



My Primary School is at the Museum

Action Research Project

Summative Evaluation

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Note to reader: When 'teachers' are mentioned, read 'teachers and early years practitioners'. When 'museums' are mentioned, read 'museums and art galleries'. When 'project team' are mentioned read 'central project development team'.



Executive summary

At the heart of the My Primary School is at the Museum concept is a **symbiotic strategy** to co-locate schools with museums and galleries. As the result of a feasibility study, a live action research pilot was developed to test if there was proof of concept that there could be a range of beneficial outcomes from this approach; driven by a partnership between education, culture, business and academia.

The project has been developed against a backdrop of:

- Threatened museum services
- A shortage of school places
- Ever growing evidence for a wide range of benefits learning in cultural environments and through collections.

The concept has synchronicity with many calls to action to bring the educational and cultural sectors closer together and for every child to have the right to participate in cultural learning. In the past, there have been a range of museum/school partnerships and some have cultivated a deeper, more long term relationship however this is the first time a school has been placed permanently into a museum in the UK.

Three very different partnerships between schools and museums across the UK were created. Four pilots in these partnerships placed a class from the primary school or nursery into the museum for up to a term whilst continuing to deliver the requirements of the Early Years Foundation Stage statutory framework or National Curriculum.

Overall the live pilot successfully began to develop momentum in testing this concept and has demonstrated a range of impacts for all stakeholder groups. It has not yet scratched the surface of the promise of this approach but has started to deal with the logistical challenges and to identify issues.

A key element of the success of the pilot from the children's perspective was the combination of:

- The **intensity** of the experience
- **Length of continuous exposure** to a rich cultural environment
- **Skills** led approach to teaching the curriculum
- Strong elements of **learning for purpose** and **child-centred learning**
- Embedding the experience within the family context and changing perceptions of a child's family about **culture as a leisure-time activity**.

Children proved themselves surprisingly adaptable to the new environment and stimuli. In particular, many children developed as more **confident and effective communicators**, had more **memorable learning**



experiences, developed **relationships** more easily, and had a new **cultural competency** as a result of immersion into museum and gallery collections.

Museums and galleries were able to **develop a deeper understanding of formal education** audiences and their practical requirements enabling them to develop more relevant, engaging programmes or to develop new programmes for new age groups. They were also able to utilise spaces and collections to a greater extent.

Schools and teachers **increased their confidence** in using out of the classroom resources and spaces for teaching and the more relaxed environment fostered **exploration of teaching** the curriculum with a greater range of resources and in more creative ways. The live pilots also facilitated schools building deeper relationships with parents and the local community.

New partnerships formed and there was a flow of skills and ways of working between the partner organisations. It was evident that if educational and cultural organisations are to work together in this way then much closer communication is needed, and a merging of organisational cultures.

The pilot served to highlight some of the most pertinent issues in the cultural and education sectors as well as putting a spotlight on the potential of radical new ways of working. A number of barriers to the pilots functioning at full capacity were encountered, the biggest of which were **attitudinal and perceptual barriers** primarily caused by partners lacking a deep, working understanding of each other. This is coupled with a **skills gap** amongst teachers in using museum resources for teaching and within museums in making the most of their collections, spaces and people for a particular set of learners.

This is just the first 'wayfinding' pilot – more work is needed to truly test the concept. In addition to the original concept it has highlighted some interesting possibilities around the concept of 'cultural internships' (extended exposure to cultural environments) and professional development opportunities.

Whilst there remain a number of major logistical, practical and perceptual barriers to overcome; not least winning the hearts and minds of the education sector and policy makers, this pilot has shown that this powerful concept is a real possibility for **revolutionising cultural learning** with so many potential benefits for all stakeholders and for our nation's children to become adaptable and culturally confident citizens of the future.



1. Introduction

1.1 Project vision

In this school, teaching follows best primary education practice and delivers full core curriculum. But many subjects are explored in the context of an object, or selection of objects, from the collection.

The project aims to 'start as we mean to go on', reaping the riches of our extraordinary national collections and using the museums to look forwards, not backwards...

The project's concept originator envisioned enabling children to absorb local collections by osmosis; a constant weave of reference from object to curriculum offering a fundamentally different experience, qualitatively, from occasional visits.

'The museums are full of treasures that belong to us all anyway. Children are our treasure, so let's put the treasures together.'

Wendy James, Architect and concept originator

1.2 The concept and its evolution

The 'My Primary School is at the Museum' project is an action research project¹ to explore the potential benefits of a symbiotic strategy to locate schools in museums whilst continuing to deliver the requirements of the national curriculum. The project envisaged teaching the national curriculum in a variety of museum settings, making the collections available for teachers² and children, as well as the extended family and community members that are associated with those children.

This is a Cultural Institute at King's College London project in collaboration with the Department of Education & Professional Services and Garbers & James, Architects. It is underpinned by support from associated academic collaborators Dr Jennifer DeWitt and Dr Heather King, School of Education, Communication and Society at King's College London.

The project original concept was borne out of Wendy James's extensive experience as an architect with Garber and James specialising in the museums and educational sectors. It seeks to make more extensive use of

¹ Action research or learning is a process whereby people work and learn together by tackling real issues and reflecting on their actions. Learners acquire knowledge through actual actions and practice i.e. delivering the plan rather than through traditional instruction. Each person reflects on activity, reviews the action they have taken and the learning points arising. This should then guide future action and improve performance for the rest of the project and for future projects. This can be applied to a research setting where research is used to practically solve a problem during the course of the research period.

² When 'teachers' are mentioned, read 'teachers and early years practitioners'.



museum collections for primary school children and part-solve the shortage of places crisis that currently exists.

An initial feasibility study (King's College London with Garber and James, 2015) (May-August 2015) preceded a live pilot. The live pilot (Spring/summer 2016) placed a primary or nursery class group into a museum or gallery setting for an extended period. The feasibility study identified suitable museum³ and primary school partners for the live project and set out the project objectives shown below:

Overarching Project Objectives

1. To test the hypothesis that there could be beneficial outcomes for primary school children and their families, if they attend primary school in a museum;
2. To test the hypothesis that the national curriculum can be satisfactorily delivered in a (local) museum setting;
3. To identify the potential benefits in the mutual sharing of primary school and museum resources, for example:
 - a. facilities maintenance and operations
 - b. energy costs
 - c. administrative/operational/learning staff costs
 - d. increase in (visitor/pupil) numbers in the museum
 - e. increase in occupied time;
 - f. overall efficiency of museum resource;
 - g. museums and primary schools have limited hours therefore combining the two may allow optimisation of hours across the week; the revenue aspects of business planning could be studied; Facilities Maintenance (FM) staff; energy bills and common facilities (sanitary; catering etc.) could be more efficiently used; there could be sharing of teaching and teaching support staff; administrative staff etc.
4. To establish another model of museum service delivery and simultaneously generate a strategy to provide further places as a contribution towards the UK's grave shortage of primary school provision;
5. To prove a symbiotic strategy that could 'rescue' some of the country's museums, currently struggling in terms of viability, resilience and sustainability. Museums are non-statutory services whilst schools are statutory so marrying the two could provide more certainty for the future of individual museums.

The list above details objectives for the whole project but not specifically for the live pilots therefore some of these areas were not tested during the live pilots, for example, objective 5.

1.3 Key performance indicators

³ When 'museums' are mentioned, read 'museums and art galleries'. When 'project team' are mentioned read 'central project development team'.



A number of potential key performance indicators (or KPIs) were identified in the feasibility study for the live pilot. Whilst these were never formalised and used systematically as management tools they give a good indication of the areas of impact that could be explored by the overall project:

Primary School: Children and Teacher/s

- Children's performance with regard to the National Curriculum including significant differences between school-based and museum-based performance
- Additional ease or support felt by teacher in this environment
- Happiness; contentment; inspiration felt by children
- What benefits do the teachers consider available in museum setting?
- Parents/carers assessment of benefits or otherwise of museum setting

Museums

- Increased use of facility: does the constancy of primary school presence improve numbers/efficiency/business plan?
- Can a constant core curriculum delivery service sit satisfactorily or beneficially alongside regular shorter visit schools learning programme?
- Are there beneficial Social and Learning outcomes from a museum perspective?

1.4 Project museum/school partnerships

The feasibility study identified each pairing of a formal educational institution and a cultural organisation. Three very different partnerships⁴ were formed made up of six very different organisations. They had a good geographic spread across England and Wales (see figure 1) and different local authorities.

There was also variety in the range of organisations involved in the partnerships. The educational institutions across the live pilots were two primary schools (one pilot focussing on Key Stage 1 and one on Key Stage 2) and one nursery (using the Early Years Framework). The cultural organisations were one national art gallery (art from 1500 to present day), one national museum (primarily industrial and technological history) and one local authority museum (primarily archaeology).



The pilot enabled school classes to spend up to a term absorbed in the museum environment. See Appendix 4 for dates of pilots.

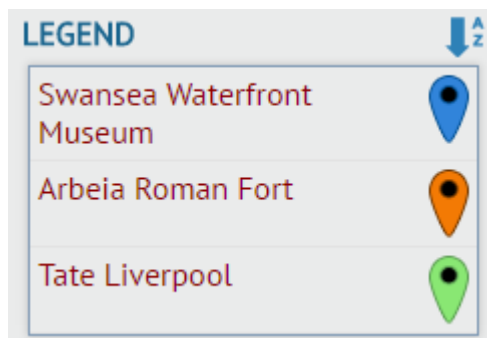


Figure 1 Map showing the geographical spread of museums participating in pilot scheme with key

The partnerships were as follows:

Liverpool partnership

The Liverpool Partnership consisted of the Tate Liverpool and Life Bank Kensington Children's Centre and nursery which are located 3.3 miles apart.

Tate Liverpool - Tate Liverpool is an art gallery and part of Tate, along with Tate St Ives, Cornwall, Tate Britain, London and Tate Modern, London. Tate Liverpool was created to display work from the Tate Collection which comprises the national collection of British art from 1500 to the present day, as well as international modern art. The gallery also has its own programme of temporary exhibitions. The gallery opened in 1988 and is housed in a converted warehouse within the Albert Dock on Liverpool's waterfront.

Life Bank Kensington Children's Centre and Nursery - Kensington Children's Centre works with parents and children up to the age of five years old. The Children's Centre is an integral part of the Life Bank building and occupies spaces for the operation of its Nursery and crèche, for parent/child activities and for adult only groups. The Children's Centre is developing its services to meet the outcomes of the Every Child Matters framework of Being Healthy, Staying Safe, Enjoying and Achieving, Making a Positive Contribution and Achieving Economic Wellbeing and to also fit with the Early Years Foundation Stage.

South Shields partnership

The South Shields Partnership consisted of Arbeia Roman Fort and Hadrian Primary School which are located within very close proximity, across the road from each other.

Arbeia Roman Fort - Standing above the entrance to the River Tyne, Arbeia Roman Fort guarded the main sea route to Hadrian's Wall. It was a key garrison and military supply base to other forts along the Wall and is an



important part of the history of Roman Britain. Stories are brought to life at Arbeia through a variety of events and displays including gladiator battles, falconry displays, Roman re-enactments, storytelling and more.

Hadrian Primary School - Hadrian Primary School pride themselves on providing a warm and welcoming beginning to the journey of lifelong learning. The school is vibrant, happy and creative, and aims to ensure children grow into confident, articulate and talented individuals. It is a school of geographical, cultural, and historical significance – close to the River Tyne, the magnificent coastline and Marine Parks, as well as the Roman Fort Arbeia. Hadrian Primary School believes every pupil should be able to participate in all school activities in an enjoyable and safe environment.

Swansea partnership

The Swansea Partnership consisted of National Waterfront Museum and St Thomas Community Primary School which are located 1.2 miles apart. Two sequential live pilots were held in this partnership with two different classes and class teachers. Whilst different class teachers led each of the two pilots, they had some teaching assistants in common and there was some transfer of learning between the first and second pilots.

National Waterfront Museum - The National Waterfront Museum is a museum forming part of Amgueddfa Cymru – National Museum Wales and was opened in 2005. Consisting of a major new slate and glass building integrated with an existing Grade II listed warehouse, the museum deals with Wales' history of industrial revolution and innovation by combining significant historical artefacts with modern technologies, such as interactive touchscreens and multimedia presentation systems.

St Thomas Community Primary School - St Thomas is a welcoming, caring school with happy, friendly children, highly dedicated and talented staff and a committed Governing Body. The school is proud of the high levels of trust and commitment which exist between everyone involved, ensuring that children in their care receive the best education and support possible.

St Thomas Community Primary School is also special in that it has been designed to be truly community focused housing facilities such as the community library, community rooms, a multi-purpose hall and changing facilities for Swansea's Parks department. Such facilities, which are primarily managed by the school, see the building used extensively outside school hours, by a wide range of community groups and over 300 users on a weekly basis. St Thomas believes in nurturing curiosity, confidence, initiative and resilience in pupils in order to provide opportunities for them to lead rewarding and fulfilling lives.

1.5 The backdrop of cultural engagement in partnership areas

The live pilots did not happen in isolation but against a backdrop of the current status quo in terms of a number of areas such as local government policy, the local culture of partnership work between education and culture and also the level of wider cultural engagement and richness of heritage assets in the area.



Whilst much of the individual local context will affect the effectiveness of each live pilot in some way, this project is focussed on the benefits of greater cultural engagement for primary school children and on capitalising on the area's heritage assets. These elements therefore warrant further examination.

The comparison below exists to compare the regions where the schools involved in the pilot studies are based⁵ against the national averages of cultural engagement.

Only two out of the three schools are shown in this comparison below because it utilises Taking Part survey⁶ which involves data from England only. The two schools are the Life Bank Children's Centre in Liverpool and Hadrian Primary School in South Shields. However, for St.Thomas in Wales, data from the Arts in Wales survey has been included separately from the Taking Part survey analysis in Figure 2.

Visited a museum or gallery within last 12 months – National Average 52%
Life Bank Children's Centre area – 54.4% of residents in this area have visited a museum or gallery within the last 12 months.
Hadrian Primary School area – 52% of residents in this area have visited a museum or gallery within the last 12 months.
Visited any type of heritage site – National average 72.6%
Life bank Children's Centre area – 73.4% of residents have visited a heritage site within the last 12 months
Hadrian Primary School area – 77.3% of residents have visited a heritage site within the last 12 months
Arts Attendance – National average 66.9%
Life Bank Children's Centre area – 68.1% of residents have attended an arts event over the last 12 months
Hadrian Primary School area – 61.6% of residents have attended an arts event over the last 12 months
Arts Participation – National average 12.9%
Life Bank Children's Centre area – 13.2% of residents have participated in an arts event/activity in the last 12 months
Hadrian Primary School area – 12.4% of residents have participated in an arts event/activity in the last 12 months

Figure 2 Table showing a comparison of the Life Bank Children's Centre community and Hadrian Primary School community with the national average of people who have engaged with museums, heritage sites, or the arts, in percentage (Department for Culture, 2013)

This graph demonstrates a comparison between average numbers of people from the areas surrounding Life Bank Children's Centre and Hadrian Primary School with the national average who have engaged with museums, heritage sites, or the arts.

⁵ Using the location of the school or nursery as the geographic base for the audience rather than the museum because the school catchment area is a good rough definition for the community which it serves whereas the partner museum may be geographically removed from this community.

⁶ The Taking Part survey is a survey of adults over the age of sixteen, and children between the ages of five and fifteen. It collects data on aspects of leisure, culture, and sport in England, and results can be broken down by region.

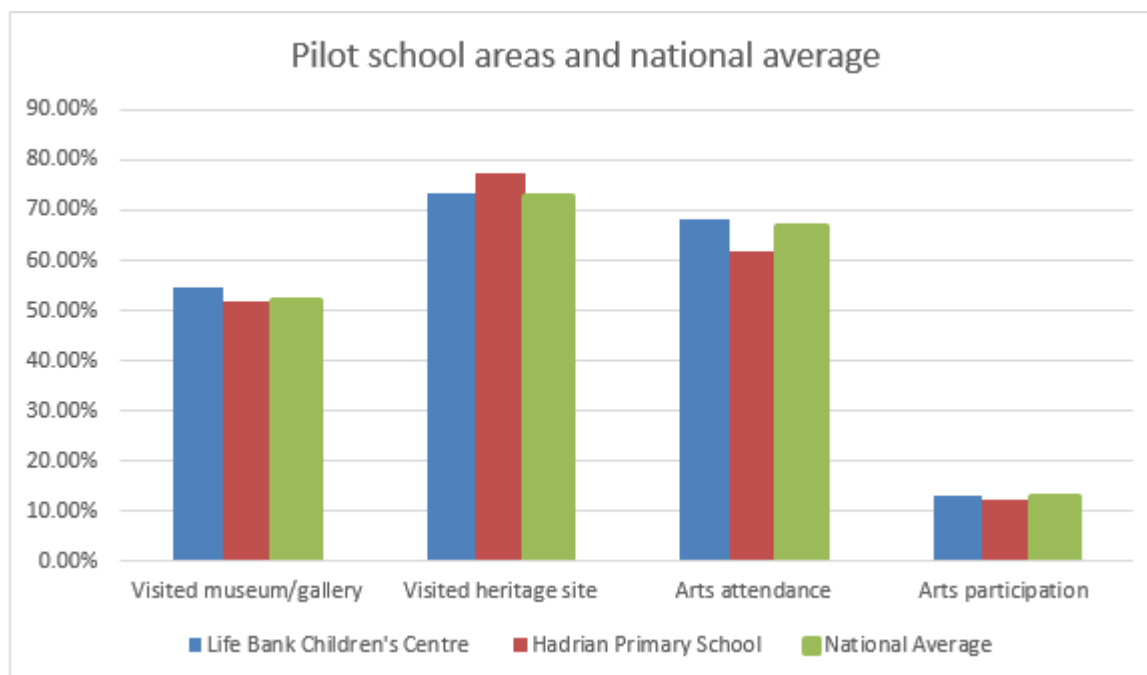


Figure 3 Bar graph showing a comparison of the Life Bank Children's Centre area and Hadrian Primary School area with the national average of people who have engaged with museums, heritage sites, or the arts, in percentage. (Department for Culture, 2013)

For the Swansea partnership data on cultural engagement is provided by the Arts in Wales survey⁷. This data is evidenced in the graph below, figure 4, which demonstrates a comparison in arts engagement between people in the areas of North Wales, South West Wales, and South Central Wales.

⁷ The Arts in Wales survey is conducted every five years and provides a way to monitor overall public engagement and understand how engagement differs between varying demographics. The graph below covers participation in the arts spanning three different areas – North Wales, South West Wales (the area in which the final pilot study school - St Thomas school - is based), and South Central Wales. This survey uses different parameters than the Taking Part survey so it is not feasible to compare the two.

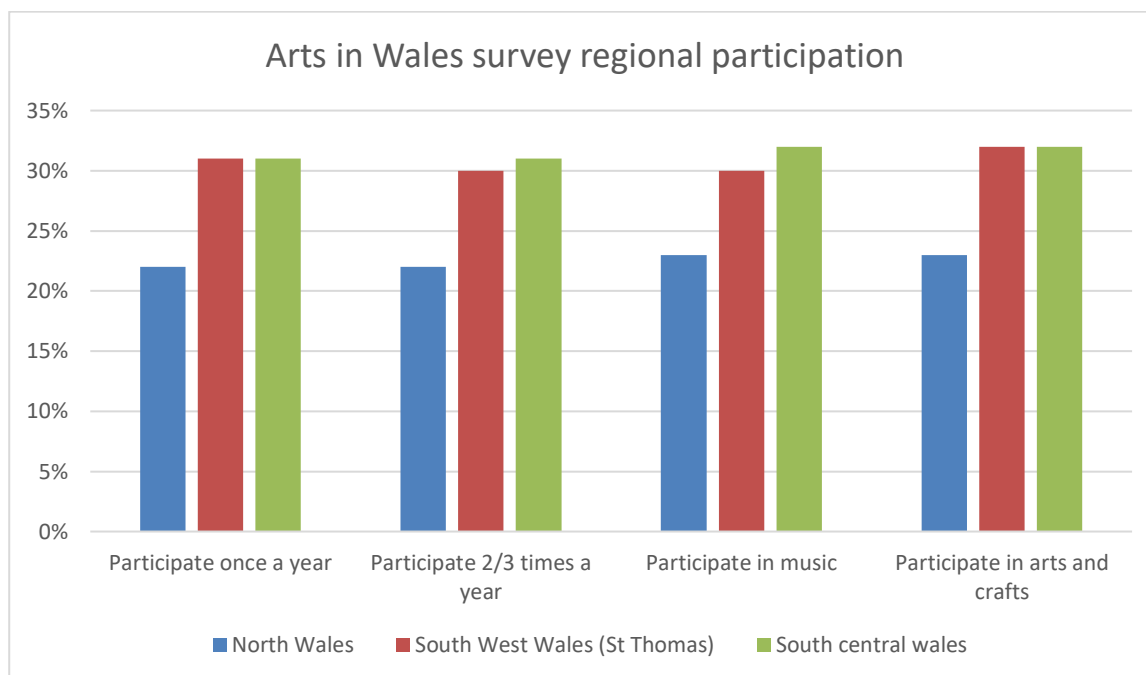


Figure 4 Bar graph showing average public engagement with the arts in Wales, comparing North Wales, South West Wales and South Central Wales, in percentages (Research, 2015)

This table presents data on the areas in which the three pilot schools are located in relation to the Heritage Index rating, and Deprivation Indices. The Heritage Index Rating exists to better understand the links between heritage and identity at a local scale. Over 100 datasets were analysed to produce a Heritage Index to help people understand local heritage assets and activities and access relevant data through a single site. Data ranges from the length of canals and size of protected wildlife sites to the number of historic local businesses and the proportion of residents visiting museums and archives.

The Deprivation Indices Map shows levels of deprivation across the United Kingdom and data presented here is from 2010.

Place	Heritage Index Rating	Deprivation Indices (low = more deprived)
Life Bank Children's Centre, Liverpool	Top 19%	465/32482 Decile: 1
St Thomas Community Primary School, Swansea	Data unavailable for Wales	8/22 Decile: Data unavailable
Hadrian Primary School	Bottom 4%	6707/32482 Decile: 3

Figure 5 Table presenting data from pilot school areas from the Heritage Index and Deprivation Indices (Communities, 2010) (RSA, n.d.)



2. Sector context

The live pilot has been delivered against a backdrop of wider sector challenges and opportunities and a context of policy, calls to action and shared experience of cultural education projects and programmes.

As a sector, heritage has the best picture of levels of cultural investment, engagement and heritage richness that it has ever had due to a range of national research and data portals now freely available. For example, the Heritage Index produced by the RSA⁸ in collaboration with the Heritage Lottery Fund for the first time maps which areas are making best use of their heritage assets through activities and 100 indicators such as levels of volunteering, numbers of people visiting museums etc.

There are also large bodies of evidence demonstrating the benefits of both out-of-the-classroom learning and cultural engagement for learning and wider society (see Appendix 1 for brief literature review). This is accompanied by a variety of 'calls to action' and national policy from government and NGOs. For example, Cultural Education in England (Henley, 2012) maps the landscape of cultural education at present and sets out a vision for the future. Henley notes that the best performing schools bring Cultural Education practitioners into schools, alongside classroom teachers, to share their knowledge with pupils. These include artists, designers, historians, writers, poets, actors, musicians, curators, archivists, film-makers, dancers, librarians, architects and digital arts practitioners. Museums and galleries are part of this 'cultural ecology'.

The Cultural Education Challenge was launched in October 2015 by Arts Council England. This now calls for every child to have the opportunity to:

- Create, make and compose
- Visit, experience and critically review
- Participate and contribute.

Educational provision in museums and galleries is already very well established with programmes running in the majority of museums. 49% of museums reported an increase in formal learning visits in the last 3 years (CAPE UK, 2016). Yet museums and galleries are not statutory services leaving them under continual threat with ongoing drives to improve organisational resilience and sustainability.

In the education sector there is an acknowledgement that there is benefit from and that 'children should expect to be given a rich menu of cultural experiences' (Department for Education, 2010). However the Warwick Commission report (The Warwick Commission on the Future of Cultural Value, 2015) states that 'the key to enriching Britain is to guarantee a broad cultural education for all (through arts skills acquisition, participation in arts and cultural events and enhanced appreciation), an education and a curriculum that is infused with multi-disciplinarily, creativity and enterprise and that identifies, nurtures and trains tomorrow's creative and cultural talent. The English education system does not provide or encourage either of these

⁸ Royal Society for the encouragement of Arts, Manufactures and Commerce.



priorities and this will negatively impact not just on the future of the creative industries but on our capacity to produce creative, world-leading scientists, engineers and technologists.’

