	Chair of governors
Diana Jolly	Teacher
Dr Lynda Pearce	Assistant Curator - Learning
Dr Jeremy Clarke	Education Officer
Dr Athene Reiss	Senior Project Manager
Rebecca Parrant	Cultural Engagement Manager
Hannah Gibbs	
Rosalind Meredith	Learning and Events Officer, Museum Education
Rachel Kerr	Project Coordinator

National Union of Teachers	Westminster
Paul Hamlyn Foundation	Westminster
Paul Hamlyn Foundation	Westminster
Petrie museum of Egyptian & Sudanese Archaeology	Westminster
RSA Academies	Westminster
St George the Martyr Primary School	Westminster
St Vincent's RC Primary School	Westminster
The Postal Museum	Westminster
The Wallace Collection	Westminster
UCL	Westminster
Garbers & James Architects	
Garbers & James Architects	
The Ogden Trust / Gillespie Primary School	
Vivienne Bennett Associates	

Cambridge University Botanic Garden
Cambridge University Botanic Garden
Epping Forest District Museum
Festival Bridge
Fitzwilliam Museum, University of Cambridge
SHARE Museums East

Artwork
Ashmolean Museum, University of Oxford
Banbury Academy
Cannon Lane Primary School
Dover Museum
Guildhall Museum
Hamilton Trust
Hampshire Cultural Trust
Made by Katie Green
Maidstone Borough Council
Medway Council, Guildhall Museum

Chris Jarvis
James Brown
Emily Clements
Isabella Hargrave
Jenny Blay
Jennifer Scott
Ellen Love
Anna Cullum

Education Officer
Y3 Teacher
Y4 Teacher
Head of Art and Design
Head of Museum Learning
Schools Officer
Learning Officer
Consultant

Oxford University Museum of Natural History
Pegasus School
Pegasus School
Rooks Heath College
The Langley Academy Trust
Turner Contemporary
Watts Gallery

South West

Penny Hay
Chloe Hixson
Kate Measures
Michael Gorely
Katy Bennie
Dr Trudi Cole
Louise Diffee
Rachael Harris
Heather Adams
Ruth Butler

Director of Research

Independent Evaluator
Local Heritage Education Manager
Education Officer
Learning and Access Manager
Learning Assistant
Activities & Learning Manager
Learning Officer
Heritage Education Officer

5x5x5=creativity
Blandford Museum
Heritage Insider
Historic England
Newton Abbot & GWR Museum
Poole Museum
Poole Museum
The Etches Collection, Museum of Jurassic Marine Life
Torquay Museum
Wiltshire & Swindon History Centre

Midlands

Annette Kinsella
Maggi Davis
Janine Eason
Andy Fowles
Nicola McIntosh
Francis Ranford
Rebecca Coles
Jo Kemp
Claire Bird
Jennifer Horseman

Engagement Officer
Art & Design Curriculum Leader
Director of Engagement
Learning & Access Manager
Museums & Schools Project Manager
Director of Learning & Engagement
Senior Learning and Community Engagement Officer
Learning, Engagement & Collections Manager
Learning Coordinator
Interpretive Guide Team Leader

Coventry University
Abbey Park Middle School
Birmingham Museums Trust
Birmingham Museums Trust
Culture Coventry
Culture Coventry
Heritage and Culture Warwickshire
Nottingham City Museums & Galleries
The New Art Gallery Walsall
Creswell Heritage Trust

Yorkshire

Kate Fellows
Anita Hamlin

Lifelong Learning Manager
Learning Officer

Leeds Museums and Galleries
Museums Sheffield

North West

Ana Osborne	Grants Officer	Heritage Lottery Fund
Gill Brailey	Heritage Learning Manager	
Kirsty Mairs	Education Development Officer	
Deborah Riding	Programme Manager for Children & Young People	

North West
Lancashire County Council Heritage Learning
Oldham Council
Tate Liverpool

North East

Leanne Alldred	Learning and Engagement Assistant
Scott Brown	Head Teacher
Stephanie Christie	Teacher
Adam Goldwater	Learning Officer
Clare Smith	Learning Programmes Manager
Virginia Wilkinson	Learning Officer, North & South Tyneside

BALTIC Centre for Contemporary Art
Hadrian Primary School
Hadrian Primary School
Tyne & Wear Archives & Museums
Tyne & Wear Archives & Museums
Tyne & Wear Archives & Museums

Scotland

Susan White	Schools Development Officer
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V&A Museum of Design Dundee

Wales

David Anderson	Director General
Nia Williams	Head of Learning, Participation & Interpretation
Emma-Jane Holmes	Artist & Creative Workshop Facilitator
Leisa Williams	Senior Learning, Participation & Interpretation Officer
Russell Dwyer	Head Teacher
Laura Luxton	Teacher
Claire Stallwood	Teacher
Catherine James	Stonemason

Amgueddfa Cymru – National Museum Wales
Amgueddfa Cymru – National Museum Wales
Freelance Artist
National Waterfront Museum
St Thomas Community Primary School
St Thomas Community Primary School
St Thomas Community Primary School

APPENDIX V: My Primary School is at the Museum

selected media coverage

4 March 2016	Ed Vaizey's DCMS newsletter
10 March 2016	MA website and Museums Journal (April issue)
11/12 March 2016	The Independent (print and online)
11 March 2016	Leisure Management (online)
11 March 2016	ALVA's website (online)
11 March 2016	Kids Art Tourism website (online)
26 March 2016	Schools Weekly update (newsletter and online)
29 March 2016	Globalmuseums.org (newsletter and online)
3 April 2016	TES Global (online)
6 April 2016	South Wales Evening Post (print and online)
14 April 2016	Art Fund (newsletter and online)
16 – 29 May 2016	Nursery World magazine (printed article)
June 2016	Arts Professional magazine (printed article written by Wendy James)
9 November 2016	The Western Mail, South Wales (print and online)
10 November 2016	BBC Wales News (TV, radio and online)
11 November 2016	Ed Vaizey's newsletter
14 November 2016	South Shields Gazette (print and online)
17 November 2016	Bay TV (Swansea local TV)
22 November 2016	The Guardian opinion pages (print and online, written by Deborah Bull of King's)
22 November 2016	Huffington Post (online, article written by Deborah Bull)
2 December 2016	Art Fund Newsletter
8 December 2016	NMDC Newsletter
February Issue 2017	Museums Journal
February 2017	Headteacher Update
10 February 2017	Guardian Teachers Network

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Project partnerships

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Scott Brown, Head Teacher;
Stephanie Christie, Teacher;
Carly Clark, Teaching Assistant;
The children of the 2015/16 Year 5 class.

Arbeia Roman Fort & Museum (part of Tyne & Wear Archives & Museums):

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Tyne & Wear Archives & Museums

Tyne & Wear Archives & Museums:

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St Thomas Community Primary School, Swansea

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Laura Luxton, Teacher;
Claire Stallwood, Teacher;
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Kelly Otteson, Teaching Assistant;
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reception classes.

National Waterfront Museum (part of Amgueddfa Cymru – National Museum Wales):

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Leisa Bryant, Senior Learning,
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Amgueddfa Cymru – National Museum Wales:

David Anderson, Director General;
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Participation & Interpretation.

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Lorraine Jones, Nursery Manager;
Marie Harper, Acting Manager;
Roslyn Murphy, Nursery Practitioner;
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The children of the 2015/16 pre-school nursery class.

Tate Liverpool:

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Katy McCall, Learning Curator.