Cultural engagement is now regularly linked to social outcomes, for example in the ‘Culture and Poverty’ report (Andrews, 2014).

In the education sector there is a shortage of school places, coupled with a shortage of skilled teachers. It is estimated⁹ that 336,000 additional school places will be required by 2024 yet policy is preventing new schools from being built or forcing existing schools to expand.

For an intriguing but all-too-short period, as part of the Building Schools for the Future programme that ran from around 2008-2010, there was an expectation that local authorities receiving DFE investment in their schools estates (for both renovation and new builds) would call together partnership panels including local arts and heritage organisations, libraries, sports clubs, Further and Higher Education, voluntary sector groups, etc., to think in a strategic way about which new assets – library, performance, hire, display space, playing fields, etc. – the whole community needed, and how they could be shared flexibly and creatively.

In addition schools are faced with a multitude of national and locally relevant problems such as how to ensure the smooth transition between primary and secondary education; how to recruit, train and retain talented teachers; how to tackle deep rooted legacies of poor literacy, numeracy and low aspirations in areas of deprivation; how to equip young people with the kinds of skills they will need for the job market of the future which does not yet exist.

Finally, there have been many previous projects and programmes where museums and schools have worked closely together and there is some evidence for how long term engagements can impact children and young people and their communities. There are also a variety of different models of museum school or museum learning school in existence world-wide (see Appendix 2 for a summary of a few of these). There is only one museum learning school in the UK (Langley Academy, n.d.) and this is a school that recognises the benefits of museum learning and has it central to its ethos but is not a school within a museum as per the concept of My Primary School is at the Museum.

⁹ Source: UK Government statistics



3. Evaluation approach

Heritage Insider Ltd, an independent specialist consultancy, was commissioned by the Cultural Institute at King's College London to undertake an evaluation of the live pilot and compile a summative evaluation report.

3.1 The purpose of the evaluation process

The project aims to test a proof of concept around whether or not it is beneficial to site some primary schools in some museums. The primary driver for the evaluation process is to provide some of the intelligence needed to decide if there is proof of concept. The evaluation report also helps to document some of the key challenges and opportunities experienced that could be useful to consider when planning future pilots and leveraging support.

3.2 Evaluation Framework

An Evaluation Framework was produced by the consultants in collaboration with the client as part of the planning process. Planning the evaluation was a juggling act between the need to balance the resources and time available with collecting a solid evidence base from which to determine if there is proof of concept.

The live pilot had many potential risks and benefits as well as a long list of stakeholders and beneficiaries; many more than it was possible to evaluate thoroughly during the pilot within the resources available. An innovative project like this with such major potential ramifications for individual children and their communities and for both the education and heritage sectors, presents many possible outcomes, impacts and highly variable factors. This is the first time schools have been placed within the context of museums for an extended period in the UK so many of the results are hard to predict.

The Evaluation Framework therefore took a holistic open-ended approach to examining the live pilots; treating this as a 'way-finding' project. Employing this approach was important to capturing as many of the potential impacts and issues as possible to best assess the success of the action research project and a solid test of concept. The Framework is based upon a primarily observational¹⁰ rather than experimental approach and is an epidemiological study¹¹.

¹⁰ In *observational* studies, the researcher observes and systematically collects information, but does not try to change the people being observed i.e. there is no intervention. In an *experiment*, by contrast, the researcher intervenes to change something (e.g., we might provide a new type of live pilot offering teachers more planning support and training before their pilot) and then observes what happens.

¹¹ Epidemiology studies the patterns, causes, and effects in defined populations (in this case, three cohorts of educational/cultural partnerships undertaking temporary colocation). It is heavily used in medicine but combines elements of social, ecological and biological techniques. Epidemiology hunts for general principles that underlie patterns of change, rather than explanations for changes in individuals.



The consultant proposed and it was agreed by the project team that the evaluation would focus on the following **three areas**:



Figure 6 Diagram to show the three areas of focus for the Evaluation Framework.

Area 1 - To document the learning journey of the project. This includes logistical considerations and support required by all those parties involved and documents and information produced by partners and stakeholders sits alongside or feeds into this¹².

Area 2 - The opportunities and drawbacks of utilising a museum or gallery as an alternative long term learning environment for formal education. For example, is there evidence of accelerated learning¹³ when pupils are exposed to first hand evidence in museum collections on a daily basis? Are there any aspects of school life that couldn't happen if the school is combined with a museum or gallery? How might it impinge on the life of the museum?

¹² Business case/economic viability and architectural/building design considerations were outside of the scope of this evaluation.

¹³ The pilot may show evidence of accelerated learning as a result of the use of different teaching techniques, real world learning and contact with museum collections. This could manifest itself, for example, as faster progression by a pupil through a topic or gaining a higher level of understanding than would be expected. Evidence for this might, for example, include examination of attainment levels or comparison of expected levels of progression for an individual pupil compared to progression levels set out in the national curriculum for any given subject.



Area 3 - What, if any, changes in the perceptions and attitudes¹⁴ of the museum staff and volunteers, teachers, pupils and parents seem to have occurred during the course of involvement in the project? Has working in partnership and/or exposure to the experience triggered any changes in attitudes and perceptions? These may be wide ranging from pupil perceptions of local heritage to attitudes towards schools as an audience for museums.

The evaluators synthesized qualitative data and the limited quantitative data available together to create as rounded a picture of the project as possible and its impacts across its aims as well as unexpected outcomes. To do this a range of evaluation techniques were employed in a mosaic approach allowing methodological triangulation (Kennedy, 2009).

The table in Appendix 6 details evaluation techniques that were used to investigate the pilot and the progress of each to date. Like the live pilot itself, the Framework evolved as the pilot progressed. Some methods originally envisaged were not practical whereas other data sources were far richer than anticipated. Of particular note are ethnographic field notes which were instrumental in allowing the evaluators to understand the experiences of the child and also the progression of teachers and museum educators through the course of the pilot. This approach instead of classic observation enabled the evaluator to interact with the participants and make them feel at ease; becoming part of the environment rather than just an isolated observer. Whilst this introduces an obvious element of bias, this was balanced against the benefit of enabling the evaluators to ask probing questions as the live pilots were delivered and to conduct in-situ mini interviews with teachers and educators which provided an instant reaction to what they were experiencing. This was complemented by retrospective interviews to allow participants time for reflection.

3.3 Challenges to effective evaluation

There were a number of challenges that created barriers to effective evaluation of the original concept of the project. For example, the evaluators were unable to collect much credible baseline data due to the timings of the evaluation commission, some reliable baseline data has been collected retrospectively such as attendance figures before the pilot and other data could be collected such as running costs for museums. Data from secondary sources has also been added to provide a context for the live pilots; for example, utilising data from the Taking Part and Arts in Wales surveys to gauge the background levels of cultural engagement in the partnership areas (see section 1.5).

Partner organisations were not chosen at random i.e. a random sample of the educational or cultural sector; rather partnerships were borne out of a complex mix of variables and willingness to take risk. Whilst this does not detract from the lived experience and learning from the live pilot, it means that it is not possible to extrapolate findings to speculate on how the concept would work across the rest of both sectors. For example, the pilot mainly worked with very enthusiastic and open minded teachers and early years practitioners but how would it work with others not so inclined? The head teachers/management of the

¹⁴ Linked to intrinsic values, although it is beyond the scope of the evaluation to examine these in depth at present.



educational institutions and of the cultural organisations were all willing to take risks but would this concept work with those who are more risk averse?

There was also no control cohort studied during the evaluation however we can use the extensive body of experience within the sector of one off educational visits to museums and those schools without a strong ethos of out of the classroom learning as short-hand for this missing cohort.

Whilst the Evaluation Framework was designed to minimise bias there is inevitably an unavoidable bias in some of the data sources, for example, self-reporting bias for pupils, teachers, museum staff or parents¹⁵. In addition, the design of the live pilots created many areas of implicit bias and deviations from the original concept of a primary school permanently based within a museum context delivering the full national curriculum. Many of these areas are discussed in the main body of this report, most notably in section 4.2.

Areas of potential bias within the evaluation design and data collection itself have been identified and minimised where possible or duly noted.

¹⁵ Some self-reporting have been unavoidable due to the timings of the pilot and evaluation contract.



4. The project journey

4.1 Project development and start-up

During the planning stages, the feasibility study identified and approached potential partner organisations. This took substantial effort with four or five pre-planning visits to each partnership with some falling through.

There were a number of issues encountered when trying to get organisations to buy-in to the pilot. These included:

- The level of perceived risk, mainly concerning the child's learning. In particular performance for standard assessment tests (or SATs)
- The need to provide a stable environment for children at risk or in vulnerable situations
- The issues with fitting in with the already busy schedule/project work
- The overall management ethos of an organisation and attitude towards risk taking/innovation.

These areas of concern were all stated as reasons for not committing to the live pilot or for choosing younger age groups to participate. At this point, potential partner organisations were not presented with a coherent evidence based argument on the potential of the concept but rather were asked to buy-in to the vision.

*'Believing in the approach is important.
There is such a myriad of opportunities
for teaching in museums.'*

Wendy James, Architect and concept
originator

None of the organisations in the partnerships are at risk of imminent closure and did not see the idea of permanently locating their organisation with their partner as a viable future option at the start of the live pilot period. The live pilots were therefore not necessarily working with the organisations that would have the greatest imperative to deliver the full concept. Despite this, six organisations did sign-up to the project and commit significant time, resources and energy to it.

The outline plans for each partnership are contained in dedicated Operation Manuals, an extract of which can be found in Appendix 3. The extent of use and usefulness of the Operation Manuals was limited in a day-to-day operational sense. However the process of writing and discussing them proved useful in planning these first live pilots as it enabled the project team to work through logistical issues, potential problems and to have a clear statement of responsibilities. Whilst these Manuals were not functionally effective, coupled with the learning from the live pilots they could be developed into key documents for future projects.



4.2 Architecture of the live pilots

The way in which the live pilots were structured meant that this was not a full test of the original vision or concept of permanently co-locating a school or nursery with a museum or gallery.

There are a number of areas of situational bias implicit to its design that meant the live pilots significantly differ from the environment intended within the original concept. Major factors include:

- ¹⁶The pilot is only short term from two weeks¹⁷ to one term which could affect those involved in a number of ways including a novelty effect of ‘new’ experiences within the museum or gallery setting.
- The pilot has not simulated ‘going to school at the museum’ as the title suggests. In reality children in all three pilots still go to school at their schools and then are taken to the museum or gallery for a whole day trip. They then end the day back at the school. It is more like an extended day trip. This also means that children need to travel four times during the day to attend school¹⁸, take their coats on and off double the amount of times and many of the other daily logistical elements to a school day are duplicated. This has had a noticeable impact on the children – see section 5.3 for more details.
- In the Tate/Life Bank Liverpool pilot, class size was smaller than is normal at nursery which has the potential for significant effects on children’s development. At the Waterfront Museum/St Thomas Swansea pilot adult to child ratios were higher than at school.
- The pilot meant that one class or group was artificially separated from the rest of the school or nursery. There is emerging evidence from the live pilot that this may have significant effects¹⁹ on some areas of the children’s development and behaviour. See section 5.3 for more details.
- As well as being externally evaluated²⁰, there were many visitors to the pilot. At times this felt like a ‘goldfish bowl’. There is the potential that this caused a Hawthorne effect; behaviour of the children and teacher may be affected by knowing they were being observed.
- On the whole, the pilot used facilities and resources already available at the museum for teaching rather than supplementing these with additional resources or bringing any resources from the school or nursery. These are dramatically different from those used in a classroom and many resources that teachers perceive as key to learning were not available. If this were to be a permanent placement into a museum there would be the possibility of moving some school resources across to the museum.
- There was an important novelty value – if this effect remained would depend on the architecture of future pilots and live full tests of concept.

¹⁶ Whilst some experiences would always be ‘new’ within the museum or gallery setting even in a permanent placement within that setting, many such interacting with the staff, learning in the museum or gallery building would not be everyday experiences if the school was permanently placed there.

¹⁷ Or less for some individual children at the Tate/Life Bank pilot in Liverpool.

¹⁸ Children travel once to school, then to the museum, then back to school, then home at the end of the school day.

¹⁹ Both positive and negative.

²⁰ Care was taken to design the evaluation that involved contact with the children to reduce bias as much as possible. The participatory role of the evaluator during the gathering of ethnographic field notes is a prime example.



However, the live pilots did serve to begin to explore the possibilities of the concept and identify possible future ways of working. The inclusion of three partnerships and four live pilots enabled useful comparison of the different dynamics of each of these and what effect these had on the impacts across each pilot, for example, the effect of differing amounts of facilitation of the children by museum specialists vs reliance on class teacher/early years practitioner to deliver teaching.

The practice within the pilots moved on as time passed as the partners learnt and developed systems, processes and approaches as well as building confidence. The second pilot at Swansea partnership showed significant learning from the first and was observed to be more impactful in some ways than the first. More participation and co-production practice also developed as the pilot progressed which was a significant outcome.

4.3 Project delivery

During the live pilots, class teachers or early years practitioners from the educational institutions were ultimately responsible for the children's wellbeing (including safeguarding), pastoral care and learning.

Content delivered by class teachers at the museum was mainly developed bespoke for the live pilot. The teachers for the South Shields and Swansea Partnership delivered technical literacy and numeracy content and some other curricular content like physical education and extracurricular activities at school in their normal classroom instead of at the museum (see section 5.2 for further discussion of this).

As per normal facilitated school visits to a museum²¹, the museum staff and volunteers also provided specialist facilitation to differing levels along a spectrum of involvement, see figure 7 below. This was either provided by museum staff (predominantly from the learning teams) or third party facilitators, see example in impact story on right of page. A variety of levels of facilitation by the museum led to a range of types of experience for children that were either primarily school led or primarily museum led.

The museum staff delivered workshops from their existing educational programme or slightly tailored versions. As part of the Liverpool pilot, some new content was developed specifically in response to the children's needs in the live pilot.

Igniting imaginations

As part of the Swansea Partnership, the Waterfront Museum bought in a freelance educator/actor to engage children with the story of the Robin Goch monoplane¹ which hangs from the ceiling in one of the Museum's large object atriums. The costumed actor played the role of Charles Horace Watkins who built the plane.

He told the fable of Icarus and the Minator to start to discuss flight and the basic principles of aircraft design; involving the children as players in the story. The actor then began to explore the design of the Robin Goch where the pilot's seat is made from a kitchen chair and wings are cross-braced with piano wire. Whilst much of the story and technical content was far too complex for the children involved, the method of delivery and context caught their imaginations and the Robin Goch became a favourite object and running theme throughout both pilots in this Partnership.

²¹ Visits to a museum by formal education groups tend to be either facilitated (including facilitated by museum staff or an external third-party provider for part or all of the visit) or self-guided (utilising teaching resources provided by the museum or developed by the school).

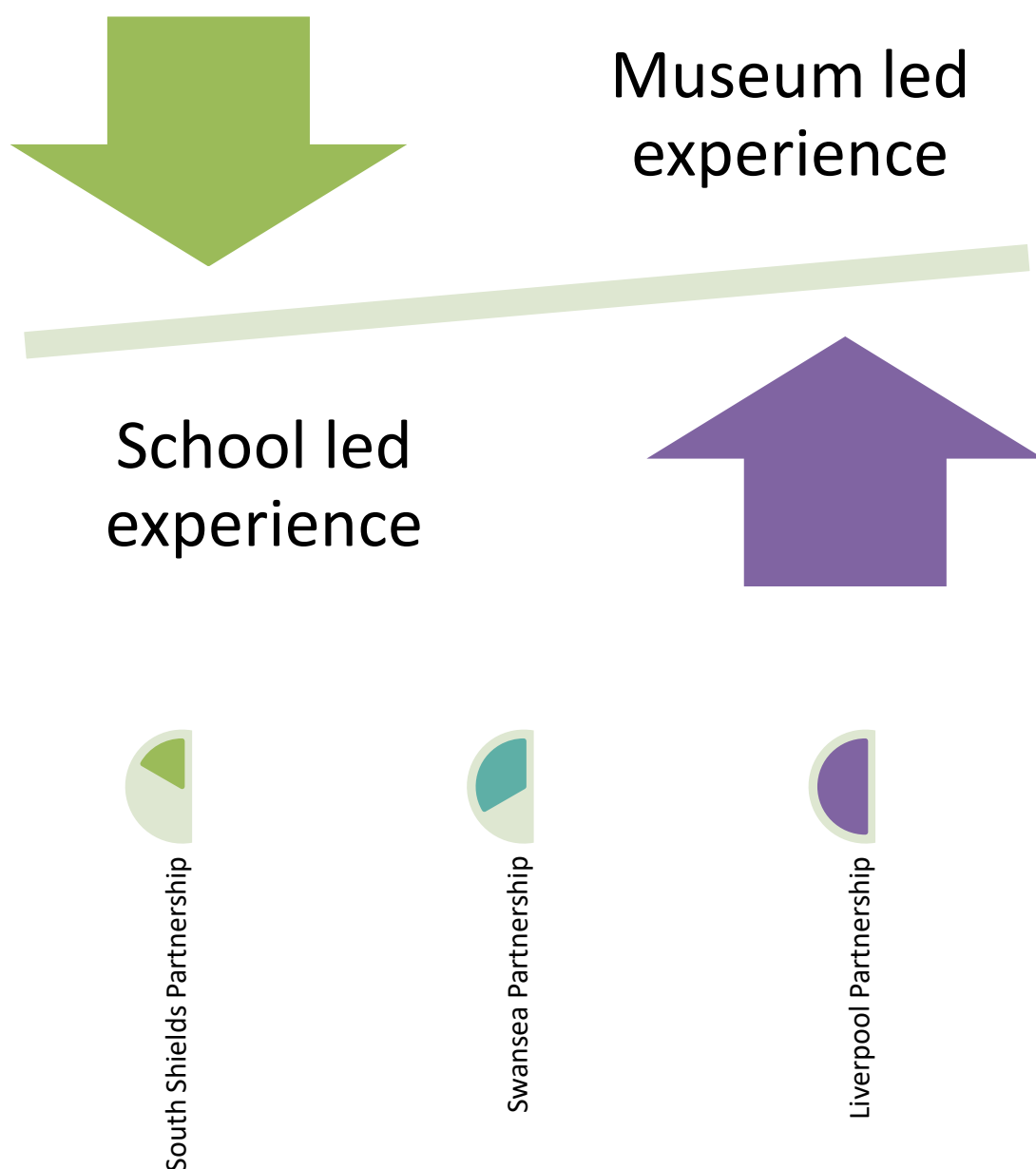


Figure 7 Diagrammatic representation of the spectrum of learning facilitation by the cultural organisations seen within the pilots

There were major differences in the level of specialist input into the live pilots. The more input from the cultural organisation, the better the utilisation of the collections and unique learning opportunities afforded by the heritage, art and museum spaces. School teachers alone did not currently have the skills or knowledge to



make the most of the collection. In addition, the external facilitation (i.e. freelancers or other organisations external to the museum) brought further different approaches to teaching and engaging children in culture and heritage and possessed a level of specialist knowledge that you could never expect a class teacher in a primary or early years setting to have.

Once delivery started, commitment to the concept has been inconsistent across organisations and the pilot. All three education settings pulled back on the number of days spent at the museum or gallery once the pilot had started. This was caused by a variety of reasons including:

- Changing commitments within the wider school environment
- Feedback from parents due to children being overly tired or unsettled²²
- Teachers feeling unable to deliver the whole curriculum in the museum environment
- Issues with staffing levels.

4.4 A day in the life of a museum school

Each live pilot delivered a very different experience for the children taking part; drawing from the collection, using the resources available, utilising the skills of the teacher or museum educators available, drawing from current practice in that museum and school and finally responding to the interests of the children. Each day also differed within the same live pilot therefore the details below are provided to give a flavour of the kinds of activities children participated in during the live pilot and an insight into the children's experience. They are not intended as a full description.

The following account is drawn from the ethnographic field notes²³ made by the evaluators when observing the Liverpool Partnership. In this instance the primary Museum Educator (ME) was a specialist early years artist/practitioner contracted by the Tate Liverpool.

When?	Where?	Who?	What?
9am	Life Bank Nursery	Early Years Practitioner (EYP), nursery staff and students (NS), parents and children (C) at the Nursery	The Nursery is situated in a wider community centre including SureStart provision, training facilities and a café. The start to the morning is busy with parents/grandparents/carers arriving to drop-off children, often with their siblings. Most children are excited to arrive and a few are distressed. The inside of the Nursery is very brightly decorated with children's multi-coloured work hanging from the walls and ceiling.

²² The latter was only evident with one child across the entire pilot.

²³ This is an abridged and anonymised version of the full ethnographic field notes made at Lifebank Nursery and Tate Liverpool on 7th March 2016. Descriptions of places and events were made by the evaluator during observation and quotes are from observations at the time and noted down by the evaluator verbatim. Quotes are not a full record of conversations but were noted down to illustrate the way in which people were interacting verbally and the types of topics of conversation.



9.20am		10 children, Early Years Practitioner and nursery staff	<p>The children have all arrived and are now ready for their trip to Tate Liverpool. The mix of children can be different every day depending on who arrives at Nursery on time before the bus leaves, who is attending that day (not all children attend 5 days per week), who is absent. The staff bring specially purchased fishing nets which they are going to add to the equipment available for the children at the Tate. This links to what they saw at the Liverpool Life Museum which includes exhibits on fishing. They have also bought a roll of kitchen tinfoil with them.</p> <p>EYP <i>'We're going on the bus again today.'</i></p> <p>All walk to the bus together.</p>
9.25am	Minibus		<p>EYP <i>'We're going to have lots of fun today.'</i></p> <p>C Two children interact with the minibus driver. <i>'Drive the car.'</i></p> <p>EYP <i>'We went on a ferry last week didn't we, it was cold on the water.'</i></p> <p>C <i>'The water was dirty.'</i></p> <p>EYP <i>'What did we do at the Tate?'</i></p> <p>C <i>'Playing.'</i></p> <p>EYP <i>'What was out favourite? It's sticky and we roll it out.'</i></p> <p>C <i>'Clay.'</i></p> <p>EYP and one C have a discussion about fishing like in the story about the owl the children have heard.</p> <p>Other children are observing things out of the window of the minibus on the way and relating their conversations with each other to their own lives and everyday things such as lunch and cars.</p> <p>One child is very lively on the bus. The EYP comments that her mum doesn't believe it because she is normally so quiet and shy and says nothing when at home or at nursery. Her mum is very pleased with her progress in speaking because of going to the museum and smaller group sizes (12 instead of 24).</p> <p>EYP talks to all children and review their routine and things they do during the day, for example she asks <i>'Where do we go when we arrive? Where do we put our coats?'</i></p>
9.42am	Forecourt outside Tate Liverpool	10 children, Early Years Practitioner and nursery staff, Museum Educators (ME)	<p>When we arrive at docks and Tate Liverpool the ME comes out to meet the bus. She comments that on their first day of the live pilot, there was lots of running around etc. but now the children know what they are doing and where they are going.</p> <p>One child picks up a pair of binoculars on the way and brings them along with them.</p> <p>The group moves to the Ideas Lounge.</p>
9.48am	Ideas Lounge, Tate Liverpool	Two more museum staff join the group. One taking pictures	<p>The children and adults all sit informally on the sofas and footstalls in a group.</p> <p>The children are asked to go round the room introducing themselves and the adults introduce themselves as well.</p> <p>ME <i>'What have we been doing at the Tate?'</i></p> <p>C <i>'Playing in the museum.'</i></p>



			<p>C 'I like playing with the dollies.'</p> <p>ME 'What did we see in the galleries?'</p> <p>C 'A man in a hat.' – referring to a specific painting in the gallery</p> <p>C 'A magic hat.'</p> <p>ME 'What does it do?'</p> <p>C 'Magic!'</p> <p>ME sings the frog song (the children are familiar with it) with actions and the children join in.</p> <p>EYP reads a story 'Even fairies need glasses' (not connected to their experience in the gallery), most children are actively listening. She then leads the children in singing the caterpillar action song followed by 'Let it go' from the film Frozen, the snowman song and the rainbow song.</p>
10.14	Family activity area (closed to the public), Tate Liverpool		<p>Children are waiting for their toast and drink.</p> <p>EYP gives the children buckets and asks them to help collect the post it notes from the walls that families have left there over the weekend. The children seem relaxed in the space and play freely. Some are focussed on the task given and others talk and play with each other.</p> <p>One child wants to play with ME camera but is too rough.</p> <p>ME 'would you like to take pictures? Shall I bring in a camera for you?'</p> <p>Some of the children want to see pictures of themselves on the camera screen.</p> <p>The children free play whilst eating their toast and drink. The evaluator notes evidence of creative play, cooperative play, exploring different materials and copying behaviours of adults and each other.</p> <p>The children cover the EYP in different materials they find in the family activity area and make her 'clothing' from it.</p> <p>Three children copy an adult clearing up a spillage of drink and clear up the area together without speaking.</p>
10.37	Big studio, Tate Liverpool		<p>There are a variety of art and making materials spread out on the floor and arranged into mini focus stations delineated by floor mats, fake grass, drapes or paper on the walls. Materials include drums, clay, straws, paints, rollers, fishing nets, wooden blocks, string, sand, toy animals, dolls, water bowl, dolls, tea sets, hats and a light box.</p> <p>The children can play with whatever they like and they begin straight away without instruction. Some play on their own and some together.</p> <p>Two children play together with blocks and music instruments experimenting with sound; another joins them. One child makes a road out of wooden blocks for his toy truck to drive along.</p> <p>The ME and EYP facilitate play but don't guide it.</p> <p>On one wall is the discovery tree that charts the children's interests and activities of the live pilot.</p>
11.12	Gallery	Three	ME takes a small group into the gallery to look at artworks. They



	space, Tate Liverpool	children and ME	start with a familiar painting and then move onto one with geometric shapes. They look at a sculpture of a bike (Five-Man Pedersen by Simon Starling) and use it to compare it with their own bike – asking what are the differences. Finally they stop at the man in the magic hat painting (The Peasant by Artemide Modigliani) and tell the story together. They then return to the Big studio.
11.40	Gallery space, Tate Liverpool	Three children and EYP	EYP takes a small group into the gallery to explore shapes in particular, focussing on a contemporary artwork which is composed of silver geometric tessellating shapes. She leads an activity wrapping wooden blocks in tin foil to mimic the artwork. Each child wraps blocks in tinfoil and then the group put all the blocks together to make the same shape as in the artwork. Initially the children's attention wanders but once the hands-on activity starts they concentrate on the process of the activity and then on the artwork at the end of the activity.
12.06	Gallery café, Tate Liverpool	10 children, EYP and nursery staff, ME	The group goes to the café for lunch. They order and then have colouring in sheets whilst they wait. The café options for the children may be challenging when considering the food requirements of this diverse ethnic audience. The children eat well and at the table in a family style. EYP observes that the children are more relaxed in the Tate environment compared to nursery and speculates this is perhaps because there are fewer rules, it is less hectic and noisy with other children and it is a smaller group.
1.10	Family activity area (closed to the public), Tate Liverpool		Children start free playing.
1.15	Big studio, Tate Liverpool		The group moves to the studio and begins free playing with the same materials as before lunch. Some children sit quietly.
2.08	Art gym, Tate Liverpool	Four children and ME	ME takes a small group to the art gym; a temporary exhibition in a public space on the top floor of the gallery which features a range of interactive activities developed by artists and facilitated by young people. They explore three activities; the 'light spa' (an interactive light and sound installation that reacts to your body movements); spinning art (a large spinning wheel on which you can run a pen or pencil and create circular art works, similar to a sphyrogyrograph toy) and print making. Some of the children are mesmerised by the light spa screen and some experiment with how their bodies can change the shapes on the screen.



2.26	Art gym, Tate Liverpool	Four children and ME and EYP	Another small group is taken to the art gym.
2.55	Ideas Lounge, Tate Liverpool	10 children, EYP and nursery staff, ME	The group moves back to the Ideas Lounge to put their coats on and have final songs together. The ME and EYP lead the children to reflect on the day. ME 'We have been looking at shapes and patterns today. Which shapes have we seen?' Children give a range of comments referencing their day.
3.05	Minibus		Most children fall asleep on the minibus on the way back to nursery and there is not much conversation.
3.20	Life Bank Nursery		As soon as we arrive outside the nursery parents and grandparents or carers start to take the children home. Many don't go back into the nursery. Although the children recognise who is coming to pick them up and are happy to see them, this process seems a bit disorientating for the children, perhaps as there is no clear group closure to the day at nursery.



5. Summary of impacts of the live pilot

The evidence collected by the evaluation has been reviewed and a synthesis produced. A summary of key impacts for each main stakeholder group is included in this section.

Alongside these stakeholder specific impacts, the live pilot has provided a springboard for new partnerships between organisations; the development of ways of working together and a valuable opportunity for skills sharing.

5.1 Impacts for museums

Safeguarding of children and pastoral care issues were an immediate concern for both museums and schools during the planning stages for each partnership. However, once within the museum or gallery environment these issues were easier to manage than previously anticipated by both teachers and museum staff. Both the museum and school had to adapt to the spaces and how these would be used by the group.

Logistics were a major ongoing management task throughout the pilot in terms of moving the children from space to space, to the museum and back and for lunches, hand washing, toilet breaks etc. Lunches also had to be handled in a different way from school and this involved more communal meals at a table which had impacts on the children, see section 5.3.

The pilot showed that these are areas that could warrant improvement if the use of collections for learning is to be maximised. In three of the four pilots there was a heavy reliance placed upon the skills of the teacher to use collections for learning. The Liverpool Partnership was more successful in maximising the use of collections, in part because the decision was made to have a specialist leading much of the learning (see section 4.3 for more details).

Although there was some innovation of activities and tailoring to particular needs of the pilot group, overall museums relied upon their existing educational programmes. The learning sessions developed by teachers were not always best practice but they were innovating to meet the needs of the situation without additional training or spending preparation time in the museum setting beforehand.

Becoming Cultural Ambassadors

As the culmination of the South Shields Partnership, children from Hadrian Primary School became tour guides for parents and visitors.

They interpreted the heritage of Arbeia Roman Fort for others drawing on what they had learnt throughout the live pilot. They worked together to develop their tour and were able to confidently guide visitors around this fascinating nearly 2000 year old heritage site.

This signified a change in the children's role from participants to creators of content. Before the project started only a handful of the class had ever visited Arbeia Roman Fort despite it being situated directly across the road from their school.



There were some examples of best practice in empowering children to learn from the museum environment. Most notably, the work of the Tate Practitioner²⁴ whose approach to planning and child-centred learning was exemplary, see impact story in section 5.2. Overall however the situation created by the live pilot did stretch teachers to innovate and to rethink ways of teaching in a more creative way.

There is a growing appreciation of the importance of children spending time out-of-doors. There was access to outside spaces during pilots, for example playtime in the National Waterfront Museum in their courtyard and learning outside in the archaeological remains at Arbeia. However this was not extensive and is something that could possibly be developed further in future pilots.

The pilot has highlighted the need for museums and galleries (and potentially this could be extrapolated out wider amongst the museum sector with further evidence) to better understand the needs of children in detail and the way in which the modern teaching profession structures learning. Whilst all of the museums involved in the pilot run educational and family learning programmes, they all reported a learning curve in terms of the needs of children of the age involved in their pilot. This is perhaps a symptom of educational programmes primarily being researched and based upon the national curriculum or early years foundation stage statutory framework rather than directly upon the needs and development levels of the child. The pilot was therefore ‘transformational’ for some organisations in gaining the insight they needed for targeted and engaging programming for formal education audiences.

‘Actually seeing them [the children] here every day has made us reconsider our learning programme.’

Leisa Bryant, National Waterfront Museum

There have been a number of additional ‘offshoot’ outcomes²⁵ as a result of the pilot, for example, the development of new school programmes at National Waterfront Museum.

Front-of-house staff were not directly involved in the evaluation process; however, several of the museums encountered concerns from this group of staff about the pilot before it started, mainly centred around noise and the behaviour of children. These fears were mainly allayed once the pilot started. There was a general feeling that front-of-house staff could have been brought along more with the overall concept of the pilot and in dealing with the particular age group involved in the pilot. They could possibly have been utilised as an additional resource to enrich the experience of the children.

The pilot has been a catalyst for two of the museums and galleries to work more closely with other cultural peers locally to provide learning experiences within the pilot with the potential of closer future working.

²⁴ A specialist early years artist/practitioner who is both a practicing artist and has many years experience of working with early years children. Contracted by the Tate Liverpool.

²⁵ Outcomes that were never intended as part of the project and are not concerned with the main thrust of the project but have happened as a result.



The table below summarises the main areas of learning or experience for museum professionals and museums as an organisation within the pilot and the impacts and effects each of these have. There are also notes on the potential extent of impact for future pilots. The extent to which this potential is reached would primarily depend on the architecture of the pilot.

Area of learning or experience	Positive impacts	Negative effects	Notes on potential for the future
Accommodating an educational group for an extended period	<ul style="list-style-type: none">• Using museum spaces in different ways and a more flexible use of spaces• Museums gained confidence gained by overcoming initial logistical issues• Started to underline the role (or potential role) of wider museum staff and volunteers in educational visits• Utilising the museum when it is not normally used or during a 'quiet' period• Perception of museum being used more, for example, Arbeia pilot was delivered during a period when the museum is normally closed to the public (due to lack of demand and staff resources)	<ul style="list-style-type: none">• Some issues experienced particularly with front of house staff and them being on-board with the project.• Use of rooms when other educational groups, audiences or corporate bookings could have been using the spaces leading to possible loss of income or reach in other audience areas.	<ul style="list-style-type: none">• The learning from the live pilot will help the museum to plan spaces for learning better in the future• Pilot museums are now more open to experimentation with use of spaces• For future pilots, school classes need a base; an allocated safe space and storage; this requires balancing priorities in terms of uses of space and periods of time.



	<ul style="list-style-type: none"> The pilot has given learning activity more visibility and therefore greater staff and stakeholder awareness of this area of museum work. The pilot has been a useful internal and external advocacy tool. 		
Developing a varied programme and facilitation of sessions with a long-term group	<ul style="list-style-type: none"> Closer work with cultural peers locally to plan day programmes Cross curricular planning and better understanding of how to provide a meaningful cross curricular offer. 	<ul style="list-style-type: none"> Not all areas of the collections and resources were used to their greatest extent Some conflicts of staff time and resources in using collections and spaces because the pilot was at times quite resource intensive. Some pilots did not have a lot of museum input to delivery of the programme meaning there was more pressure on the school teaching staff to innovate and deliver in an environment they are not used to. 	<ul style="list-style-type: none"> Programmes could be richer with more use of collections and deliver a wider segment of the curriculum in the museum setting More cross curricular planning for programmes with local schools could happen Behind the scenes and the working of the museum as an organisation could be added to provide a new dimension to the programme. Front of house and other staff e.g. curatorial could be included much more heavily in the



			<p>programme e.g. at all sites there could have been more curatorial input</p> <ul style="list-style-type: none"> • Reviewing best practice across the sector in using collections to teach across the curriculum and in innovative ways could spark ideas on utilising the spaces and collections to best benefit for the pupils.
<p>Exposure to long periods with children of one age</p>	<ul style="list-style-type: none"> • Development of a deeper understanding of the interests, capabilities and needs of children of target age for programmes (or a potential new target group) • Being able to observe the progress, confidence and interests of individual children develop has been an invaluable professional development tool for learning staff • In some cases this has been transformative in helping to start to develop better, more 		<ul style="list-style-type: none"> • In the future, programmes can be based more on the needs and abilities of children as individuals rather than just the requirements of the curriculum as a document • Involvement in the pilot could lead to better programmes in the future.



	targeted programmes which can in turn feed into exhibition planning in the future		
Working closely day-to-day alongside school teaching staff	<ul style="list-style-type: none"> Professional development for learning staff, for example, how literacy and numeracy are taught in a modern educational system Helped to achieve wider goals, for example, Arbeia wanted to deepen their relationship with audiences as part of a corporate strategy and Tate wanted to continue to develop the model of co-production. 	<ul style="list-style-type: none"> Communication was key, e.g., who to ask for what, how other organisations work, school vs museum. At times this didn't work perfectly causing stress and lost opportunities 	<ul style="list-style-type: none"> Museums could learn further from this relationship, for example, learning more group management techniques (how to keep so many children quiet at the right time, get everyone's attention, focus people etc.) Communication and partnership working is an area that could be improved in future pilots. Putting in place clear and simple systems for communicating to the right people. Whole organisation briefings before the start of the project would also improve buy-in across departments and foster internal advocacy (within the school and museum)



			<p>– this preparation enables visitor experience staff to make visits more memorable and special.</p>
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5.2 Impacts for schools

Evidence collected points to there being major shifts in perception in what teachers feel museums are for and how they can be used for learning. This was somewhat surprising given the long history of museums being used for learning and in particular learning within the formal education sector.

There has also been an increased appreciation of the value of a child-centred learning approach by some of the professionals involved in the pilot.

There have been a number of additional 'offshoot' outcomes²⁶ as a result of the pilot, for example, peer-to-peer learning amongst teachers at Hadrian Primary School.

During project planning, assumptions were made that teachers know how to use collections and recognize their potential and that museums have best practice in learning through objects for that age group. It was also implied that there was a general understanding of the potential of collections for learning. There was no training before the pilot for schools or museums on making the most of this opportunity or for maximising the impact of learning from collections which is certainly an area that could be developed for future pilots.

As a result, the focus for many areas of the pilots was quite narrow compared to the almost limitless potential of collections and could have been more innovative. Two of the pilots had a relatively narrow curriculum focus when engaging with the museum environment and collections. For example, opportunities were missed to bring collections in from other sites at Arbeia which meant only a narrow set of the objects available within the museum service were used by the children with a focus on the Romans.

The pilot meant that one class or group was artificially separated from the rest of the school or nursery. There is emerging evidence from the live pilot that this may have significant effects²⁷ on some areas of the children's development and behaviour. This also meant that some aspects of school life could not be conducted as part of the pilot within the museum environment, for example, whole school or year group assemblies for primary schools. In reality, a modern school functions as an integrated environment where each class is intrinsic to the

²⁶ Outcomes that were never intended as part of the project and are not concerned with the main thrust of the project but have happened as a result.

²⁷ Both positive and negative.

Child-centred learning

This was seen most notably demonstrated by the Tate Practitioner whose approach to planning and child-centred learning was exemplary. It was based on the Reggio inspired P.L.O.D. (Possible Lines Of Development) approach which is normally done for one child but here it has been expanded to a whole group.

A large visual 'discovery tree' was created on the wall. This was used to map the children's interests and then developed the programme from these, matching them with collections and bringing in resources alongside the Early Years Practitioner to maximise personalisation to these areas of interest.

The tree was used to lead curriculum planning and delivery. The tree was added to at the end of each activity or day so that by the end of the pilot it showed a visual representation of how each child's interests had been explored and developed.



life of the school. For example, some children in the class involved in the Arbeia/Hadrian pilot run the healthy food tuck shop for the rest of the school and had to return to do this.

There still seems to be a feeling from school teachers (not evident in the Early Years Practitioners) that you cannot 'teach' in the museum environment, or teach some elements of the curriculum. Facilities in teaching rooms are evidently a barrier as teachers rely heavily upon the resources within their classrooms for teaching, especially for teaching literacy and numeracy. The teaching profession is perhaps generally more risk adverse and early years settings less so; possibly because of the management environment, less restrictive curriculum/framework and less pressure from testing of children, however this would need to be explored further to gain a solid understanding of organisational factors affecting the pilot.

Some areas of the curriculum were not delivered in the museum e.g. literacy and numeracy technical skills. The teachers for the South Shields and Swansea Partnership delivered technical literacy and numeracy content and some other curricular content like physical education and extracurricular activities at school in their normal classroom instead of at the museum.

Despite this, teachers and practitioners reported feeling a greater freedom at the museum compared to their normal setting. They reported that this enabled new ways of working to be fostered and in the words of one teacher, allowed them 'room to breathe' and gave teachers confidence and a chance to shine.



The table below summarises the main areas of learning or experience for teachers and schools/nurseries as an organisation within the pilot and the impacts and effects each of these have. There are also notes on the potential extent of impact for future pilots. The extent to which this potential is reached would primarily depend on the architecture of the pilot.

Area of learning or experience	Positive impacts	Negative effects	Notes on potential for the future
Taking teaching out of the school environment	<ul style="list-style-type: none">• Confidence gained by overcoming initial logistical and safeguarding issues• Teachers reported children felt more relaxed than in the school environment and had more freedom• New appreciation for some that out-of-classroom learning has real value. Teachers have become advocates for this and are actively advocating to peers• Appreciation that children benefit from a broader range of activities than normally offered in the school environment• The experience has prompted teachers to enrich their normal classroom learning e.g. costume items added at St	<ul style="list-style-type: none">• It was challenging keeping the class connected with the wider life of the school and deciding to what extent that needed to happen. This was a contributing factor to some changes in commitment to the project by schools• Flexibility in the curriculum was needed and teachers felt that they had to shift around subjects taught to accommodate the pilot• Some safeguarding issues remained during the time in the museum, such as around using public toilets, going outside to play – there had to be a lot of adults present• Acoustic issues with some museum spaces were distracting for pupils and	



	<p>Thomas after seeing how the children benefitted from using them at the National Waterfront Museum.</p>	<p>created challenges for keeping pupils focussed</p> <ul style="list-style-type: none"> Some museum spaces were not as suitable for teaching as a purpose built classroom. 	
<p>Being required to teach the whole curriculum in a museum or gallery with cultural collections</p>	<ul style="list-style-type: none"> The pilot has pushed teachers to be more creative and to rely less on classroom resources. It pushed individual teachers to innovate and push boundaries Teachers involved in the pilot had a new appreciation that museum learning can be very relevant to younger age groups, for example, more trips are now being planned for younger age groups at St Thomas's Change in perception that museums are not just good for teaching history. Appreciation that all parts of the visit contribute towards learning and child development e.g. the journey on the bus, meeting the 	<ul style="list-style-type: none"> Teachers didn't feel that they could teach much of the technical literacy and numeracy content in the museum and therefore this was still taught in school before going to the museum. Classrooms are relatively static but resource rich environments e.g. specialist resources for literacy and numeracy work are closer to hand – but there were no interactive whiteboards available at pilot museums, which presented challenges to their usual ways of teaching primary pupils. The lack of other resources (e.g. 'maths trolley') meant that the teacher's 'safety blanket' was taken away Teachers reported that they 	<ul style="list-style-type: none"> Development of museum specific literacy and numeracy resources that could add learning for purpose/ real world learning to much of the technical literacy and numeracy content Teachers could usefully spend time in the museum without their class before the pilot starts to see opportunities and could draw from best practice on using cultural spaces and collections for



	<p>museum security guard every morning etc., not just the formal 'learning' activities undertaken by the children.</p>	<p>couldn't 'teach' in a museum environment. (Read as if can't teach the way they are used to teaching)</p> <ul style="list-style-type: none"> Teachers tended to focus on one key area of the curriculum that was 'obvious' for that site e.g. history at Arbeia and Waterfront and art at Tate. 	<p>inspirational teaching.</p> <ul style="list-style-type: none"> There are opportunities to use much wider resources in the museum for teaching, for example, the building itself, behind the scenes storage, how the museum works as an organisation, the physical environs surrounding the museum, shop and café facilities.
<p>Working closely day-to-day in partnership with museums</p>	<ul style="list-style-type: none"> Appreciation of the value of object based and to some extent, child-centred learning Increased profile for the school as a result of being involved in the pilot 	<ul style="list-style-type: none"> Whole organisation briefings are needed before the start of the project – internal advocacy (school and museum) – this preparation enables visitor experience staff to make visits more memorable and special 	
<p>'Family style' dining with fellow pupils and teachers/educators in</p>	<ul style="list-style-type: none"> Improved relationship development with children 	<ul style="list-style-type: none"> Lack of breaks for teachers, teaching assistants and 	



contrast to normal school mealtimes when educators and children are separated and a more 'canteen' style experience is in place		practitioners which led to tiredness	
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5.3 Impacts for children

There were a range of positive impacts for children participating in the My Primary School is at the Museum live pilots.

Increased confidence and communication skills were key outcomes alongside improvements in social competency²⁸ and an enriched cultural competence.

All teachers and early years practitioners agree that the children involved in the pilot have become more confident and effective communicators as a result of participation in the project.

'I have been surprised and encouraged to see how their curiosities deepen.'

Virginia Wilkinson, Tyne & Wear Museums

Furthermore, the opportunity to be more independent was particularly important for the children in the Liverpool Partnership. Being at the Tate Liverpool presented them with opportunities to branch out on their own more than they would have been able to do within the nursery setting. Children liked being able to choose their own lunch from the gallery café menu, for example. This simple experience of selecting their own meal and eating with a knife and fork helped the children to feel independent and confident in their abilities.

This Partnership also noted children developed more of a 'can do' attitude as a result of participating in the live pilot. Children began to think more positively about the activities they did, and plan ahead with confidence as their days were so varied. Children who may have been shy at nursery and perhaps unwilling to take part displayed a greater willingness and excitement about the activities at the Tate Liverpool.

All those involved believed the core curriculum was delivered successfully by the pilot and all four guiding principles of the early year's framework covered. The impacts of the pilot for children has gone beyond the scope of the core curriculum to include areas of wider child cognitive and social development.

Furthermore, there was an equity of experience for all children in each group not just gifted and talented children for example.

The day I first spoke in public was at the museum

Many children in the live pilot improved their communication skills, however for one child in particular, the change was dramatic. Previously, this child had difficulty communicating with non-family adults, strangers and other children. Their confidence grew during the pilot and the child began to speak for the first time. The child spoke clearly and used sentences, at one point even having a conversation with a new adult via a toy telephone.

The child spoke to another child addressing them using their name. The second child was both pleased and astounded that their name was known, let alone they were being talked to. This was obviously a highly significant step in the child's development that had been facilitated by participation in the pilot.

²⁸ This is in common with the findings from research into the impacts of outdoor learning (Rickinson, 2004), see Appendix 1 for summary.



The children were surprisingly adaptable to their new environment and collections resources available. They quickly began to take ownership of the space, the stories of the collection and their own learning.

Creative Spaces research (CAPEUK) has already identified that there is a need for the child to understand the building before they can concentrate on content and that children regard the spaces and the content as one. Cognitive mapping seems to be integral to the experience and should be taken into account when planning gallery and museum visits. This was certainly observed during the live pilots.

'Even in a short time, a few days, they [the children] just look like they own the gallery which is lovely.'

Debbie Goldsmith, Tate Liverpool

The children began to ask questions, form opinions about works of art or objects and have more to say when asked questions. Some also showed greater leadership skills during the pilot alongside cooperation with other children.

The experiences of each pilot were documented through the children's work, both written and art work, for example:

- During the South Shields Partnership, children wrote their own log book with drawings and descriptions of what they had investigated, what questions it had prompted and what else they would like to learn
- During the Liverpool Partnership, children's experiences were documented by the practitioner in a 'discovery tree'
- During the Swansea Partnership, the children created a range of work in response to activities in which they had been involved.

Child development includes a well-researched phenomenon that exposure to new experiences stimulates synaptogenesis above normal levels; the formation of synapses between neurons (Usha, 2004). The pilot found that whilst school and nursery environments appear on first glance to be vibrant but they are in fact relatively static environments with few significant new stimuli. This provides a comfort zone in which the children can feel safe however, it also may not stretch them to their full potential in relation to developing new neural pathways and therefore learning. In contrast, learning in a museum or gallery setting offers a range of new learning strategies and opportunities that have the potential to meaningfully engage all learners. Learners can be introduced to new areas of the collection and work of the museum at different stages.

Neuropsychology research tells us that between 0-6 years old and 0-3 years old in particular is a critical period due to the unique brain development taking place in a child during these formative years. It's our most early experiences that are important for our wellbeing for the rest of our lives and affect the organisation of our brains and perhaps this is why pronounced impacts have been observed for the youngest children in the live



pilots. The child-centred learning approach may also have played a role here drawing on well-established models²⁹. This area of the pilot warrants further investigation.

The new environments seemed to encourage children to use their imagination more and have more creative freedom. The variety of materials and stimuli allowed their imaginations to roam free and thoughts to flourish. Children in the Liverpool Partnership for example, used their imagination in playing with different materials, playing with toys such as trucks, and in playing with the other children; something which some of the children found difficult to do previously.

²⁹ For example Montessori and Reggio Emilio approaches – children co-construct their learning journey, valuing children, developing the relationship between education and the community, and a reciprocal learning relationship between the child and the practitioner. Also the 'Future Smart' approach to children learning where the focus is on building the skills needed for the work place and later life, for example, persistence, initiative, creative thinking, problem solving and independent thinking (Simister, 2009).



There were also interesting impacts on attendance figures. The following graphs demonstrate attendance levels of the classes from St Thomas school; part of the Swansea Partnership. Figure 8 shows average pupil attendance in the five weeks prior to the pilot study taking place and during the live pilot taking place. Figure 9 illustrates the average pupil attendance across the five weeks of the pilot study. Both graphs, map attendance of pupils in Laura Luxton's class, who participated in pilot study one, and Claire Stallwood's class, who participated in pilot study two of the Swansea Partnership.

Attendance levels increased obviously in Claire Stallwood's class. The first graph shows the increase of almost 2%, and the second graph shows that attendance remained above 95% for the entire pilot study. These are the highest attendance figures ever recorded for this class. Increased attendance is not so obvious from looking at data from Laura Luxton's class, however the class was hit by a mass illness during the pilot study (partly attributed to fatigue from the intensity of the experience and number of days spent out of school).

This meant that the class did not attend the museum for as many days, and obviously attendance levels were bad as many pupils were out of school with the illness. Figure 9 demonstrates that in the final three weeks of the pilot study, after the illness, attendance was above 95% each week.

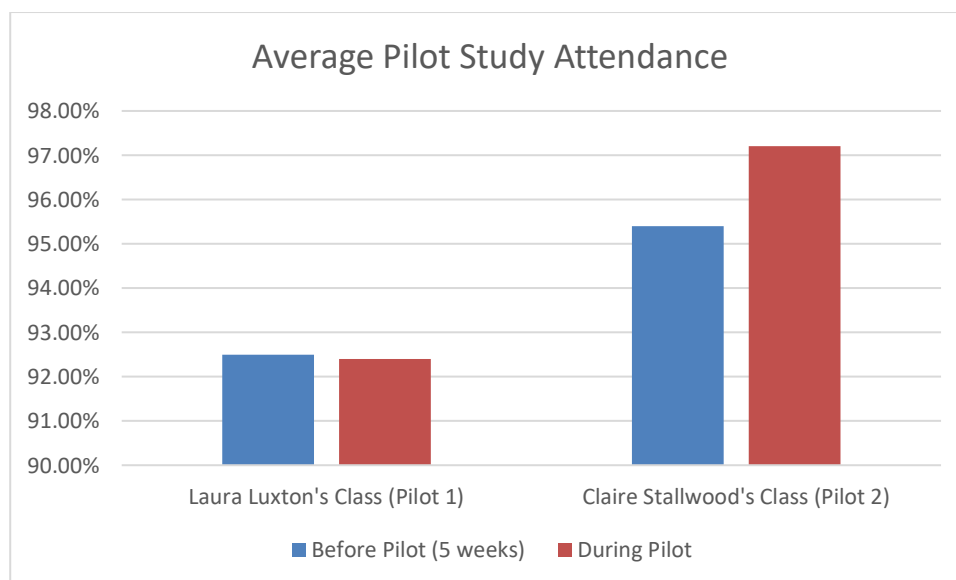


Figure 8 Bar graph showing pupil attendance in the five weeks prior to the live pilot compared with attendance during the live pilot for the two Swansea partnership pilots.

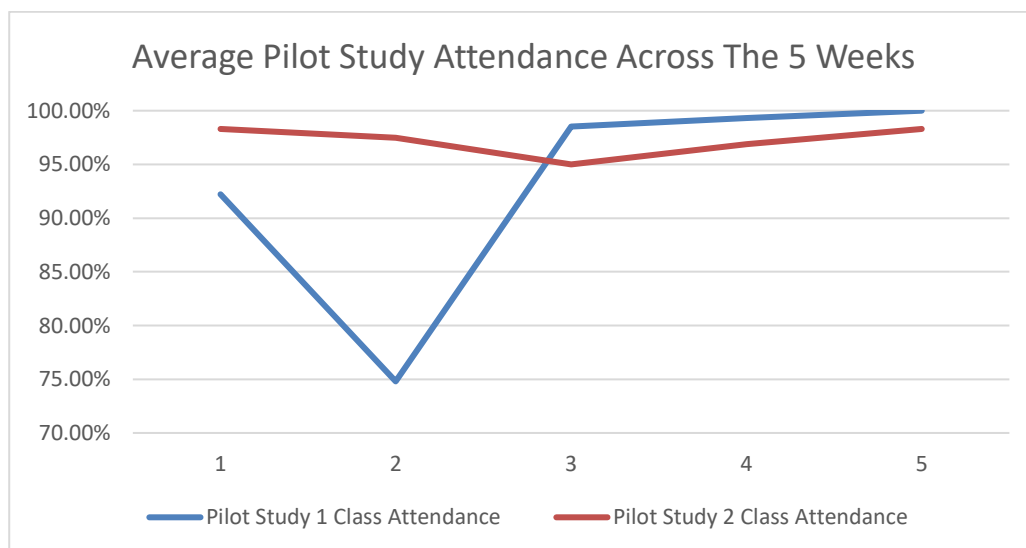


Figure 9 Line graph showing average weekly pupil attendance expressed as a percentage across the five weeks of the two live pilots in the Swansea partnership.



The table below summarises the main areas of learning or experience for children participating in the pilot and the impacts and effects each of these have. There are also notes on the potential extent of impact for future pilots. The extent to which this potential is reached would primarily depend on the architecture of the pilot.

Area of learning or experience	Positive impacts	Negative effects	Notes on potential for the future
Greater exposure to cultural collections	<ul style="list-style-type: none">• Becoming more culturally confident and fostering an enthusiasm for culture and heritage• Feeling ownership of the cultural space• Development of particular cognitive skills in history e.g. the children of Hadrian's School showed evidence of the development of a historical mental timeline and true understanding of the significance of the past and the lives of people within the past• Increased attendance rates in some instances• The most accentuated outcomes came when a specialist heritage facilitator was leading sessions.	<ul style="list-style-type: none">• Some areas of learning were put 'on hold' whilst participating in the pilot.	<ul style="list-style-type: none">• Opportunity to engage children in a deeper way in the future, not just as consumers of culture, but as co-creators and facilitators themselves. Whilst some of the sessions were co-created, they weren't creating content or facilitating an experience for others i.e. leading cultural experience for example leading guided tours or developing new exhibitions.• Possible



	<ul style="list-style-type: none"> All those involved believed the core curriculum was delivered successfully by the pilot and all four guiding principles of the early year's framework were covered. The impacts of the pilot for children has gone beyond the scope of the core curriculum to include areas of wider child cognitive and social development. 		<p>disconnection if the heritage doesn't feel relevant to individuals and communities</p> <ul style="list-style-type: none"> Contemporary collecting policies and co-curation with communities could have an impact on this kind of work in the future.
Intensive out of the classroom experience away from the school environment	<ul style="list-style-type: none"> More purposeful learning experiences e.g. writing for purpose A greater amount of independence and autonomy over choices and experiences More to report from their day to families when they get home. Indicators that it was a more memorable experience than a normal school day Relationship development with other children and improved cooperation Improved family communication and 	<ul style="list-style-type: none"> Feeling more tired than usual Increased illness rates and decreased attendance in some instances. 	<ul style="list-style-type: none"> Exploration of possible models for intensive cultural experiences



	<p>understanding of child's educational experience</p> <ul style="list-style-type: none"> • Improved communication between parents and schools and interest in child's learning experience, see section 5.4 • Teachers reported learners feeling more relaxed • Developing friendships, relationship building and improved cooperation in a neutral environment • Accelerated toilet training for some early years children 		
<p>Exposure to new experiences, new people, heritage</p>	<ul style="list-style-type: none"> • Improved verbalisation - talking and speech was a prime area of improvement for younger children and spoken language underpins the development of reading and writing. This was especially evident in children for whom English is a second or third language or for whom literacy is a weak point • Greater confidence in communicating with people, especially adults outside of 	<ul style="list-style-type: none"> • Decreased literacy scores in some areas - Literacy is disappointing because the sector has shown that if a programme is well thought out it can help children to improve their literacy skills more than in the school environment. This is, for example, through things like re-established purpose as the key motivational force in writing through the use of museums and gallery collections. 	<ul style="list-style-type: none"> • Develop bespoke resources and draw learning from other projects that focus on the delivery areas in which the pilot was not strong.



	<ul style="list-style-type: none"> the school environment • Greater confidence as individuals and possible impacts on self-esteem as a result (greater evidence required) • Having more to report from their day and indicators that it was a more memorable experience than a normal school day 		
More enquiry based learning (EBL), purposeful and child-led/centred learning	<ul style="list-style-type: none"> • Teachers observed key competencies developed including critical thinking skills and effectively evaluating evidence • There was equity of experience for all children in each group with not just gifted and talented children included for example. 		<ul style="list-style-type: none"> • This could be strengthened in the future and other models of participation could be explored, for example more coproduction and co-creation could be incorporated.
Class size and supervision differed across the pilots	<ul style="list-style-type: none"> • Children better supported and having more individual attention. May have led to some of the impacts for children listed above. 		



'Family style' dining with fellow pupils and teachers/educators in contrast to normal school mealtimes when educators and children are separated and a more 'canteen' style experience is in place	<ul style="list-style-type: none">• Better eating habits and eating a broader range of foods• The development of manners and understanding of social etiquette/norms• Non-segregation of free school meal and packed lunch pupils brought a social equity to meal times• E.g., eating wider range of foods, manners and etiquette. Lunch in museum was more like a 'family meal time' in that adults ate with the children.		
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5.4 Parents and the wider community

Whilst the evaluation was interested in the impacts of the pilot on the parents, families and wider communities of the children participating, detailed study of this was beyond the scope of the evaluation framework.

The initial scoping for the live pilot undertaken during the Feasibility Study posed a number of questions about families, extended families and intergenerational learning and support which were only partly answered by the live pilot, for example:

- There is inevitably more family contact at the school (museum) interface with younger children, who need to be taken and collected; watched in activities, events and performances etc.
- Taking primary children more into museum sites could mean they absorb the content of a whole collection over time. Could this lay a good foundation for return in-depth work in later schooling, work experience and training/apprenticeships in the sector?
- Primary schools in local museums may engage older members of the family as well, spawning memory based projects and intergenerational programming
- With the extended family involved, could the co-location significantly help to build a sense of belonging, cultural continuity and values of citizenship?

Many of those parents spoken to as part of the evaluation exhibit a change in perception of the museum their children have been attending as part of the pilot. Some have moved from never having visited, not knowing what is in the museum and/or not thinking it was for them, to an attitude of 'The museum is for us' and we're going to visit as part of our regular family life. Both parents and museums/galleries have reported that the pilot has helped to strengthen the relationship between the two and open new doors for future visitation or projects. The pilot has also helped to strengthen relationships between parents and carers and educational institutions.

Leading on from children having more memorable learning experiences and having more to 'report' from their day at school (see section 5.3), participation in the pilot may have helped to strengthen familial relationships through greater meaningful communication at home and parents having a greater insight into their child's learning.

Getting talking more

At the start of the Swansea Partnership St Thomas' school started a Twitter feed to provide parents updates and pictures on what their child was doing as part of the live pilot at the National Waterfront Museum.

Many parents and grandparents started up Twitter accounts especially to track the progress of their children and grandchildren. Benefits they stated included, saying it gave them greater insight into their experiences, provided topics of leisure time conversation and made them feel more included in their child's learning.

During the pilot, parents came into class before or after school to chat to teachers more regularly; many commenting on the success of the programme or how their child had never spoken so much at home about school. Helping schools to have better relationships with parents was an unexpected outcome. Partner museums also benefited by developing better relationships with the community.



My Primary School is at the Museum has the potential to foster a greater sense of place and identity leading to positive social outcomes such as greater community cohesion and pride in ones surroundings. There is a strong argument for the social role of museums and other heritage and cultural organisations and this concept can deliver strong social outcomes³⁰. A concept such as My Primary School is at the Museum is an opportunity for cultural organisations to truly place themselves as part of the fabric of community in which they are located (see Recommendations) and contribute to positive family life and wellbeing.

³⁰ See Arts Council Inspiring Learning For All framework including Generic Social Outcomes
<http://www.artscouncil.org.uk/measuring-outcomes/generic-social-outcomes>



6. Will my primary school ever be at the museum?

6.1 Evaluator's discussion of the concept

Overall the pilot has been successful in starting to develop momentum in testing this concept and has some interesting outcomes; both expected and unexpected. This live pilot has **not yet scratched the surface** of the promise of this approach. It has begun to deal with the logistical challenges and to identify issues but is nowhere near functioning at full potential. This is especially with regard to making full use of the learning potential of museum collections; buildings; museums as organisations; their organisational skills and knowledge and staff and volunteers for inspiring and accelerated learning; the possibilities for working more closely in partnership and skills sharing and the development of a wider local cultural and educational ecology with a distinct social role.

A key element of the success of the pilot from the children's perspective was the combination of the intensity of the experience and length of continuous exposure to a rich cultural environment with strong elements of learning for purpose and a more child-led learning approach.

The feasibility study identified the following potential key performance indicators (KPIs) for the live pilots:

Primary School: Children and Teacher/s

- Children's performance with regard to the National Curriculum including significant differences between school-based and museum-based performance
- Additional ease or support felt by teacher in this environment
- Happiness; contentment; inspiration felt by children
- What benefits do the teachers consider available in museum setting?
- Parents/carers assessment of benefits or otherwise of museum setting

Museums

- Increased use of facility: does the constancy of primary school presence improve numbers/efficiency/business plan?
- Can a constant core curriculum delivery service sit satisfactorily or beneficially alongside regular shorter visit schools learning programme?
- Are there beneficial Social and Learning outcomes from a museum perspective?

Whilst the live pilot did address some on this list (and many other positive outcomes aside) it did not bring some of the key anticipated benefits of the concept such as additional school places, improved sustainability of organisations and significant economic advantages from co-locating organisations. In the other hand this initial live pilot never intended to achieve these things. These are all still potential benefits of the full concept that remain untested.



Some of the outcomes around the children's performance, teacher perception of benefits and the level of support they received would have been strengthened if the whole curriculum was taught in the museum setting rather than still teaching some areas in school. This would also have required additional resources, ideas drawn from best practice cultural learning and a greater level of skills development for teachers.

The feasibility study identified that the live pilot may yield evidence for the value, or otherwise, of learning in such a rich environment, for example, the value of haptic learning associated with objects; the inspiration and creativity associated with collections; the opportunity to make similar objects; consideration of the original motivation and craftsmanship behind objects in the collections. There is already extensive evidence for these things within the sector and the live pilot served to reinforce many of the existing findings whilst adding the benefit of extended intense cultural engagement for children.

There was significant learning from the first pilot in the Swansea Partnership to the second. This enabled both organisations and practitioners to feel more confident about the benefits and practicalities of the pilot as well as building on good practice. In further live pilots or full concept tests there is no doubt that further learning would be gained and the model refined further.

What's stopping the concept being rolled out?

The pilot served to highlight that by far the biggest risk to a full test of concept is **attitudinal and perception barriers** primarily caused by partners lacking a deep, working understanding of each other. These barriers appear to be greater for educational organisations³¹ than the cultural organisations. This is perhaps because whilst museums need to develop a deeper understanding of their formal education audience they already believe in the power of out of the classroom experiences, cultural and object based learning. This contrasts with teachers and Heads who seem to need to be persuaded of the breadth of benefits of even leaving the classroom and their eyes opened to the truly cross curricular opportunities that these environments can provide and the transformational impact this can have on learners.

This is coupled with a **skills gap** amongst teachers in using museum resources for teaching and museums in making the most of their collections, spaces and people for a particular set of learners.

The live pilot served to highlight that it is not enough to just 'slam' educational and cultural organisations together and expect great impacts, there needs to be a coming together and merging of cultures. It is a word of warning to future pilots or a full test of concept that it is not enough just to physically place the organisations together or to add classrooms onto a museum; a radically different way of operating is needed and one that does not sit easily with the educational system as it currently operates. Teachers operate within a wider school culture and schools in turn operate within the context of current testing regimes, educational policy and systems.

³¹ Increasing as the age of the children being taught increases.



St Thomas' Community Primary School, part of the Swansea Partnership is already co-located with a library and community centre but the school management admit that the resources are underused and the Langley Academy³² has its own museum but teachers admit they struggle to weave museum learning across the entire curriculum and teaching without enough resourcing in specialist cultural learning skills.

The live pilot encountered **issues that are pandemic** across the education sector, cultural sectors or communities in the UK and are encountered day-to-day by teachers, museum educators, children, parents and communities. For example, under-resourcing; an expectation of staff being able to deliver an ever more diverse range of tasks; internal organisational communication issues; a focus on targets and outputs rather than outcomes and impacts or real change. These issues are not particular to this live pilot so were not areas of major study but would need to be considered in a full test of concept.

When all these factors are viewed in the context of generally risk averse management environment within schools and the resource strapped environment of museums, the barriers to getting a full pilot off the ground become significant. Whilst there are significant barriers none of these are insurmountable with evidence-based advocacy, careful planning and investment. The barriers must be offset against the array of potential benefits from employing this revolutionary approach.

So the question is, will my primary school ever be at the museum?

The answer is why shouldn't it be? Whilst there remain a number of major logistical, practical and perceptual barriers to overcome; not least winning the hearts and minds of the education sector and policy makers, this pilot has shown that this concept is a real possibility for revolutionising cultural learning with so many potential benefits for all stakeholders and for our nation's children; not just at primary level.

The benefits of this kind of approach read like a shopping list of all the things we aspire to as a society, for example, greater sense of place and stronger families and communities; efficient and valued community resources delivering services tailored to their needs; motivated culturally confident young people who take an active role in society; development of more flexible and adaptable learners who will become our future workforce; improved wellbeing.

There have already been a multitude of 'calls to action' over the past 15 years for culture and education to work more closely and for our heritage to be a key learning resource for our children and communities. Whilst the sector has undoubtedly developed in this period, there has not been wholesale change and there are many organisations where practice does not even meet the standards of 'good' let alone excellent or innovative. So are these calls to action empty political statements? It seems that much of the evidence and will exists in policy making and cultural management to innovate with concepts such as this but investment and vision to put them into practice is yet to be found.

³² The UK'S only museum school.



This concept has the potential to bring together in a symbiotic strategy all that is good in the educational and cultural sectors; all those principles we aspire to as practitioners and the wealth of best practice built-up through trial and error over the years to provide a thoroughly different and more impactful heritage learning experience that builds our adaptable and culturally confident citizens of the future.

'A school museum learning environment is about building skills, competencies and adaptability for the future jobs market.'

Chief Executive, Langley Academy museum learning school.

The My Primary School is at the Museum concept is actually much more powerful than the original drivers to add additional school places and save threatened museums.

The pilot put a class into a museum but if we are short of school places should we be starting a new school in a museum afresh? This would bypass many of the issues with navigating the existing organisational culture of an established school. However the school would still need to operate within the context of the local educational authority and national statutory policy.

Wendy James, Architect and concept originator commented that speaking as an architect, a primary school is not a massively complex project compared to other design builds. The classroom requirements are a manageable size and Wendy could imagine re-modelling and extending museums to incorporate the space needs of an entire primary school or nursery.

In summary, the **magic ingredients** for a primary school in a museum are real belief in the concept backed by evidence of benefits and the vision and conviction to develop a new hybrid organisation firmly embedded in the local community.

This pilot has started to **build momentum**, the question of how this will be carried forward remains.

Understanding the full extent of concept impact

If this concept is to be developed forwards into another pilot, an independent evaluator can provide a vital external perspective and academic involvement provide robust scrutiny. As has already been identified, winning hearts and minds with strong evidence is key to developing to a full concept test.

To gain maximum benefit and for evaluation to be threaded all the way through the fabric of the project, the evaluator should be engaged 'end to end' in the project from its conception onwards.

As with evaluating many projects, the process and results prompted more questions and the motivation to delve deeper into some of the lines of questioning. Example questions that have resulted from the live pilots include (not an exhaustive list):



- Do different management styles in the partner organisations significantly affect the quality of impacts and likelihood of success of the full concept?
- Would a cultural internship model (see recommendation 5) truly be an effective tool to support mid-career teacher retention?
- How far could we expect the impacts of the project to reach into a community and what impact would a wider cultural ecology model have on this (see recommendation 7)?
- Given the improvement in confidence and effectiveness of communication of children as a result of participation in the project, would the impacts of such intense cultural learning experiences be greater particularly for communities where literacy rates are low³³ and young children struggle with communication?

³³ For example because of high English as a second and third language rates.



7. Project recommendations

A suite of recommendations has been developed through the lived experience of the project by the project team and partners, by reviewing the learning gleaned from the evaluation and discussion by the project team.

The recommendations are purposefully aimed at a range of levels;

Strategic Level - High level national, regional or local strategy and policy

Management Level - Organisational management level

Operational Level - Practical operational or programme development level.

8.1 Strategic level

Recommendation 1 – Strong cultural sector leadership

To ensure survival and sustainability, many museums need to cement their role in building communities that are strong, resilient and cooperative. The concept of My Primary School is at the Museum is just the kind of risk taking project that can help to move the learning of the sector on; driving it forward. Aspirational projects like this need strong backing from leadership in the sector and a commitment to trying new things rather than repeating the same experiment/programme again and again.

We must show the impact of what we do and actively communicate this (see Recommendation 2) or how can we expect wider commitment to this approach. Both cultural and educational sectors know what best practice looks like but it is not pandemically communicated or delivered on the ground. There is a need for leadership and resources to collate robust evidence for this kind of work and to equip the sector with the tools and confidence to collect evidence themselves and advocate whilst fostering innovative thinking.

Recommendation 2 – Strong and targeted evidence-based advocacy

This report has highlighted that some of the largest barriers to taking this concept forward are attitudinal and perceptual. Advocacy can be a key catalyst for the change and driving forward the concept of My Primary School is at the Museum. These span all stakeholder groups, for example;

- Persuading Teachers, school management and parents of the value of out of the classroom learning for all age groups and that museums are for more than just history
- Getting museum professionals and management to think of their relationship with schools as more than just the 'one visit wonder' and delivering the basics of narrow National Curriculum subjects and



explore the benefits of having a social role in the community through long term educational partnership

- Developing understanding amongst decision makers that models such as My Primary School is at the Museum can help to address some fundamental problems in the education sector, cultural sector and communities.

A programme of evidence-based advocacy for the pilot required could help win the hearts and minds of potential partner organisations as well as empowering those at an operational level to advocate for such approaches.

A desk-based study is required to gather together a **body of evidence** showing the benefits of out of the classroom learning and object enriched learning in this context to inform advocacy for furthering the pilot process. There are a multitude of existing studies showing the benefits of learning in a museum and gallery environment above and beyond a normal 'school trip'. There is some evidence for how sustained relationships with a heritage or cultural venue can deliver lasting benefits for children, for example, the National Trust Guardianship Scheme where a school partners long term with a local Trust property (Peacock, 2006).

There is also evidence for how specific, intense school/museum interventions can help to support priorities identified in local education authority or trust Educational Development Plans to raise standards. For example, literacy and numeracy achievement are often key concerns for schools. Research has demonstrated that a partnership between Manchester Children's Services, Manchester schools and five museums and galleries achieved on average an increase in pupil attainment in writing that was 35% greater than nationally set expectations for progress (Stanley, 2006).

Recommendation 3 – Commit to the full concept

The full concept of My Primary School is at the Museum is a powerful and radical approach to delivering formal education learning and wider community benefits (see Recommendation 4). Further pilots are needed prior to a full on experimental school in a museum or collocated school/museum community resource. These need proper resourcing and a toolkit (see Recommendation 8) to be in place.

Due to the problems encountered by the project team during the Feasibility Study stage of getting organisations to commit to this approach, it is recommended that pilots/full concept take place where there is an 'open door'. This might involve finding a potential school and museum partnership where both are somewhat vulnerable in terms of conventional viability and sustainability e.g. a museum threatened with imminent closure or an area desperately short of school spaces. Factors such as the heritage opportunity index (RSA, n.d.) for the area; educational development plans, museum forward strategies, local literacy rates, community plans and indices of deprivation could be taken into account when choosing a location.

A high profile demonstration project would aid advocacy (see Recommendation 2) by being a lived example of what is possible, learning and developing practice from the first round of live pilots.



Recommendation 4 – Develop a more holistic educational and cultural ecology in communities

The idea of a wider community benefit has always been part of the project from its inception.

‘A strong cultural ecology exists in this country.’

Darren Henley, Head of Arts Council England.

Building on the recommendations of previous studies, partnership working and ‘joined up thinking’ is key to maximising the benefit from our cultural resources. Cultural Education in England (2012) for example, recommended more cross departmental working. The Museum and Galleries Education Programme (Hooper Greenhill, 2002) reported that the most successful projects were those in which museums and schools worked closely in partnership.

The live pilot and concept of My Primary School is at the Museum has highlighted the potential of a new model of educational delivery which maximises on partnership working both between and within education and culture and delivers a social role in the community of both museums and schools. Most teachers do not live in the area in which they teach and have never lived there but Teaching Assistants, caretakers, and dinner ladies often do live there. There is a need to enable teachers to embed the educational experience in the local area. Museums and other cultural and heritage organisations would make obvious brokers for this.

Delivery of education can be achieved through a collaborative approach that has many wider benefits for communities, for example there is evidence that this kind of approach can help families to bond, develop community spirit as well as support children’s learning (Peacock, 2006). The My Primary School is at the Museum is just one of these potential approaches but must include more delivery partners and strengthen work with parents and communities to achieve its potential.

‘To work in the arts means to have the freedom to explore any subject the world throws at you. I want to create spaces for life-long learning that encourage discussion, remove exclusivity, provoke thought and demand action.’

Young Heritage Producer, Radical Citizenship Project

Projects such as the Radical Citizenship project³⁴ have shown the power of working with museums and archives for communities. This project helped to engage young people positively in their community, develop career skills and prospects whilst moving secondary school students from disengaged to the role of active peer educators.

The Heritage schools project³⁵ organised an open top bus tour of the local housing estate to give parents and children a tour of their own area. This gave their own local history a prestige normally given to tourist destination cities with open bus tours and revealed the heritage significance of elements of their environs that people often walk past every day. This role in schools and museums jointly helping communities to come

³⁴ A dynamic youth-led HLF funded project that empowered hard-to-reach young people to explore concepts of citizenship through the Bishopsgate Institute archives of The Mondcivitan Republic; an international political movement.³⁴

³⁵ Organised by Historic England; a public body funded by DCMS and responsible for England’s heritage.



together and make meaning of their place is a significant one and has the potential to be delivered through the My Primary School is at the Museum project as part of a wider local educational and cultural ecology.

The live pilots have shown that more time and less pressure is needed for true partnerships to flourish between educational institutions and cultural organisations. More time and cross fertilisation of ideas would also allow the organisations to better explore the potential of the approach and more creative ways of working. This kind of environment could help to foster 'free range learners' who really do help to shape their learning experience in a much more meaningful way and in a richer environment.

The Heritage Index (RSA, n.d.) found no correlation between the amount of heritage assets and the prosperity of an area so there is therefore just as much chance of there being rich heritage assets in communities that rate highly on the indices of deprivation as there is in those who are more affluent. Furthermore there is a positive correlation between high levels of wellbeing and the number of heritage activities in an area. This therefore provides the distinct opportunity to support deprived communities through a joined up educational and cultural ecology of skills and delivery.

8.2 Management level

Recommendation 5 – Consider the pilot findings in terms of how we support children

The live pilots have raised a number of questions and shown key implications for how school, nursery and gallery environments support children's development and learning. For example, the live pilots have highlighted how relatively static normal classroom environments are and somewhat lacking in new stimuli and object based learning which exposes children to new experiences and create memorable experiences. The pilot also touched upon other factors such as the importance of supervision levels, the role of meeting and interacting with adults who are not teachers, lunch arrangements on social dynamics and out of classroom experiences as an impetus for toilet training young children.

Recommendation 6 – Fully worked up financial model

One of the objectives of the live pilot which was not met (although this was out of the scope of the evaluation) was to identify the potential benefits in the mutual sharing of primary school and museum resources, for example:

- Facilities maintenance and operations
- Facilities Maintenance staff
- Energy bills and common facilities (sanitary; catering etc.)
- Administrative/operational/learning staff costs
- Increase in (visitor/pupil) numbers in the museum
- Increase in occupied time of the building
- Overall efficiency of museum resource.



The revenue aspects of business planning need to be studied and a full example financial model worked up. This needs to feed into both advocacy (see Recommendation 2) and practical planning of future pilots/full test of concept.

Recommendation 7 – Cultural internships for mid-career teachers and their classes

Whilst there is no doubt there is benefit from a one off visit, its exact impact on an individual child is hard to measure because it is just one experience in the complex life of a child. The live pilot has begun to explore making a real impacts for the child from the greater immersion provided from multiple visits into the museum environment. This model has also shown great benefits for teachers as an inspirational and skills development experience working with partners outside the school.

The architecture of this pilot has meant that the concept of ‘cultural internships’ for children has started to be explored. By this we mean a model of an extended school visit to a cultural venue where a whole class has an ‘out of the box’ experience for a term immersed in the world of the museum or gallery. This approach would be eminently more achievable for a much wider selection of organisations than a permanent colocation of school and museum sites. However it would not address the issues of cost saving benefits from physically collating organisations. It also has the potential to provide an accelerated learning model for children and an opportunity for museums and galleries to learn more about one audience in-depth and a catalyst to developing stronger links with the target community. But why stop at museums and galleries? This approach has potential gains across the cultural sector but also in other areas such as sport, universities and healthcare.

This kind of internship could play a role in helping with accelerated learning at an early age to help boost literacy skills within poor performing schools and communities with low literacy levels. Initial evidence points towards the pilot being particularly beneficial to the development of spoken language in younger children. The spoken word is crucial to underpinning the development of reading and writing (Trust, 2016). It has the potential to address school management issues such as transition (as tackled by the SS Great Britain literacy project), parent engagement and low literacy and numeracy rates.

So how could this kind of cultural internship be delivered within the life of a school? One possibility would be to embed object based learning professional learning units more routinely into teacher training. Out of classroom learning is covered by teacher training courses. However there is so much for new teachers to learn and cover at this stage of training, is this the right time in their career development to introduce this concept in depth?

This cultural internship model could be a method through which to build skilled teachers of the future because of the positive effects reported by teachers and hopefully aid retention of mid-career teachers whilst still delivering a range of impacts for children. This live pilot gave teachers a renewed confidence to teach in different environments, a chance to shine and similar experience may help teachers to become the creative leaders of the future.



With regards to implementation, the Advanced Skills Teachers (ASTs) programme gave a structured way in which this group of teachers could develop and be recognised for their skills. However this programme was focussed on 'classroom' teaching and did not cover out-of-classroom learning and did not encompass object based learning or external partnerships with non-school organisations as mandatory. Moreover, it was abolished in 2013 to be replaced by Specialist Leaders in Education (SLE) which has less potential for the kind of cultural internship we envisage as participating. Teachers now have a focus on working with other schools and no formal requirement to work with wider community organisations to build inspiring teaching practice. On the other hand there is now potentially a gap for a programme such as cultural internships to develop teacher skills further, improve education/culture/community partnerships and bring a range of benefits for children.

8.3 Operational level

Recommendation 8 – Toolkit for schools in museums

Whilst this report aims to summarise the overarching learning and impacts from the project, there are a multitude of practical learnings that have not been detailed but would nonetheless be useful for organisations considering this approach.

A toolkit would capture the learning about physical spaces, safeguarding etc. so that future pilots can capitalise on the experience of previous pilots and develop practice on in a very practical sense. We don't need to reinvent the wheel; there is a good deal of relevant information within the sector and gained from the live pilots, but it needs drawing together into a coherent resource.

It is envisaged that this toolkit would include some or all of the following:

- Top practical tips for planning a school in museum pilot or cultural internship
- Tools for evaluating and capturing impact of pilots and advocating with this evidence
- Case studies drawn from across the sector of how museum and cultural resources can be used to best effect to deliver impacts for children and for innovative teaching
- Signposting to the body of research that supports the pedagogy of this approach, see Recommendation 2
- Building guidelines for physical layouts, use of spaces etc.
- Examples of an Operational Manual and pointers on what to include
- Links to tools for advocacy (see Recommendation 2)

Top tips for planning a pilot would include practical advice such as making sure there are appropriate resources to support formal education visits, e.g. Arbeia Roman Fort is primarily an outdoor site so to facilitate use every day there is a need for Forest School type clothing such as waterproof jackets, trousers and boots, plus hot chocolate making facilities.



A collation of best practice case studies on engaging children with museum and gallery environments and collections would provide inspiration to help pilots take more risks and teach more creatively. These examples should span the whole curriculum and age ranges in formal education. For example, Cheney School as part of the Stronger Together project (Cheney School, 2016) Key stage 4 and 5 pupils conducted a Military Product Analysis Project at the Soldiers of Oxfordshire Museum which related to the Design curriculum developing higher order thinking skills, knowledge and an understanding of product development.

Bespoke literacy and numeracy resources are needed to support the technical side of these subjects. Museums currently are generally good at developing skills such as comprehension, creative writing, and different writing styles but need more resources for activities such as teaching nouns, synonyms etc. This work is likely to be a separate project from developing a toolkit (see Recommendation 2).

Finally more learning could also be gained from existing school/museum partnerships to feed into a toolkit, see Appendix 2. For example Museum Magnet Schools (Brent Elementary School, 2016) in Washington DC, USA have a different model of enhanced cultural learning in which students from several primary schools spend as much time exploring local museums as they do in school classrooms. This could be an interesting focus for a learning exchange.

This toolkit could work in tandem with Recommendation 2 as an advocacy tool.

Recommendation 9 – Grow a deeper understanding of the formal education audience

Museums need to be flexible and adapt and innovate to respond to educational needs. This is both a knowledge/skills and resourcing issues.

The live pilot has shown that day-to-day working with one school or class group can give a valuable insight into modern teaching practices, the day-to-day running of a school and a greater understanding of the development of children within a particular age range.

Delivery of the My Primary School is at the Museum concept or cultural internships (see Recommendation 7) can cultivate a much deeper understanding of the formal education audience as well as helping to develop active a more collaborative and participative approach to educational programme development. This approach could help museums to develop more high quality, impactful and participative audience relationships (Simon, 2010) with formal education audiences (often the bread and butter of museum audiences) by moving up Arnstein's ladder of citizen participation (Arnstein, 1969), see diagram below³⁶.

³⁶ The bottom rungs of the ladder are (1) Manipulation and (2) Therapy. These two rungs describe levels of "non-participation" that have been contrived by some to substitute for genuine participation. Their real objective is not to enable people to participate in planning or conducting programmes, but to enable powerholders to "educate" or "cure" the participants. Rungs 3 and 4 progress to levels of "tokenism" that allow the have-nots to hear and to have a voice: (3) Informing and (4) Consultation. When they are proffered by powerholders as the total extent of participation, citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful. When participation is restricted to these levels, there is no follow through, no "muscle," hence no

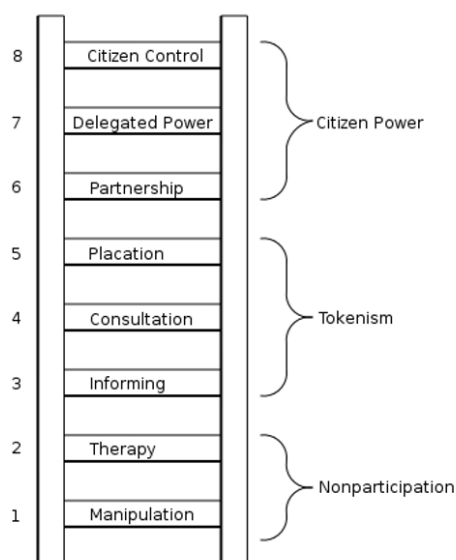


Figure 10 The eight rungs of the ladder of citizen participation, after Arstein.

There is also the potential to develop the concept on further with pupils taking on some of the delivery of interpretation or visitor services within museums. For example the Historic Scotland Young Guides programme is a well-established peer education model to train pupils to develop their own interpretative content for a site and then guide other schools on guided tours and sessions.

Recommendation 10 – Develop a community of practice network of people working on this concept

Develop a strand or professional network to allow people and organisations working on or with an interest in this concept to share practice and to encourage cooperative working. There is so much learning to be had from planning and delivering a project such as this there could be great benefit in professionals being connected in a way which doesn't exist at present. This could be launched alongside the report from this project in Winter 2016.

assurance of changing the status quo. Rung (5) Placation is simply a higher level tokenism because the ground rules allow have-nots to advise, but retain for the powerholders the continued right to decide.

Further up the ladder are levels of citizen power with increasing degrees of decision making clout. Citizens can enter into a (6) Partnership that enables them to negotiate and engage in trade-offs with traditional power holders. At the topmost rungs, (7) Delegated Power and (8) Citizen Control, have-not citizens obtain the majority of decision-making seats, or full managerial power.

Obviously, the eight-rung ladder is a simplification, but it helps to illustrate the point that so many have missed - that there are significant gradations of citizen participation. Knowing these gradations makes it possible to cut through the hyperbole to understand the increasingly strident demands for participation from the have-nots as well as the gamut of confusing responses from the powerholders.



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Appendix 1: Initial literature review of impact of museum/out of the classroom learning

This literature review draws together existing research and evidence which supports the idea of learning within a museum environment and in related out of the classroom environments.

The evidence suggests that learning outside of the traditional classroom environment, particularly within a museum setting, enhances children's learning, development and emotional wellbeing, as well as boosting their grades and overall educational attainment through experiencing history and learning about different cultures first-hand within a stimulating environment. Children also learn valuable language and communication skills, critical thinking skills and on average demonstrate higher attendance rates.

The review generally brings together sources from various countries demonstrating the high quality educational experience received by children in locations such as museums and galleries.

Dr Karen Malone (Malone, 2008) carried out an evidence based research report on the role of learning outside the classroom for children's whole development from birth to eighteen years (Every Experience Matters). The report was commissioned by Farming and Countryside Education in support of the UK Department of Children, Schools, and Families' 'learning outside of the classroom' manifesto.

The 'Every Experience Matters' report draws upon a variety of sources and existing research on the benefits of learning outside of the classroom and provides evidence that children engaged in outside classroom learning achieve higher test scores, have greater levels of physical fitness and motor skill development, increased confidence along with self-esteem, exhibit greater leadership qualities, are socially competent and are more environmentally responsible individuals. Malone's review confirms that when learning outside of the classroom in settings including wilderness camps, art galleries, parks, or community settings, their lives can be positively changed.

The outcome of the review demonstrates that students who participated in outside classroom learning:

- Achieve higher results in knowledge and skill acquisition;
- Increase their physical health and motor skills;
- Socialise and interact in new and different ways with their peers and adults;
- Show improved attention, enhanced self-concept, self-esteem and mental health;
- Change their environmental behaviours for the positive, as do their values and attitudes and their resilience to be able to respond to changing conditions in their environment.

The outcomes were divided into the following subtopics:

Children's learning

- Knowledge and skills acquisition, environmental and geographical literacy, improved critical skills and thinking, better decision making, problem solving abilities, affective knowledge



- Research location supporting cognitive benefits tended to be more predominantly in school grounds, museums, gardens, and urban spaces
- Examples of this are the study by Kruse and Card (2004) where they pre-tested, post-tested and delay post-tested 338 ten to eighteen year olds who had participated in a zoo camp for knowledge, attitude and behaviour change. The report states: "Results indicated that conservation knowledge scores increased over the study period, as did attitude and behaviour".

Physical Experience

- Evaluated in terms of physical fitness, motor skill development, coordination, sensory and tactile development, nutrition and health of the body
- Mostly examined use of school grounds and gymnasiums, but included extracurricular activities such as camps
- The review takes into account studies undertaken by researchers such as Thompson et al (2006), who write that learning outside of the classroom environment works to promote a healthy lifestyle amongst children and young people.

Social Interaction

- How children and young people interact in and out of the classroom experiences
- Focusing on museums, school grounds, and gardens
- Fiske (1999) states that the arts change the learning experience for children and reaches children who are not being reached, as well as connecting children to themselves and each other.

Emotional wellbeing

- Often overlooked in the context of formal education
- Focuses on play, mental wellbeing and relationship with nature.

The impact of DfES (Department for Education Services) Museums and Galleries Education Programme has also been discussed (Hooper Greenhill, 2002). The Museums and Galleries Education Programme (MGEP) was established in April 1999. Funds were available for museums and galleries, as well as related organisations, in England to set up educational schemes for local schools. The programme aimed to improve the quality of educational services provided by museums and galleries by drawing on existing best practice, spreading good practice more widely and increasing the number of museums and galleries offering top quality education services. The projects funded by the MGEP were intended as demonstration projects, the themes against which they were selected being: literacy, numeracy, and science; developing museums' and galleries' work with schools; helping parents to support their children's learning; use of ICT; children with special needs and professional development.

65 museums and schools took part in the MGEP, with children at key stage one and two comprising three quarters of the total sample of children. By the end of the project it was evident that the most successful projects were those in which museums and schools worked in close partnership and were prepared to be flexible to accommodate each other's needs and requirements as projects developed, despite setting clear objectives.



There were a number of resultant learning outcomes for students. The first overall outcome was increased knowledge and understanding. The students involved in the programme were able to grasp new ideas and had an improved knowledge of the world around them. Participating in the MGEP also opened up new ideas and possibilities for the students' future, often shining light on new paths which the children may not have considered previously.

An outcome which was particularly prevalent in the programme at the Whitechapel Art Gallery was the development of different learning skills. The artist working with the MGEP stated that children gained specific language skills from talking about the work, such as talking about lines, shapes, and colour.

The children also learned the importance of working to a high standard, which was influenced by the interest provoked in the students by the projects. Wingfield Arts worked with key stage two pupils on the theme of developing art as an integral part of people's lives. Perhaps because the children had been actively involved in the process, physically and emotionally, the quality of work was higher than anticipated.

Finally, at Cartwright Hall, Bradford, children were inspired by a sculpture called The Bell Metal Lamp and then returned to school to continue with the project. The results impressed their teacher, who stated that the students were poor in literacy at the beginning of the year and proceeded to develop their vocabularies and descriptive wording thanks to the sculptures.

Pupils also began exceeding expectations and targets following participation in the MGEP. There is strong evidence that these projects resulted in successful learning and that learning objectives and targets were surpassed by, for example, learning greater ICT skills than they would have otherwise by creating presentations and conducting online research on topics related to the sites they had visited. The MGEP also provided opportunities for those of lower learning ability, or those with learning disabilities. There are always opportunities in a museum to succeed, via activities such as discussion, object handling, active learning and practical tasks, which empower those who may lack educational skills.

Burchanel and Grohe (Burchanel, 2007) carried out a study on utilising art in the curriculum (Thinking Through Art: Transforming Museum Curriculum). This study took place in the U.S. and was funded by the U.S Department of Education's Arts in Education Model Development and Dissemination grant programme. The focus here was on how students developed critical thinking skills through learning to appraise art. The study took place in the context of the Gardner School Partnership Programme, which is a multiple-visit programme which annually reaches over 800 students from kindergarten to 12th grade and was established in 1996 to foster stronger links between the Gardner Museum and the community. The basis of the programme is that multiple visits to the museum are made by the pupils, with subject-driven curricular connections; for example, if the pupils are learning about symmetry then this could be carried over into the museum environment by looking at symmetry in Renaissance art.

The study found there to be a number of positive outcomes from the programme. Students participating in the programme generated significantly more instances of critical thinking skills, both in individual poster interviews and in groups, than their peers who had not participated in the programme. Participating students showed statistically significant improvements in five out of seven thinking skills: associating, comparing, flexible thinking and most strongly in interpreting and observing.

An additional outcome was that students in the programme were more likely to back up their thinking with evidence. These students talked twice as much about artwork than those who did not participate. Skills in speaking and listening were enhanced overall in the participating students.



The State Education and Environment Roundtable (SEER) (Roundtable, 2000) conducted a major study on the effects of environment-based education on student achievement. The primary questions asked in this study are ‘can environment-based learning enhance test results?’, as well as whether or not ‘environment-based learning can enhance the way in which young people view the world and build their future successes?’.

Evidence gathered from a study of over 60 schools indicates that students learn more effectively within an environment based context than within a traditional educational framework. This evidence comes from site visits, interviews, survey results, and gains on both standardized test scores and grade point averages (GPA). ‘Treatment’ and ‘Control’ schools were identified through a rigorous selection process. Eight pairs of schools were chosen for comparison, whereby one school from each pair took part in an enrichment programme, where the school took advantage of field trip opportunities and learning outside of the classroom as much as possible and one school from each pair operating primarily from the classroom with one or two field trips taking place annually. Comparisons were carried out in the medium of standardized test results, attendance rates and GPA, along with quantitative programme comparisons comprised of SEER’s own rubric.

One of the pairings consisted of Thomas Elementary School and Bel Aire Elementary School. Thomas Elementary was the ‘treatment’ school, which took part in a multitude of field trips and enrichment programmes and Bel Aire was the ‘control’ school, in which classes took place mainly in the classroom. Teachers at Thomas used learning sites including the school garden, museums and community businesses. Students at Thomas also took part in projects with real world application or with their basis in real world situations, whereas projects taking place at Bel Aire relied heavily on textbooks or current events. Student results differed between the two schools. Thomas students scored higher than Bel Aire students in eleven out of the seventeen academics and attendance assessments analysed and Thomas students scored higher than Bel Aire students on every standardized mathematics test. This demonstrates that learning outside of the classroom environment is hugely beneficial for the student.

The overall results of the SEER study concur with the results from Thomas and Bel Aire elementary schools. Treatment students scored higher than their counterparts in 72% of all academic assessments and in 77% of attendance assessments. The treatment students also outperformed control students in 63% of mathematics assessments. This shows that learning in exciting environments makes children want to come to school and makes them excited about learning. This transfers to standardized test scores and grade point averages.

Dewitt and Hohenstein (Dewitt, 2010) investigate the differences in student communication in the classroom and the museum. This study was conducted with the belief that learning is a social activity and that what people talk about influences what they learn – thus it focuses on student discussions in the museum and classroom settings. Five classes of late primary or early secondary pupils were analysed, visiting either the Science Museum in London or the New York Hall of Science. The pupils visited a variety of different exhibits with varying degrees of interactivity and all were involved in pre- and post-visit educational sessions developed around current best practices in museum education. The students created a project based around their own notes and photographs from the museum once they had returned to the classroom, usually in the form of a poster or PowerPoint presentation.

The teachers involved in the study selected one pair of students from each class and recorded their conversations during the museum visit and during the follow-up classroom activity. The teachers were instructed to select students who were considered to be ‘average’, both socially and academically.



Four main categories of student talk while engaged in a task were described by the researchers: disputational (students disagree), parallel (students speak in turn but do not pay attention to what the other is saying), cumulative (students cooperate, but do not collaboratively build knowledge), exploratory (students cooperate, think critically and respond to each other's ideas - this is the most closely associated with learning). The students in this study were most likely to engage in cumulative talk and exploratory talk was rare. However, this did occur more frequently in the museum setting than during the classroom activity. Exploratory talk is rarely noted in student conversation and the researchers suggest that because exploratory talk was more frequent in the museum, it implies that the museum setting may support such talk and is a positive environment for learning and discussion as well as cognitive and affective engagement with materials.

Heritage Counts (Counts, 2014) explored the value and impact of heritage, focusing on communities, which included children and schools. This was based around communities and individuals getting involved in heritage. For example, Jubilee Colliery in Manchester was threatened by vegetation encroaching on the historic remains of industrial structures. Preserving the Past aimed to increase awareness of Oldham's rich mining heritage through engaging local communities, including schools. Field trips were taken to Jubilee Colliery and students, along with other members of the community, helped to establish the colliery as a site of regional importance and community pride and identity.

Interaction with the local historic environment helps young people to develop important general skills. Of those who participated in the heritage projects, 71% of teachers agree that a project has resulted in their students developing a greater understanding of cause and consequence.

Whitesell (Whitesell, 2015) investigates the impact of field trips in 'A Day at the Museum: The Impact of Field Trips to Informal Science Education Institutions on Middle School Science Achievement.' Although field trips are a common feature of public education within the United States, there is a lack of research on the effect of field trips on student achievement. Whitesell analyses six years of data from a large-scale programme in New York City, the Urban Advantage programme, which involved approximately 200 schools per year, and investigates the impact field trip exposure has on students' performance on New York State's standardized eighth grade science exam. Small positive effects of exposure to field trips were observed on science test scores and proficiency. This demonstrates that enrichment and informal learning experiences can contribute positively to student achievement.

Places visited by the students in Whitesell's study included the American Museum of Natural History, New York Hall of Science, the Bronx Zoo, and the Queens Botanical Garden.

119 schools participated in the Urban Advantage program in 2011-12, approximately 25% of NYC middle schools. Urban Advantage aims to boost scientific exam results in middle schoolers with the long term aim of boosting scores in high school. Outcomes observed by Whitesell were as follows. Schools with at least 0.25 pre exam field trips per student increase the chances of eighth graders being proficient on science exams by 1.2 percentage points. This increases for disadvantaged students to 1.9 percent points more likely to be proficient in exams. While these effects are small, results incorporate a variety of different schools and field trip types. Furthermore, these results focus on schools which already have a high quality science programme in place.

Exploring Literacy through Museums (ELM) (Renaissance North East, 2011) is a project which brings together primary schools and museums. The project explores the way in which a focussed partnership can impact upon teaching and learning across the curriculum, but particularly in literacy. The aims of ELM are to:



- Improve the writing skills of primary school children by using museum resources
- Raise awareness that museum visits can help to develop literacy skills
- Inspire confidence in museum educators that they can support teaching and learning in literacy
- Champion partnership working between schools and museums to support visits
- Provide evidence that museum visits can help raise literacy standards

Schools and museums, in partnership, planned and delivered a cross-curricular project over half a term. Classroom activities were developed in order to prepare the children for their visit and as a follow up activity afterwards.

Parkhead Community Primary School was one school which participated. Children in year two at the school learned about the Great Fire of Newcastle with Newcastle's Discovery Museum. The school was visited prior to their museum visit by Newcastle Discovery Museum's assistant learning officer, who delivered an object handling session with a Victorian theme. This helped familiarise the pupils with the Victorian context as well as building anticipation for their visit. The class creative topic of 'superheroes' was incorporated into the visit and fitted in well with learning about the Great Fire of Newcastle. At the museum the children gained first-hand experience of artefact handling from the period when the fire happened.

Post-visit the pupils were visited by the museum's assistant learning officer again and the pupils showed her their diaries, artwork, and performed a retelling of the story of the fire. The longer term relationship with the museum gave the children a purpose for their writing.

There were significant academic improvements evident in the children from Parkhead. Every pupil improved their writing by at least one National Curriculum sub-level and 45% of children improved by two sub-levels. Children at all of the schools had improved their writing by significant amounts by the end of their work involving the museum. The museum work also changed the children's perception of writing. Prior to this, 72% of children stated that they enjoyed writing and afterwards the figure had risen to 78%. Additionally, children's self-esteem had improved, with 13% of children stating that they were not a good writer prior to the museum work and only 9% stating that they were not a good writer afterwards.

Peacock (Peacock, 2006) The importance of learning outside of the classroom, in a real-world environment has really been emphasised in recent years, as opportunities for children to play and learn outside are decreasing. The National Trust Guardianship Scheme addresses the negative consequences of this and offers opportunities for increasing the frequency of children's out-of-classroom learning experiences. The scheme offers a diverse range of practical activities to supplement the National Curriculum, first-hand experience in conservation projects, opportunities for children to explore and connect with their local environment, full use of local National Trust resources and building awareness and responsibility for the natural environment.

Aims and objectives

This study investigates the long-term impact of sustained relationships between schools and the National Trust Guardianship scheme, primarily looking at whether pupils learning about their local environment would influence the way they treat it, as well as any other factors it may influence. The general aims of the Guardianship scheme are to develop links between a National Trust property and a local primary school, to deliver a programme of educational sessions which are linked to the curriculum, to promote hands on involvement of pupils, to develop and grow over an extended time period with the same school and to encourage a sense of care and 'ownership' over the environment within the pupils.



Data gathering

Interviews occurred with both teachers and National Trust wardens, generally lasting between 45 and 60 minutes. The interviews focused on biodata, including recollections of how the scheme operated and perceptions of the impact on attitudes, skills, knowledge and behaviour of the pupils involved. Groups of pupils were also interviewed.

Results

Development of skills

The children participating in the study developed and enhanced a number of skills as a result of the Guardianship Scheme. Social skills were enhanced, particularly in the arena of team building, tolerance, caring and group awareness. Children acquired research skills through participating, including observation and identification, measuring and planning, recording and longitudinal studies. Finally, craft skills were learned. Children were taught about cooking and tool use, building useful structures such as rafts or dry stone walls and also created artwork such as collages or driftwood sculptures.

Other benefits

All teachers considered the Guardianship Scheme to have taught their pupils at least something in the areas of knowledge and understanding; skills; attitudes and values; enjoyment, inspiration and creativity and improvements in behaviour.

Where older children were concerned, there was some evidence to indicate that the Guardianship Scheme would have an impact on life long term. There were examples of pupils choosing to do work experience with the National trust and about 10% of the total pupils involved in the scheme elected to study land-based courses after leaving school.

Because the scheme was based around serial visits rather than 'one-off' experiences, teachers felt that a real community spirit was developed and that children began to value what was in their own local area. In addition to this, the scheme helped with students' understanding of and involvement with the curriculum, as well as having a positive impact on links between schools and parents and getting parents involved with the schools after lessons and in the evenings.

Overall

Peacock found that school trips are vital for children to connect with nature. They also influence lives, develop community spirit, help to bond families, and overall they improve children's learning. High quality, out of the classroom learning also influenced how children behave, as well as the lifestyle choices they make and the level of care they demonstrate for their environment. Therefore, out-of-classroom learning has the potential to change both individual lives and the lives of whole communities.

Rickinson et al (Rickinson, 2004) brought together the findings from 150 studies ranging from 1993-2003 and included most kinds of outdoor learning. This is a review which was conducted by the National Foundation for Educational Research.

Findings from this study focus first on the impact of fieldwork and visits. Substantial evidence indicates that fieldwork, when properly conceived and adequately planned, well taught and effectively followed up, offers pupils the chance to develop their knowledge and skills in ways which add value to their everyday classroom experiences. Fieldwork specifically can have a positive impact on long-term memory thanks to the fieldwork settings, which have proven to be memorable. Fieldwork also leads to individual growth and improvements in



social skills as a whole. Finally, reinforcements can occur between the affective and the cognitive, which may provide a bridge to higher order learning.

The secondary focus in this study is on the impact of outdoor adventure activities. Evidence investigated in this study suggests that outdoor adventure programmes do have a positive impact on children's lives, particularly on their attitudes, beliefs, and self-perceptions; as well as their interpersonal and social skills.

Finally, the impact of school grounds and community projects was explored. These projects can be linked to the national curriculum in most areas, thus they not only maximise formal, academic learning, they also teach a wide range of social and interpersonal skills. Specific examples of benefits stemming from projects are improvements in science process skills and improved understanding of design and technology related issues. However, the most important impacts of community and school grounds projects include increased confidence, community pride, stronger motivation toward learning and a greater sense of belonging and responsibility.

The MAGPIE initiative (Renaissance North West) is passionate about using museums and galleries in order to improve school children's literacy and improve attainment in writing. Research has shown that a partnership between Manchester children's services, Manchester schools and five museums and galleries achieved an increase in pupil attainment in writing of an average of 35% greater than nationally set expectations for progress. Museums and galleries involved with the MAGPIE initiative are Manchester Art Gallery, Manchester Museum, Whitworth Art Gallery, Museum of Science and Industry, and the People's History Museum. They have worked with Manchester Children's Services to develop a wide ranging activity programme for schools which helps to raise pupil's attainment.

Programmes established in conjunction with the MAGPIE initiative include 'Engineer Eric's Difficult Day' at the Museum of Science and History, which is an interactive session and provides an inspiring experience for pupils with emphasis on steam locomotive vocabulary; 'Ancient Egyptian Explorer Session' at The Manchester Museum which uses storytelling to set the scene for museum exploration; and 'Talking Heads' at The Whitworth Art Gallery, which is an engaging, experiential session exploring portraits and textiles to develop characters. Training events for teachers have also taken place, developing teaching using museum and gallery resources.

Learning in a museum or gallery setting, or utilising their resources, is an excellent way in which to support the teaching and learning of literacy. They offer authentic artefacts and works of art to captivate and inspire pupils, gallery and museum staff expertise, creative ways to teach and learn which enhance all areas of the National Curriculum, a rich resource of culture and heritage, as well as a plethora of interactive learning strategies to engage all learners.

The Langley Academy (Langley Academy, n.d.) was established in 2008, and is sponsored by The Arbib Foundation. It is a specialist science academy and the UK's only museum learning school at present. Object based learning is used as a basis for their approach to the curriculum. Staff and students at The Langley Academy have worked in partnership with a plethora of different museums to help inspire student curiosity and discover new ideas. The Langley Academy also have their own museum space, displaying objects loaned by partner museums and temporary exhibitions created and curated by the students and teachers. The partner museums on the Museums Advisory Group to The Langley Academy are The Museum of English Rural Life, The Oxford University Museum of Natural History, The River and Rowing Museum and The Victoria and



Albert Museum. These museums support and guide the school and help to lead the strategic development of museum learning.

The case studies focused on in this paper are divided into different curriculum areas: Art, English Literature, Modern Languages (French), and Science.

The theme for Art, for example, was 'From Creation to Curation – understanding the process from creating a self-portrait through to exhibiting works'. The focus here is on A Level students, who took part in activities at the National Portrait Gallery, Victoria and Albert Museum and in the classroom. The task was to create a self-portrait which expressed their own personality or background and then to curate a group exhibition. Museums and galleries played a huge part in the students' task, from studying different types of portraiture at the National Portrait Gallery, to gaining an insight into how pieces can tell different stories depending on context at the Victoria and Albert's Takeover Day. The students were in charge of presenting their work and marketing their exhibition as well as running the exhibition on opening night. There were a number of positive outcomes from the students completing this task. Students learned how to use museum and gallery collections as inspiration for their work, as well as getting to grips with the process of work creation and exhibit management. Students were exposed to further creative and artistic careers which acted to broaden horizons and provide a better understanding of how the art world works. The final outcome was that students gained the confidence to create, market and present their works to external audiences.

One way in which museums and galleries were woven into English Literature by having year thirteen students visit the Museum of English Rural Life at Reading University to deepen their involvement and understanding in 'Great Expectations'. Students explored a range of Victorian subjects contained within the novel and later had the chance to discuss the novel with Dr Neil Cocks, an English tutor at Reading University. Year sevens also utilised museums and galleries in their studies, using William Shakespeare as a springboard for further activities. The Langley Academy commissioned Tudor re-enactors to deliver a series of sessions across the school and students also visited the Staging the World exhibition at The British Museum to examine the historical context of Shakespeare's work. The interaction of museums and galleries allowed students to immerse themselves in their worlds of study and gain some semblance of knowledge on what it was like to live in those particular time periods.

Museums were used to contextualise French vocabulary, inspire learning and deepen comprehension. Students studying French undertook activities at Windsor Castle, Reading Museum and the River and Rowing Museum. Various activities took place to enhance learning. Key stage four students visited the River and Rowing Museum and translated the English language version of the visitor guide into French in groups. The students then worked to produce a French language guide which is now in use in the River and Rowing museum as their official French language guide. This contributed to students' knowledge of applying the French language to the real world and greatly enhanced their vocabularies.

Finally, museums were used to help students understand scientific principles and develop specific skills. The Langley Academy science department used innovative approaches to science education, incorporating visits to Oxford Museums, the River and Rowing Museum and the Ashmolean. Year seven students were introduced to the basic principles of science at the Oxford University Museum of Natural History and the Museum of the History of Science. Sessions on 'Ideas and Evidence' were developed and lessons were planned between the class teacher and the museums, ensuring trips would be fully integrated into the curriculum. This was an exciting way to welcome new students to the school science specialism and the museum learning focus. It also



provided students with a dedicated place to develop the essential scientific skills of observation, analysis, and reflection, as well as enabling them to apply scientific principles to the real world.

Overall, the Langley Academy is a wonderful learning environment which helps students to develop a sound understanding of the world around them and to apply things they have learnt in the classroom to the real world.

Useful Links

- <http://www.attitudematters.org/documents/Every%20Experience%20Matters.pdf>
- <http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/learning-through-culture/MGEP%20final%2002%2003%202005.pdf>
- <http://www.seer.org/pages/research/CSAP2000.pdf>
- <http://hc.historicengland.org.uk/content/pub/2190644/value-impact-chapter.pdf>
- http://steinhardt.nyu.edu/scmsAdmin/media/users/js5333/Working_paper_03-15.pdf
- <http://australianmuseum.net.au/blogpost/museullaneous/student-learning-in-museums>



Appendix 2: Mapping of other schools in museums

A number of different schools have used museums as a backdrop for learning, and this appendix brings together information on how they have carried this out, why they think museums are excellent settings for schooling and any effects museum learning may have had on students.

Langley Academy

The Langley Academy in Slough is the country's only Museum Specialist School. It was established in 2008 and is sponsored by the Arbib Foundation. They have a Museum Learning manager and learning with the help of a variety of museums and galleries is a core part of their curriculum, integrated across all subjects throughout the school.

Langley Academy have their own changing temporary exhibitions in their atrium space within the school, which is curated by the students. They also have a museum club. There are partner museums on the Museums Advisory Group to The Langley Academy who offer support and guidance to the school and aid in the strategic development of museum learning, as well as providing an environment for a large proportion of the museum and gallery learning carried out by the students. These are The Museum of English Rural Life, The Oxford University Museum of Natural History, The River and Rowing Museum and the Victoria and Albert Museum. The Langley Academy view museums as gateways to real things, real stories and real people and utilise museum collections to make learning meaningful and memorable. They believe that museums and their collections develop students':

- Love for learning
- Curiosity and creativity
- Ideas and critical thinking
- Self-esteem and identity
- Communication skills
- Understanding of context and links
- Knowledge of the past
- Hopes for their future

Their primary specialism is in Museum Learning, but they also specialise in science, sustainability, internationalism, cricket, and rowing.

Jenny Blay, Head of Museum Learning, advises – “Our aim at Langley is to achieve better outcomes for students using museums. We have around 1200 students and 120 teachers with a take up level of over 10,000 student places on Museum Learning activities each year.

We don't currently have plans to work towards accreditation and don't really have a collection of our own other than an assortment of handling objects.

We do have some stunning museum objects on long-term loan and then an exhibition programme that changes roughly six times a year – from a range of sources. Currently on show we have an exhibition on campaigns with items from Maidenhead Museum and the LSE archive alongside images from the LMA and BPMA.”

For more on The Langley Academy: <http://www.langleyacademy.org/>, <http://www.langleyacademy.org/pages/specialismkeyfoci.html> and <http://www.langleyacademy.org/strongertogether/>



Jenny is always happy to show people around. (Thursday is cake day, so always a good time to visit). For more information contact Jenny or Megan by email Jenny.blay@langleyacademy.org or Megan megan.barker@langleyacademy.org or on 01753 214481.

The Stronger Together Project

Between July 2014 and February 2015, eleven partnership projects took place across Berkshire, Buckinghamshire and Oxfordshire, which linked museums and secondary schools. The Langley Academy linked with Waddesdon Manor in a key stage 4 Food Technology and Maths project. The aim of this particular project was to provide the students with a greater understanding of the functional benefits of mathematics within the food industry and students developed their numeracy skills through purchasing and menu planning, food experiments and learning about food service and presentation. The project culminated in the students planning and hosting an upmarket canapé party.

Another school discussed here is the Cheney School and they were another school to participate in the Stronger Together project. Key stage four and five pupils conducted a Military Product Analysis Project at the Soldiers of Oxfordshire Museum which related to their Design Technology curriculum. The aim of this project was to develop higher order thinking skills, knowledge and understanding of product development, specifically with the aim of enabling Cheney students to improve their performance through museum learning. Students compared, handled and tried on military uniforms and participated in demonstrations of body armour. They also visited EP Barrus engineering works. Teachers at Cheney found significant benefits in being able to draw on the museum sessions in their lessons and there is positive qualitative and quantitative evidence for the success of the sessions and qualitative evidence to suggest a positive impact on the overall performance of students.

More about our ACE project Stronger Together with the River & Rowing Museum:

<http://www.langleyacademy.org/strongertogether/> It has some useful reports on Digital Technologies (FLOW Associates) and the new national curriculum.

Cheney School

Cheney School in Oxford - a large comprehensive school - are working towards accreditation status and Cheney is developing a museum specialism - extending to its feeder primaries too. Cheney School hosts the East Oxford Community Classics Centre, which is a vibrant classics learning venue accommodating people of all ages for events, workshops, lessons and exhibitions.

The Classics Centre has been open since 2013 and is run by The Iris Project in association with the University of Oxford's Faculty of Classics. Pupils at Cheney School engage with the Classics Centre in a variety of ways, including participation in projects on Roman Mosaics, Carving Roman Sundials and Ancient Cookery. Original artefacts in possession of the Centre include Roman pottery, weaponry and glass, Greek and Roman coins on loan and some lithic and medieval items. The Classics Centre is also working within the Arts Council Museum Accreditation Scheme and this means that Cheney students can participate in a range of Archaeological enrichment and project activities. The staff at the Centre are training staff as well as students to be curators of the collections and learning about the artefacts within the Centre is embedded into year seven history classes. The Classics Centre also welcomes visitors and possesses a large lending library and a variety of replica artefacts, as well as running a number of community festivals and themed days.

Details at <http://eoccc.org.uk/museum> (Iris Classics Centre at Cheney Museum)

and <http://www.cheney.oxon.sch.uk/Museum-Accreditation-at-Cheney-School> (Museum accreditation at Cheney).

More details from Lorna Robinson who runs the museum – lostgelfling@gmail.com



Eureka Children's Museum

Within the grounds of Eureka Children's Museum there is a nursery school, established in 2003, which caters for children aged 0 to 5 years. Children at the nursery visit the museum in small groups at least once a week. Activities on these visits involve time in the museum park, the museum's two under 5s galleries and within the museum's other interactive galleries, including a miniature Town Square complete with Post Office, Shop, Bank, and Garage. Children also spend time in the museum classroom and theatre, as well as participating in art and crafts activities and workshops.

Holiday childcare is also available at the museum, for those aged 5-14. This involves a variety of activities such as arts and crafts workshops and forest school activities, as well as activities in the community and within the museum itself, such as storytelling.

For more information: <https://www.eureka.org.uk/eureka-nursery/childcare/> (Eureka! Nursery childcare).

New York City Museum School

This is a museum learning based school in New York and was the inspiration for The Langley Academy. It is a high school, for students aged 14-18 and utilises the rich resources of New York City's historic, artistic, scientific and cultural institutions. This school was established in 1993 in collaboration between a group of museum administrators and one of New York City's most progressive superintendents and has ranked among the city's top high schools consistently since 1994, as well as receiving a number of prestigious awards.

The school's core values explain that when students experience the real things that exist in the world in the form of primary resources, they have a much better chance of understanding the value of history, language, science and mathematics in everyday life. The curriculum ensures that all students meet the Common Core Curriculum as well as learning standards set by the state and the city and core courses include English, Mathematics and Science. This is reinforced by specialised courses in the school's partner museums and various other museums and cultural institutions around the city – weekly museum visits are an integral part of the curriculum.

The New York City Museum School's students have a 99% college acceptance rate.

Find more information at: <http://www.nycmuseumschool.org> (NYC museum school) or within the Wikipedia article: https://en.wikipedia.org/wiki/New_York_City_Museum_School (NYC museum school).

WAC Arts free school

WAC Arts (formerly Weekend Arts College) is a free school in Belsize Park. It is dissimilar to the museum schools in that it is an established learning and participatory arts organisation which is taking the plunge into creating a school, rather than an organisation with a collection or a public performing or visual arts programme. It is one of only 16 alternative Free Schools in the UK and the Wac Arts Free School strives to become a centre of excellence, delivering cutting edge performing arts and media provisions to young people who are failing to thrive within the mainstream education system. The Free School offers a comprehensive range of provision for those aged 14-19, benefitting residents of Camden and neighbouring London boroughs. <http://www.wacarts.co.uk/what-we-do/wac-arts-freeschool> (Wac Arts Freeschool Survey)

For an intriguing but all-too-short period, as part of the Building Schools for the Future programme that ran from around 2008-2010, there was an expectation that local authorities receiving DFE investment in their schools estates (for both renovation and new builds) would call together partnership panels including local arts and heritage organisations, libraries, sports clubs, FE and HE, voluntary sector groups, etc., to think in a strategic way about which new assets – library, performance, hire, display space, playing fields, etc. – the whole community needed, and how they could be shared flexibly and creatively.



Bank Street College of Education in New York City

Bank Street College of Education has two excellent programmes in Museum Education, and one in Leadership in Museum Education. These programmes prepare graduate students for two professional roles: a museum educator knowledgeable about children and schools and/or a classroom teacher with specialist skills in integrating museums and museum teaching methods into the classroom. Graduate students learn via a combination of theory and fieldwork, much of which is carried out in the Bank Street School for Children – a school for children from nursery up until the age of fourteen.

Bank Street School for Children is a school within a college and this combination creates a unique synergy between children and teachers. The School for Children is a working model of the college's approach to learning and teaching. The curriculum is diverse and responsive to children's needs as well as relevant to their lives and current events. Learning in the school is very much 'real-world' focussed, with literacy integrating learning about libraries into the curriculum; money, graphing and mapping being a focus of mathematics; and science being very inquiry-based. Learning about different cultures is also central to the curriculum, with foreign languages taught by native speakers, traditional songs from various cultures and time periods being studied in music, as well as art from all over the world being studied. Throughout the school, students are taught to think critically and curiously about the world around them. The curriculum fosters emotional intelligence and an inquisitive mind-set in children of all age groups.

<https://www.bankstreet.edu> (Bank Street)

Smithsonian Museum

The Smithsonian in Washington, DC, runs SEEC - Smithsonian Early Enrichment Centre. This is a programme for children ages 6 weeks to 6 years on-site in several of the museums. The programme was established over 25 years ago with the aim of engaging students in meaningful museum experiences based upon educational strategies and techniques appropriate for children under the age of six. The first director was Dr. Sharon Shaffer who is now a professor at the University of Virginia. She also lectures and consults all around the world on the subject of *teaching with objects*.

Children at SEEC learn about the world around them and new ideas via personal conversations with scientists, artists and cultural historians. Children learn about the era of dinosaurs through personal experiences with palaeontologists and early years pupils can explore nature intimately and discuss ideas through class visits to the Smithsonian Environmental Research Centre.

SEEC enables children to gain an understanding of our global society, and exposes them early to a variety of art, history, and science of their own cultures and of many others. SEEC also influences learning within museums and schools.

For more information: <https://www.si.edu/SEEC> (SEEC Smithsonian)

Kimberlee Kiehl, PhD, Executive Director, SEEC 202.633.1394 KiehlK@si.edu

Museum Magnet Schools

The Washington, DC Public Schools have several elementary schools that are called *Museum Magnet Schools*. In these schools the students spend as much time exploring the local museums as they do in their school rooms. One such school is Brent Elementary School, who have a Museum and Field Studies programme. This programme draws upon Washington's museums to make history, science, literature and the arts come alive. Students at Brent are able to visit works of art and historical artefacts, as well as having opportunities to create



their own exhibits and performances. There is a new school-wide theme each year, which seeks to create a web of learning and common interest between different classes.

More information:

<http://brentelementary.org/about/> (Brent Elementary School)

DC Public Schools

1200 First Street, NE, Washington, DC 20002

Phone: (202) 442-5885

Fax: (202) 442-5026

(Dee Hoffman sdhoff@childrensconcierge.com)

The Museum School of Avondale Estates

This is a public charter elementary and middle school in Georgia in the US which opened in 2010, and is the product of a grassroots effort on the part of dedicated parents to bring an innovative education opportunity to the area. 135 students were enrolled in the school when it opened, and this year it accepted 515 students, with a further 500 on the waiting list. The school has partnered with a number of established learning and cultural institutions including the Atlanta Botanical Garden, Atlanta History Centre, Fernbank Museum of Natural History, the High Museum, Zoo Atlanta, and the Michael C. Carlos Museum. Pupils visit the partner institutions several times a month, and in addition to this, partner institutions come to the school to work with pupils to acquire feedback on projects or programmes in development. The school has created a curriculum integrated with a varied programme of out-of-school experiences in partnership with these institutions. Their curriculum meets children at their individual levels of skill and readiness, rather than implementing a 'one size fits all' curriculum.

The museum school has seen an outstanding level of success, and pupils at the school are among the top performers in the state of Georgia. Based on testing data, the scores achieved at Avondale compare to the state and district, with scores in the 80s and 90s for every subject at every grade level. Additionally, between 75 and 85 percent of students grow at a faster rate and are mastering information faster than their peers across the country. The museum school education model at Avondale also instills confidence in children and promotes a love of learning. It is recognised as a model for elementary education, and acts as a host for student teachers from universities in the state.

The school also hosts an exhibition evening at the end of each semester, which offers children a chance to demonstrate what they have been learning. They not only showcase their work, they are also taught how to effectively explain and discuss what they have learned with exhibition attendees.

For more information:

<http://themuseumschool.org/welcome/history/>

<http://www.ajc.com/news/news/local/making-the-grade-school-partners-with-museums-rese/nqqTm/>

Normal Park Museum Magnet School

The Museum School of Avondale Estates was based on the museum school model in place at Normal park Museum Magnet school in Tennessee. Normal Park is an elementary and middle school, was established in 2002, and is housed in two historic buildings. In 2005, it was named as the top magnet school in the country. Their mission is to instil lifelong intellectual curiosity, sound judgement and deep understanding by building a solid educational foundation based on meaningful exploration and discovery. The school has not only partnered with a variety of local institutions for off-site learning, but the school itself hold a variety of hands-on activities for pupils. The grounds house edible garden planting areas which are used in the school science



curriculum; metal sculptures, woodworking and other displays by local artists; and a growing adventure playground which is used frequently as an outdoor classroom. Inside the school there are colourful murals and sculptures, an aquarium, exhibit galleries, and student artwork lining the corridors. These all provide a positive, hands-on learning experience for pupils.

Partnered with the school are institutions such as the Creative Discovery Museum, Hunter Museum of American Art, Chattanooga African-American Museum, and Chattanooga Nature Centre. These are all used to enhance each student's learning experience.

Just like at Avondale, Normal Park uses an instructional approach which focuses on each student's individual academic needs and encourages them to become lifelong learners.

As well as winning the Magnet Schools of America "America's Number One Magnet School" award in 2005, the school has also won the Magnet School of Excellence Award from 2005-2012, 1st place in East Tennessee for Highest Value Added Scores in 2012, and the J.F. Kennedy School of Distinction in Arts Education award in 2008, amongst other awards and recognitions.

For more information:

www.normalpark.com

The Museum School, San Diego, US

This is a tuition-free, public charter school in San Diego for elementary and middle school students. Pupils here learn the basic curriculum, including reasoning, writing, mathematics, and science, alongside skills in "learning to learn", supported by community goals of becoming responsible citizens, productive workers, creative healthy individuals, problem solvers, and self-directed learners. The school was opened in 1998 as a partnership between the San Diego Unified School District and The Children's Museum, although it now operates independently of the museum.

Arts are infused into the curriculum whenever possible, and the school takes advantage of the wealth of local resources. It is partnered with a number of the local educational institutions, including the Centre for World Music, EduDance, Museum of Photographic Arts, and The Old Globe Theatre.

For more information:

<http://74.220.219.147/~museumsc/>

The Museum School, Bhopal, India

In India, there is a large disparity in quality of education between rich children and poor children. The Organisation for Awareness of Integrated Social Security (OASIS) is a social innovations lab in Madhya Pradesh, and they embarked on a mission to remove the disparity in quality of education in urban areas. OASIS found that cities with a high number of slum children not in education also have a high number of museums and similar institutions. Museums in these cities each have a subject focus, for example there is the Science Museum for science and an Archaeology Museum for history, and in these museums there are a wide range of exhibits for people of all ages. Thus, OASIS collaborated with the Museums to make them the setting for a school, using student teachers from local universities.

The Museum School model follows a curriculum which is designed to provide holistic education, covering behavioural changes to literacy, academics, physical and adolescence education, and ending with vocational skills and entrepreneurship development. The school takes on a number of slum children who are not in education, and teaches them enough so that they might enter mainstream school. This has worked successfully with over 2500 children since 2005, some of whom are now studying at universities or have



started their own businesses. Some children graduate from school and then go on to join the Museum School as regular teachers themselves. In addition to helping children, the Museum School takes on a number of educated girls from slums and trains them as literacy teachers, which not only empowers the girls, but also helps to create a safe community environment which parents feel comfortable sending their children to. The Museum School collaborates with five museums in Bhopal, three in Mumbai, five in Delhi, three in Chennai, and one in Bangalore. At the museums the students are allowed to touch, feel, and experiment with the day's exhibits and then answer questions from their teachers, providing reasoning and evidence behind their answers. Children will ask questions at the end of class to fill their understanding gaps. Museums are used as the sole classroom of The Museum School, and teaching in such an environment encourages and nurtures children who have been let down and disenchanted by the traditional education system.

For more information:

<http://parvarish.weebly.com/>

School in the Park, San Diego

School in the Park is a multi-visit museum programme which caters for elementary and middle school students at two schools in San Diego. The programme blends formal and informal learning using the resources of museums and other institutions in Balboa Park, San Diego. The curriculum is integrated so that the programme complements classroom learning. School in the Park alters the normal educational setting and methodologies for students by moving the school out into the wider community, and focuses on authentic learning activities. Many times students attending school in this area have not had a great deal of out of neighbourhood experiences, and do not always possess the background information necessary to connect new information. Attending classes at the museums provides students with a plethora of visual, auditory, and kinaesthetic information, creating a foundation of knowledge and a context in which to place new material. The programme focuses on academic excellence, setting students on a path to achieving their current and future academics goals.

As well as long-term academic attainment goals, School in the Park hopes to enhance children's self-esteem and self-confidence, and support education departments at Balboa Park institutions. Parents have stated that the programme also helps pupils enjoy learning more, attend school more frequently, feel they perform better in school, behave better, and read and write better. A teacher at one of the participating schools commented that following participation in the programme, pupils begin to see a world of new possibilities, and think about possibilities of becoming a scientist or an artist.

For more information:

<http://schoolinthepark.net/about-sitp/>



Appendix 3: Example Arbeia operating manual

MY PRIMARY SCHOOL IS AT THE MUSEUM....

ACTION RESEARCH PROJECT Operating Manual



PROJECT PARTNERSHIP

HADRIAN PRIMARY SCHOOL with ARBEIA ROMAN FORT & MUSEUM, TYNE & WEAR
and CULTURAL INSTITUTE AT KING'S COLLEGE, LONDON

Wendy James, Project Initiator and Coordinator

5th Draft Dec 15th 2015

Emergency Telephone Numbers

Museum : 0191 211 5599 / 07944 7474245 (Trevor Wilson, Customer Facilities Manager)

School : 0191 455 4514

Ambulance : 999

Fire : 999



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 - 1.2. The School - Hadrian Primary School
 - 1.3. Museum and Collections - Arbeia Roman Fort and Museum
 - 1.4. Cultural Institute at King's College London
 - 1.5. Project Partnership Working Team and responsibilities
- 2.0. Objectives of the Action Research Project
- 3.0. Reporting and Dissemination
- 4.0. Risk Analysis
- 5.0. Participatory Year Group/s : Class/es and Teacher/s
- 6.0. Project Timeplan and Implementation
- 7.0. Class Accommodation within the Museum Learning Room
- 8.0. The Children's Day: transport; social; welfare; recreational; safeguarding; health & safety
- 9.0. The Teacher's Day: teaching support
- 10.0. Operational Responsibilities on site
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Appendices

- Appendix A : Governance Authority and Permissions
 - A1 : (DRAFT) Memorandum of Understanding
- Appendix B : B1 : Museum Floor Plans/Reconfiguration
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- Appendix C : National Curriculum / Relevant Extracts and References
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 - D5 : Museum
 - D6 : Governor's House
 - D7 : Ancillary; Site and Play Areas



1.0. Introduction

1.1. The Project and its Operational Manual

This is an Action Research Project aiming to generate a Proof of Concept that it may be beneficial to site some Primary Schools on some (UK) Museum sites.

The project places a number of primary school classes full time into local museums, continuing to deliver the required curriculum, whilst at the same time assessing the resultant benefits and any matters for concern, or disadvantages in such a model of operation. **In this case, Class Year 5 led by teacher Miss Stephanie Christie, of Hadrian Primary School, is participating with Arbeia Roman Fort & Museum.**

During the preparatory and enabling period leading up to the live project itself, the project coordinator, Wendy James, has been putting together a comprehensive operational plan for each project partnership.

This document is the dedicated Operational Plan for the Hadrian Primary School / Arbeia Roman Fort & Museum live project and it contains all of the requisite operational planning documents, and contact details required, including all associated risk assessments. It is a live document and will be updated as and when appropriate.



1.2. The School

1.2.1. Hadrian Primary School,
Baring Street, South Shields, Tyne & Wear, NE33 2BB
<http://www.hadrianprimary.org/welcome/>

1.2.2. School Contacts

Mr Scott Brown
Miss Stephanie Christie

Head Teacher sbrown@hadrian.s-tyneside.sch.uk
Class Teacher schristie@hadrian.s-tyneside.sch.uk



Appendix 4: Dates and venues for pilots

29 February 2016 – 11 March 2016

Tate Liverpool and Life Bank Kensington Children's centre and nursery

4 January 2016 – 23 March 2016

Arbeia Roman Fort and Hadrian Primary School

22 February 2016 – 24 March 2016

1st pilot National Waterfront Museum and St Thomas Community Primary School

16 May 2016 – 24 June 2016

2nd pilot National Waterfront Museum and St Thomas Community Primary School



Appendix 5: Full list of people involved in the project

King's College London

- Katherine Bond, Director, Cultural Institute
- Sophie Branscombe, Innovation Manager, Cultural Institute
- Dr Jennifer DeWitt, Research Fellow, Department of Education & Professional Studies
- Dr Heather King, Research Fellow, Department of Education & Professional Studies
- Spela Godec, PhD student, Department of Education & Professional Studies (note-taker)
- Ada-Lill Dahler Nillson, MA student, Department of Culture, Media & Creative Industries (observer)

Garbers & James Architects

- Wendy James, concept initiator
- Jo Spittles, Assistant

Heritage Insider Ltd

- Kate Measures, Evaluator

Hadrian Primary School

- A Year 5 Group (children aged 9-10) were based in the museum for much of their teaching for a whole term, January – March 2016 (29 children)
- Scott Brown, Head Teacher
- Stephanie Christie, Teacher

Arbeia Roman Fort & Museum

- Leslie Palanker-Jermyn, Assistant Learning Officer
- Geoff Woodward, Museum Manager

Tyne & Wear Archives & Museums

- Clare Smith, Learning Programmes Manager,
- Virginia Wilkinson, Learning Officer, North and South Tyneside

St Thomas Community Primary School

- A reception year of two forms (children aged 4-5) were based in the museum for much of their teaching for 5 weeks each: 27 children in the first class, February – April 2016; 24 pupils in the second class, May – June 2016
- Russell Dwyer, Head Teacher
- Andrew Burns, Deputy Head Teacher
- Laura Luxton, Teacher
- Claire Stallwood, Teacher

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

- David Anderson, Director General
- Nia Williams, Head of Learning, Participation and Interpretation
- Rosalyn Gee, Learning, Participation and Interpretation Manager
- Leisa Bryant, Senior Learning, Interpretation & Participation Officer

Life Bank Nursery at Kensington Children's Centre

- 24 pre-school nursery children (children aged 3-4) were based in the art gallery for much of their teaching for the first two weeks of March 2016, with a maximum of 15 each day
- Lyn Carey, Centre Manager
- Lorraine Jones, Nursery Manager
- Marie Harper, Acting Manager



- Denise Wright, Curriculum Lead

Tate Liverpool

- Lindsey Fryer, Head of Learning
- Katy McCall, Learning Curator
- Deborah Riding, Programme Manager for Children and Young People
- Debbie Goldsmith, Learning Curator



Appendix 6: Table of evaluation techniques

Evaluation technique	Audience/stakeholder group					Main research area			Type of evaluation	Timing
	Pupils	Teachers	Museum team	Parents and community	Project team	1. Opps and drawbacks of museum as education environment	2. Project journey	3. Perceptions and attitudinal shifts		
Ethnographic field notes including independent observation of classes and how the spaces, collections and resources are used for teaching. Each project at least 1 day of observation.	✓	✓	✓			✓			Qualitative formative	During delivery
Additional record of work, assessment or creative responses to the trial collected by the schools or museums. See Appendix 13	✓					✓		✓	Qualitative and quantitative formative and summative	During and at end of pilot
Project team focus group , to document the project journey and major challenges and opportunities that have arisen, London venue 27th June – See Appendix 11					✓		✓		Qualitative summative	End of project
Face-to-face parent event at one pilot site with informal				✓		✓		✓	Qualitative summative	During/end of



interviews/vox pops focussed on attitudes towards museums and the pilot as well as any behavioural changes of families. Swansea on 15th March										pilot
In-depth interviews with All key staff to follow-up from the survey above and examine areas of interest in more depth. See list of names in Appendix 8 plus 4th July whole pilot sharing day Appendix 11 (feedback from Arbeia on 27th June)		✓	✓			✓	✓	✓	Qualitative summative	End of pilot
Video interviews completed by King's College.		✓	✓			✓	✓	✓	Qualitative summative	During pilot
Any additional evaluation, analysis or monitoring carried out by partners or stakeholders , for example a cost benefit analysis for collocating a school and a museum	✓	✓	✓	✓	✓	✓	✓	✓	TBC	TBC
Follow up questions sent to both schools and museums to discover whether any direct or indirect costs were incurred as a result of the project or whether any additional resources were invested to realise the project										



Key:

- ✓ Main focus
- ✓ Secondary focus



Appendix 7: Palette of telephone interview questions

- Q Can you describe how you saw your role in this pilot?
- Q Did you deliver the standard gallery programme for schools/EY or something else?
- Q How did you have to adapt your normal programme/teaching?
- Q Do you feel like you or your colleagues would have benefitted from any further support before the pilot?
- Q Did you have enough staff/volunteer resources to run the pilot?
- Q Was this of the same intensity as running a normal school programme/trip out of the classroom?
- Q Do you feel that the pilot took full advantage of the museum and gallery collections?
- Q How well do you feel that this pilot fitted with the ethos/vision of your organisation?
- Q How well do you feel that the pilot was able to deliver the core curriculum?
- Q Apart from delivering the core curriculum, are there other advantages to delivering learning in the museum/gallery environment?
- Q What do you feel the perceived value of this approach is for the:
1. Children? Academic achievement
 2. Teachers/practitioners?
 3. Museum/gallery?
- Q What do you feel the potential negatives of this approach are for the:
4. Children? Academic achievement
 5. Teachers/practitioners?
 6. Museum/gallery?
- Q How do you now feel about the possibility of permanent placement of schools into museums in the future?
- Q What advice would you give another school or museum that was going to do the same thing?
- Q Do you have anything else that you would like to add?
- Q Would you be willing for Jennifer Dewitt or Heather King from Kings College to contact you to follow-up any specific details?



Appendix 8: Full list of people interviewed

Telephone interviews completed:

- Leisa Bryant, National Waterfront Museum
- Wendy James, Garbers and James
- Virginian Wilkinson, Arbeia Roman Fort
- Denise Wright, Artist working with Kensington Children's Centre
- Katy McCall, Tate Liverpool
- Rosalyn Gee, National Waterfront Museum
- Steph Christie, Hadrian Primary School
- Russell Dwyer, St Thomas Primary School

Face to face interviews completed:

- Scott Brown, Hadrian Primary School
- Andrew Burns, St Thomas Primary School
- Laura Luxton, St Thomas Primary School
- Molly (Laura's Teaching Assistant), St Thomas Primary School

NB: All interview transcripts are available on request



Appendix 9: List of video transcripts

Transcripts of five minute videos taken on site visits available on request:

- Laura Luxton, Class teacher, St. Thomas Community Primary School
- Leisa Bryant, Senior Learning Participation and Interpretation Officer, National Waterfront Museum
- Leslie Palanker, Assistant Learning Officer, North and South Tyneside Museums
- Nia Williams, Head of Learning, Participation and Interpretation for Amgueddfa Cymru, National Museum of Wales
- Russell Dwyer, Head teacher, St. Thomas Community Primary School
- Scott Brown, Head teacher, Hadrian School
- Stephanie Christie, Year 5 Class Teacher, Hadrian School
- Virginia Wilkinson, Learning Officer North and South Tyneside, Tyne and Wear Archives and Museums
- Debbie Goldsmith, Learning Curator, Tate Liverpool
- Deborah Riding, Children and young people's programmes Manager, Tate Liverpool
- Lindsey Fryer, Head of learning team, Tate Liverpool
- Marie Harper, Acting Manager, Life Bank Nursery in Kensington
- Wendy James, Architect, Garbers and James



Appendix 10: Project team evaluation meeting notes

Monday 27 June 2016, 11.30 – 13.00

Presentation of project evaluation for 'My Primary School is at the Museum' and further feedback from Hadrian Primary School

Agenda:

1	Welcome and intros
2	Show project legacy film
3	Brief presentation of main findings
4	Discussion of what has happened as a result of the project
5	Pilot feedback What advice would you give to future pilots? And what would you change? Brainstorm key challenges and opportunities; practical feedback from Hadrian PS team.
6	What's next? And thanks!

Minutes:

Welcome and intros

- SoB gives apologies for Katherine not being able to make it
- Apologies from Arbeia for not being able to make it next week

Show project legacy film



- Everyone confirmed they had seen the film, the film was well received
- KM comments that the film is rounded and balanced

Brief presentation of main findings (KM)

- **Introduction:** This is an action research project. The project began with stating potential benefits, e.g., for local museums, schools, new schools building, as well as drawbacks.
- KM stressed that it is important to have a wide approach to evaluation, i.e., evaluation has to be open-ended and flexible to be able to pick up what happens, and the many unknowns
- 3 foci that structured the approach:
 - The journey of the project
 - Museums as learning environment, particularly long-term
 - Perceptual and attitudinal changes – wider cultural sector; schools / teachers; museums / museum educators; children / families.
- **About the methodology:** this was an immersive study. Data included ethnographic field notes (observations, talking to children etc.), interviews (face-to-face, telephone), attendance records, assessment records, face-to-face parents' focus group, photos, summative meetings and discussions (today, next week). KM is still awaiting some data from schools.
- KM stressed **understanding** and **discovery**: it is important to be honest – we need to reflect, think about what the potential, identify the barriers, as well as 'telling the story of the project'
- There was a lot of perceived risk from being part of the pilot, e.g., Swansea did not want to move their pupils who had upcoming tests. This influenced who participated in the project.
- This was 'not a true pilot of the concept', but more like the first episode of a film series, i.e., everyone coming together, the concept not fully panned out.
- Pilots were like extended field trips in some ways, e.g., kids went to school, then went out to the museum for the day. This resulted in tiredness and additional hassle, e.g., need to travel, putting coats on/off, taking bags, packing everything along, taking medication etc.
- Class size and supervision differed across the pilots, which effected children's experiences.
- KM – There was an important novelty value – what would it be like if this was done on a permanent basis?

Top five points from the evaluation:

1. **Project demanded high level of partnership and continual evaluation**
 - a. Communication was key, e.g., who to ask for what, how other organisations work, school vs museum
 - b. Logistic and safeguarding were key concerns before the start, but appeared to be less important once the pilots started
 - c. Partners' commitment varied across the pilots, e.g., some museums committed staff permanently, some were more dipping in and out
 - d. Swansea school reduced museum time to 3 days as students were getting too tired
 - e. It was a 'balancing act' how much time schools were able to spend in museums.



2. Range of benefits for schools, teachers, museums, educators

- a. The project reinforced the value for out-of-classroom learning, and what it may do for children.
- b. For teachers and schools:
 - i. It pushed individual teachers to innovate and push boundaries; classrooms are static and have lots of resources, e.g., for literacy and numeracy work – but there was no interactive whiteboards available in museum, which presented challenges to their usual ways of teaching, lack of other resources (e.g. ‘maths trolley’) meant that the ‘safety blanket’ was taken away.
 - ii. Schools found improved relation/communication with parents, e.g., one school got lots of parents to join Twitter, and used social media to update families about what their children were doing.
 - iii. Teachers reported greater freedom and were more relaxed outside school (but perhaps more stressed about forever counting children when in a public place!); when they left school there was less school-related hassle and no one was watching their performance as teachers.
- c. For museums and educators:
 - i. Greater understanding of teaching methods and provisions for different age groups, child development, group management techniques (how to keep so many children quiet at the right time, get everyone’s attention, focus people etc.)
 - ii. More creative use of space
 - iii. KM’s comment on finding from a previous study (time-space analysis, schools in museums): 42% of time spent was toilet-related, and generally making sense of the space – these issues have to be considered.

3. Broad range of impacts for children

- a. Children also felt more relaxed
- b. There were a lot of opportunities for building new relationships, with other children and adults
- c. Some improved attendance records
- d. Better eating habits, e.g., eating wider range of foods, manners and etiquette. Lunch in museum was more like a ‘family meal time’ in that adults ate with the children.
- e. Toilet training for earlier years.
- f. Improved collaboration between children, including among some who didn’t talk to each other before.
- g. Cognitive skills, building historical mental timeline, deeper understanding about the past, people of the past
- h. Improvement in communication skills, especially oracy
- i. HK – Were historical cognitive gains comparable across sites? KM explains that they were specific to the pilot, e.g., in Arbeia the history was a huge focus
- j. HK asked if anything decreased (e.g. science) as a consequence of emphasis on history. SC said she did not do anything less, but there was more history because of the site. ScB added that



timetable just shifted a little bit, and primary teachers are creative and flexible with their timetable, so used to adjusting.

- k. KM added that there was also an improvement in memorability and self-reporting to parents – it would be interesting to see if this would stay in medium and long term.

4. Child-centred learning

- a. This was noticed across all sites; leaning was more like Montessori, e.g., children helped to make decisions about what to learn
- b. KM stressed the importance of **co-designing** with children and teachers, which did not happen to a large extent in the project but would probably be beneficial (pilot had to start quickly, so participants were thrown into the deep end).
- c. Children were exposed to new stimuli (as classrooms are more static), also to new people, real world/purposeful learning, there was more co-produced learning
- d. Best outcomes were seen when specialist facilitator at the museum was available, but this is not to say that teachers could not take this role.
- e. There was evidence of more inquiry based learning.
- f. Data showed leaps in attainment/development for lower ability children, e.g., several nursery children spoke for the first time to an adult.

5. We only scratched the surface of the potential

- a. We know all subjects can be delivered in cultural environments.
- b. Literacy focus increased performance above national average (KM refers to findings from a previous study), e.g., more enthusiasm when writing for purpose; this could accelerate learning
- c. All pilots had quite a narrow curriculum focus – this could be expanded in the future.

Discussion of what has happened as a result of the project + Pilot feedback

- **Press coverage**
- Nadine Thompson wrote report on coverage, with an aim to raise awareness of the pilot
- Coverage included publications in Nursery World, SW Evening Post, TES Global, etc.
- There is a lot of potential for other ideas to come from this – it would be interesting to look back, what would be done differently, what could be done next etc.
- WJ asked about TA/museum person – could schools have/bring more staff?
- KM – the most valuable educators were not just TAs, e.g., children talked to minibus driver, security guards – all this was important for communication, skills building
- KM – it could be valuable to use archaeologists more. In Arbeia, for instance, not everything was used. Having a **specialist** (e.g., like in Tate Liverpool) really helped.
- SoB – the difference in facilitation and staff was important; learning depends on the age of the children



- Budget had an important role too, as some locations were able to afford lots of additional resources (e.g., Swansea)
- ScB – it also depends how you allocate support staff; in Hadrian they put staff where the need is most, in their case it's mostly language support as there are lots of Bangladeshi children. From term to term, support staff moves, but this can be factored in if planning long term.
- KM – you could work closely with museum, so that new skills set would be developed, pool skills together. Some nursery children had English as 2nd and 3rd language, their skills developed most. Children could be facilitators of experience, like doing guided tours.
- ScB – they did that, although on a day that it started raining, but children were very enthused nonetheless.
- ScB agrees with communication aspect, they saw a different side of children when they were outside school
- HK asked if they had gone to any other cultural sites following the pilot. ScB – not yet, they just stopped with this project a few weeks ago.
- SC moving to y6 next year with same children, but the class will be split (2 classes of 20). Will be very interesting, as she continues, to see if children still have the same confidence, skills.
- WJ commented on her observation regarding children having an extended language vocabulary.
- ScB – children have more confidence to speak to people outside school; they saw children had more confidence in what they were doing and saying.
- SC – during the visit at the start of the year, the children were shy. In Arbeia they gained much more confidence.
- WJ – At Langley (the Museum School near Reading) they aim to give 'cultural confidence' to children, to go to museums more later on
- KM – as Arbeia was mostly outdoors – what about providing wet weather clothing for all children? KM – we should not to assume that children would come with the right stuff – should school provide them with the basics? ScB says that would definitely help.
- KM – some schools have hot chocolate facility; working outside is very different
- WJ – it is useful if this would be provided?
- KM – maybe as part of museum redesign?
- HK – how many classes come to Arbeia, were you in the way?
- ScB – museum was actually closed while they were there (winter); some kids got upset when others came 'to their classroom'
- WJ – this would give more critical mass to the museum.
- KM – it was a challenge, they needed more staff. WJ – that's what project paid for.
-
- ScB – lots of their y5 never visited the museum before; some children have not been as far as Newcastle, they wouldn't go unless they went with school



- SC – some didn't realise what there was across the road
-
- HK – would you do it again with all y5? ScB – they would, benefit outweigh the issues, still barriers, safeguarding and risk assessment were still an issue, this might put other schools off
- HK – y6 often have 'school journeys' (few days away), what about 'museum time' in y4/y5?
- WJ: Swansea ... they could have 5-6 schools in the rotation has already booked the arrangements for next year; teacher wanted to go earlier in the year with the reception class, because it would children help forge relationship, as a bonding thing to begin the year.
- **HK – what would be the best year to do it in?** ScB – stay away from y2, y6, but all else would work; it depends what you want it to be, there might be two different models, e.g., one for early years and one for older children
- WJ – Swansea museum has a lot of things, although mostly history focused (planes, engineering, Dylan Thomas); you could drill deeper, focus on different objects, children focus on different things, not having to learn everything in one go.
- KM – you're not learning about objects, objects are facilitators for learning.
- KM – disappointing part was that there was not much 'behind the scenes', they could have brought in additional objects, so that the potential was much broader – museums have much more than the participating classes experienced
- ScB – they had staff meeting in Arbeia last week; the meeting was facilitated by museum staff. It was the first time for some teachers to go there.
- **KM – would it be different for a school in a different area, e.g., thinking of FSM, area deprivation?**
- ScB – yes definitely, some schools are similar on paper (e.g., student demographics), the experience of those children would be very different, their social setting is different. It is also important to consider how good is the school, how does staff facilitate
- SC – it also depends on teachers and their interests. (She is very interested in history.)
- **KM – participating teachers were very enthusiastic – but how would this translate to all teachers?**
- ScB – a lot comes down to the management of the school; e.g., picking the best year might depend on which member of staff would engage best
- WJ – Arbeia is very particular ... short walk, totally different story, great stepping stone to other places in the area (Newcastle museum near the station?)
- KM – one big issue was a perceptual barrier, what schools are about, what museums are about, **what would be an 'elevator pitch', what evidence?** asks ScB and SC
- ScB – difficult to answer, our school offers education with creative focus, lots of music, drama ... it would be more challenging to convince schools with a more academic focus, as they might think about how this was going to benefit children's levels.



- KM – need robust spectrum of evidence?
- ScB – perhaps, such as focus on writing
- **WJ – so what are main challenges?**
- KM – understanding both sides and their perceptions
- ScB – everyone we worked with has been very engaged, but how school works on daily basis ... museum staff don't understand, schools don't understand how museums operate. This can become a stumbling block due to lack of understanding; things crop up; tricky to do before the project start – if repeated over time, the issues will diminish.
- WJ – architects have a big role in this ... if upgrading museum this could be considered
- SC – there were lots of emails about what they were doing, what was available, where to go, and there was a lot of confusion
- SC would take her class as a priority, while for the museum the priority was what to do
- ScB – they would hope for us to come over at an agreed time, but at the school, often things came up
- ScB – secondary schools would be completely different; our timetables are packed completely, with lots going on in school – and museum focuses on what they are doing in terms of activities
- KM mentions other pilots, e.g., SS great Britain, helping children through transition from primary to secondary; museums can be a neutral places for bonding



Appendix11: Group evaluation and sharing sessions meeting notes

Kings College London, Monday 27 June 2016, 14.30 – 16.30

Discussion of project evaluation for 'My Primary School is at the Museum' and discussion of next steps for evaluation, dissemination and advocacy

Agenda:

1	Outline for the session
2	Presentation of major findings from Heritage Insider's evaluation
3	Discussion of findings – first thoughts
4	Further feedback from the team. Questions unanswered? Any further data sources we have missed?
5	Thinking ahead – ideas for advocacy and discussion of what documents, meetings, seminars etc. are needed
6	Next steps for the evaluation and the pilot
7	4 July partner meeting - Agenda Discuss and agree agenda, timings, room set-up etc. for partner meeting
8	Date of Next Meeting August tbc, to discuss draft final report, and introduce writer Helen May to the project



Minutes:

Outline for the session

- KM suggests think tank approach to discuss challenges and opportunities, areas missed, potential for future, what happens with evaluation report
- KM on importance of being 'brutally honest' and show skills gaps, where there can be improvement, including school design, nursery design, museum practice ...
- Interim report gave main points, more on impacts for children to come in the final report, some data is still coming in the next few weeks
- Areas we have information for: organisation of pilots, challenges for teachers, schools, museums, educators, lessons learnt – what lessons to be learnt for the next pilot and in general for the education sector

Presentation of major findings from Heritage Insider's evaluation + Discussion of findings – first thoughts + further feedback from the team. Questions unanswered? Any further data sources we have missed?

- Discussion points suggested:

Specifically:

- Pilot is showing that organisation cannot be 'slammed' together, we need up-skilling as part of the process (it all happened very quickly)
- Museums can/should broaden their offers.
- Why did museums not use all their resources (i.e. collections not on display / feature other aspects (including staff) of their practice)?
- Schools and teachers were encouraged to use broader range of approaches (i.e. across galleries/spaces) – why did they stay so classroom-centred?
- 3 of 4 teachers said: 'I can't do proper teaching/learning when not in my classroom' (This came as a surprise to KM)

Generally:

- There is a need to connect findings to wider issues in education.
 - Museum learning programmes could be more tailored to age and stage, not just curriculum.
 - Nursery and early years were more successful delivering frameworks than primary – is this an easier age group to target than older age groups?
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- SoB – Denise was much more than a nursery manager/teacher – her background as artist and academic expertise in early years education had massive impact on Liverpool pilot
 - JD – barriers were less because of her, she was very involved; but also very art-focused
 - WJ – people in museums facilitating session were more adventurous, creative ... schools were more in 'pigeon holes'
 - KM – schools said museums had some good examples, e.g., role play, inquiry, stories – school were more limited as less familiar with opportunities available



- WJ was concerned/surprised to see Laura (great teacher in many ways) using very fixed resources
- KM – what is used as classroom resources could be replaced by resources facilitating real world learning; school resources are often very abstract
- KM – museums could create numeracy and literacy resources that schools are familiar with Why don't museums think about it? Museums delivered what they normally delivered.
- HK – using school based props would make it like school! Other resources (numeracy and literacy) would be helpful, but we should not try to recreate the classroom
- KM – Stephanie did angle hunt activity outside to teach maths
- KM – the expectation is that it would be something different (link to forest schools)
- HK – not 'slammed' together is the point – it would be better if they worked together, and not make it so classroom centred
- KM – perceptual barriers would still be there
- JD – a lot of things that came out they would never predict it (referring to what Scott mentioned in the earlier session), maybe longer planning would help to a limited extent; it is hard to nail it straight away
- WJ – like Langley academy ... maybe start with one or two years in, then build it up, use museum 'as and when'
- KM – there is a lot of knowledge on both sides, but the sides are not coming together very well. What is delivered in the classroom is not for all, what is delivered in museum is not best practice learning model. No one is on the top of their game, but there are lots of examples that we could aspire to.
- WJ – e.g., look how language has developed; it's about the potential
- **KM – what is the body of evidence?**
- HK had asked Scott over lunch as to what were the characteristics of the teachers more/less enthusiastic ... some teachers are more traditional, less creative, they have different training, experience, PGCE vs degree, characters, institutions; educators might focus on family learning or teaching children ... it will be hard to draw out specific learning from the project data
- KM – management was very important, it can be a barrier
- KM interviewed two heads of school, management style was a facilitator (Scott and head from Swansea are very similar)... like Scott said, it's about the culture e.g., focus on creative
- **HK asked about pedagogy ... museums have objects, but is there a distinct museum pedagogy?** HK thinks there are specific set of skills, but not sure if there is an entirely different pedagogy.
- KM – museums work differently, short visits, dealing with lots of logistics, e.g., Stephanie said she was worried about her class, museum was worried about the bigger picture/activities
- KM – complaint from museums about teachers (in general, she found in her previous work) – we need to build empathy between the two
- WJ – on the museum's side the game is bigger, but it's reduced by the way they work, i.e., only interacting with visitors for a very short time



- KM – teachers put little value on out-of-school experiences – it's often a treat, but they do not necessarily value learning experiences
- WJ mentioned Virginia Tandy and a project to train teachers museum learning, this could be a useful example
- KM used to manage this, they were good in teacher training [KM also mentioned Magpie project in which they asked expert teachers to help the museum develop literacy training, they brought skills together; one teacher was funded to develop museum resources.]
- KM – there is no place where everyone got it right.
- JD – school can be an overwhelming context, KM and HK agree.
- JD – schools are more accountable for what they do, they have league tables, teachers have lots of requirements ... CPD on how to use museums better might be doomed to fail, teachers only do it for a day or two a year.
- KM – due to resource/budget issues lots of museum push schools towards the self-guided issues, schools don't like it, want guidance
- JD – also there are greater and greater demands from teachers to perform
- KM – another reason to do cross curricular learning
- HK – assessment ... schools have own assessment pressures, and have developed procedures to cope – they could do it outside, but it's easier in the classroom, as it involves paperwork ... the issue is therefore systemic, we'd need to change a lot
- JD – we can't side-step the system, teachers would love to do it, but children would not perform better on test
- HK – are we asking the wrong questions? **Maybe we should think about the after school provision?** You'd get pedagogical benefit, as well as cultural benefit?
- JD – focus not on what can we learn for situating schools in museum, but given the systemic constraint, what else can we do? Maybe we can do it for a handful of schools? Are there other partnerships where that would work better?
- WJ – Swansea shouted out about the project locally, gave other school an idea (Laura did this)
- KM – but they went back to the classroom from spending time in museum, Laura said 'we just went back to normal ...'
- WJ – what do they need to **not** go back to normal?
- A lesser-performing teacher might be diluted in the museum, as there are many objects and many people.
- **KM – cultural internship approach – who would this be most beneficial to?** Younger, lower performing, EAL, etc.? What is the factor? And also ... the easiest thing to improve are museums



- WJ – can schools automatically get to museums?
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- HK – suggests that the project ‘piggy back’ on something else, e.g. new requirement for Spiritual, Moral, Social and Cultural values (i.e. British Values’). It is important to find an agenda to piggyback on, schools will only do it if they are going to be tested on
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- JD – a lot of schools can visit museums, we should maximise opportunities for schools that can/ we could frame it what teachers are up against, not how to deliver ‘X’ better ... museums need to reach out to the school
- JD – if teachers want worksheets, museum could give them worksheet but make it different
- KM – at Waterfront museum, participation in this project helped the museum to look into what they have and tweak the programmes; KM suggests that museums should involve the audience more (a lot of museum still don’t do it)
- WJ – co-producing is a great term
- KM – children were a great resource, what they can do, what they can’t (data from this study)
- JD – we need to convince museum educators to do it ... there is a lot of resistance from the educators in museums
- **HK – budgets, theoretical cost saving exercise** ...KM did not focus on this, and the issue did not come up during the head of school interviews, but it came up a bit from the museum side a bit
- WJ – Arbeia staff said it was great to get schools in, plus museum staff are looking for extra hours, being involved in a project like this could really help museums financially
- HK sees argument in working together more closely ... could put together a business case, cost-sharing example of how schools did it
- NB putting together a business case was beyond the scope of KM’s evaluation, and WJ has not had the input from Arbeia that they initially suggested they might be able to give.
- **WJ – in terms of where project could go ...**
- Arbeia and Waterfront intend to do more (Leisa is booking more for next year); Arbeia alluded to it, Scott had a staff meeting there already although interestingly many Arbeia teachers had not been there before.
- WJ mentioned a session she attended a few weeks ago (Physics faculty, Durham University) Ogden Trust was interested in supporting science teaching; they fund in Durham ... we could work with them!
- HK – we need to be clear what we want ...
- KM – what are we testing, what could it be, i.e., seemed most immersive, sounded like it could have more potential quicker ... quickest way to get benefit for children, across wider range
- **JD – What’s new in our approach?** Length of time (nearest similar programmes are usually only once a week for e.g. 6 weeks or a term), attempt to bring cross curricular element into the process; curriculum was a starting point rather than the collection, e.g., I need to teach X, what can I find?



- KM – British Library has a great programme, training children to be archivists
- WJ – Langley has ‘curiosity’, ‘exploration’ written at the entrance, they are trying to put children in explorers’ mind frame.
- WJ exploring a potential of a museum school in East London, around the Olympic Park. HK – very interesting, but worried about who lives in the Olympic park, they go to museums anyway, it would be more beneficial to give access to more schools, serve broader community. JD – posh parents would get their kids into museum school as they know how to play the system
- WJ – Kew and NHM were interested to join this programme too, but didn’t have space to host for a term.
- KM – you need an opportunity to redesign schools as well.
- WJ – selling the project to museums – it can’t affect other schools coming
- HK – bus driver and security guards (mentioned earlier, people who children interacted with)... intriguing idea. This should come out more in the report, as this was the first chance for some children to interact with adults apart from their parents and teachers, missed opportunities as they did not meet more people while in museum, e.g., behind the scenes, front of house
- JD – what is a nice thing about this, including these people would not cost anything more
- KM mentioned perceptual issues related to front of house, e.g., they were not engaged from the start; Wellcome is a good example of using gallery assistants to engage audience (this might improve staff satisfaction too)
- JD – staff is a wealth of information
- WJ – Tate has great programmes

Thinking ahead – ideas for advocacy and discussion of what documents, meetings, seminars etc. are needed

- **WJ – how to continue?**
- KM – re-focus for advocacy, communicating findings, how to use evidence, informing the sector etc.
- SoB – KM’s draft end July, to be shared internally ... it would be good to meet at beginning of August to discuss first draft
- Then edited document to share with participants – to celebrate, highlight best practice, a positive summary
- Neither is a document to share with the sector – SoB outlined plan to bring in a writer (Helen May) to produce a document from KM’s project evaluation (ca 16 pages or so?), to be shared with sector, with a launch at a symposium in late autumn; Nadine Thompson can do further PR push ... it’s clear that there is a lot of interest from the sector



- This public document would contain info from KM's evaluation, Nadine's PR report, Cultural Institute intro and project context, HK/JD academic piece, Wendy piece as concept initiator; partner quotes etc. plus some pics
- JD – we need to be careful, we have obligation to share lessons learnt, so people can build on them etc., so that they can look at other partnership models, not just find a friendly school to move in ...
- SoB – we should be clear we are only scratching the surface with this pilot, it is important to highlight the challenges
- KM – this can be a way to help 'fix things' (we can't start a school from scratch)
- WJ about the National Wool Museum in Wales, in the area where small schools are closing, this might be a solution (National Waterfront Museum experience might give them a push)
- WJ mentioned Slough museum closing down, collections are in a shed – there is a way to possibly build a primary school and move objects into the school
- HK – where will publication be published, raises the issue of plagiarism – HK and JD to publish in a journal as well
- SoB – once we have draft evaluation, we will bring in the writer, all meet early August, and agree brief together

4 July partner meeting - Agenda

- The team discussed the structure for 4 July meeting, and amended agenda accordingly.
- SoB asked if it is worth thinking about a few questions (for the teachers) ahead of Monday? E.g. Cultural Institute is interested in diversity/ethnic make-up of participants
- KM will think about it, see what is feasible and appropriate at this stage
- KM – lots of things they could tell us on the day

Date of Next Meeting

- start of August to discuss findings (8th August perhaps or the week after), to introduce Helen May, focus on next steps
- KM – concerned about timeline ... would like to at least circulate draft end of July (to catch the momentum), hard to know without being certain when other data will come through; still chasing
- KM – if she doesn't get all data by Monday, she might need help, as term finishes soon
- SoB – KM should lead the timeline; from 17/8 Katherine is away.
- KM agrees we should meet before then, SoB agrees we can then review what we have, make an action plan etc.
- SoB – timing of seminar ... November?
- WJ, JD agreed – to be confirmed asap in September, make sure to not overlap with the Museum Association conference in Glasgow, 7 – 9 November
- Venue: KCL, tbc



- Consider moving event to the beginning of December – to be decided

Next step evaluation (KM)

- Outstanding: notes from 27/6 and 4/7, pupil assessment data (Swansea, Liverpool), additional quantitative data (plan to get this all in 2 weeks)
- Move to writing, KM has booked 2 weeks at the end of July
- KM – all primary data will be in appendices, so everything will be in one place
- SoB – when to produce edited summary for the partners?
- KM – that should be a quick editing job, after the final report
- KM – there are amazing pictures from the programme, they could not all fit into the evaluation report; KM would leave this for Helen/other documents/Boast Book?
- WJ – shall we have a short film version too? SoB says it is possible, but depends on what we would want, she will get the quote (i.e., 2-3 minute film to use in conferences)
- KM – individual location films might not work (e.g., 3 films from each pilot), a balanced version of 2-3 minutes might be best, would be great for a conference
- KM – what about advocacy documents? Do we want a poster/leaflet, stats? E.g., one A4 sheet summarising the project (for meetings, to quickly introduce the project), with key findings, which would make it easy to communicate. OR photo-led Boast Book? KM said this should be easy to do, and is an effective advocacy tool (for meetings, to leave on someone's desk)



Kings College London, Monday 4 July 2016, 12pm – 4pm

Presentation of project evaluation for 'My Primary School is at the Museum' and whole team discussion

Agenda:

1	Lunch	12pm
2	Welcome and introductions – Katherine Bond	12.30pm
3	Roundtable – all to share a personal project highlight / insight	12.45pm
4	Presentation of key findings from Heritage Insider's evaluation of the project, and outline of impact to date – Kate Measures	1pm
5	Roundtable discussion in mixed groups on project challenges and opportunities: <ul style="list-style-type: none"> i. Key learnings from the project ii. What advice would you give to future pilots / what would you do differently? iii. What were the barriers to the project and how did you overcome them? And report back to the whole group	1.30pm 10 mins 10 mins 10 mins 2pm
6	Roundtable discussion in pilot groups: what next? <ul style="list-style-type: none"> i. Pilot teams to discuss what next for your individual partnerships in groups And report back to the whole group	2.15pm 2.35pm
7	Roundtable brainstorming facilitated by Kate: what next for the project?	2.45pm



8	Thanks and project toast and show project legacy film	3.15pm

Minutes:

Welcome and introductions – Katherine Bond

- Thanks to all participants
- Apologies from Hadrian School as they have their annual whole school play today

Introductions and personal project highlight/insight:

- Sophie – family day at Arbeia, which worked out really well despite the rain
- Laura – children handling crabs
- Claire – seeing children excited
- Jo – seeing the idea through
- Russell – seeing what children got out of the project
- Lesley – loved everything about the project
- Wendy – children from Arbeia finding a bone and starting an investigation, children at Tate starting to talk to each other and to other adults
- Nia – the impact that the project had on the staff, having fantastic teachers, lots of energy and enthusiasm
- Rosalyn – seeing that they could do it with younger children
- David – innovation is still possible even in difficult financial times
- Leslie – ‘ownership’ children felt of the site at Arbeia
- Jen – what happens when you have a more intense relationship, spending time with nursery kids in Liverpool
- Deborah – seeing the work her colleagues do, everybody getting it, including visitor experience staff and directors
- Katy – luxury of having so much time with children and colleagues, ‘luxury time’
- Denise – having time and space to keep going to museum, lots of surprises
- Marie – ‘magical bus journey’, one child who had not spoken at all prior to the project is now talking and has made lots of friends
- Lindsey – the whole experience
- Heather – hearing about the unexpected insights; gaining lots of ideas to share with the research community



Presentation of key findings from Heritage Insider's evaluation of the project, and outline of impact to date

– Kate Measures

- Action research project – expectations, looking widely, keeping open mind
- Structure of evaluation – 3 areas: 1. journey of the project; 2. museum as a long-term learning environment; 3. perception & attitudinal changes
- Evaluation was interested in impact on all participants and institutions
- A range of evaluation techniques: ethnographic field notes (interaction with children, immersion & interaction, asking questions), interviews (face to face, telephone), video transcripts, summative meetings, face to face focus group at Swansea, reports, handbooks, assessment
- Kate considered doing creative evaluation as well (e.g., children as co-researchers), but there were too many changes happening – this approach could be considered in the future
- The evaluation is not just good news. It is important to understand what was not working in order to improve in the future – we need an honest reflection.
- It is about 'telling the story'.
- Congratulations everyone!
- Participants to write a note to self: one thing you don't want to forget that you learnt during the project.
- Examples included:
 - Take cell phone number of the teacher you work with!
 - Try to get a planning day with curator and nursery practitioner before the project – to really understand each other
 - Don't forget the outcome, i.e. it's about the kids' experience
- Lots of perceived risk, less actual risk
- Not true pilot of the concept, all children still travelled to museum, so it felt more like an extended day trip. Some things would be different if the location became more permanent
- 5 key points
 - DEMAND FOR HIGH LEVEL OF PARTNERSHIP WORKING AND CONTINUAL EVOLUTION: need to work together; communication is key, learning curve about understanding each other; different level of commitment to the project throughout the project
 - BENEFITS FOR SCHOOL & TEACHERS, MUSEUMS & EDUCATORS: re-learning about the value of out-of-class learning; all of the teachers were pushed to innovate on a daily basis, as they were without normal classroom & resources; had greater feeling of freedom for teacher (being out of normal environment), teachers and pupils felt more relaxed; from the museum's perspective, having a school helped with understanding how to work with particular age group. Also, museum learnt a lot from teachers, e.g., deeper understanding of child development at that age. group; more creative use of spaces, able to use this opportunity as a quality check



- BROAD RANGE OF IMPACTS FOR CHILDREN: greater access to heritage for children who would not normally visit; new relationships; increased attendance; better eating habits (more and greater variety of foods, table manners, relationships) – ‘family meal’-type environment; improved cooperation; tiredness (everyone); cognitive skills, though communication skills were the most important (this was the feedback from parents as well)
 - CHILD-CENTRED LEARNING: the learning was more like Montessori, in that children were leading the learning as well as adults. There were a lot of new stimuli, lots of purposeful learning, including children writing for purpose. Best outcomes came when specialist was available. There was more inquiry-based learning. Improvement was greater for lower performing children. In the future, it would be interesting to use children as co-researchers.
 - PILOT ONLY JUST SCRATCHED THE SURFACE OF THE POTENTIAL: Possible things to focus on in the future include accelerated learning, literacy and numeracy.
- Update on media and press: Nadine Thompson coordinated the press campaign, raised the project profile
 - Several journals, conference last Friday, 9 online articles (including TES Global), wide range of press coverage, lots of interest
 - It is important to communicate the findings and insights further.

Roundtable discussion in mixed groups on project challenges and opportunities & Report back to the whole group

Report back on Question 1: Key learnings from the project

- Heather – tracking what children are doing in spaces was particularly valuable, e.g., where they could go, where could they potentially go. We should make every space a learning space, and every interaction a learning interaction.
- Lindsey – there is a need for internal advocacy and planning, e.g., whole school briefings, as well as time for developmental planning.
- Laura mentioned there might have been a level of ignorance that they had not realised the potential earlier. They underestimated what they could do with the museum, and the museum may have underestimated what they can do with ks2 children as well.
- Russell – social communication/interaction was the main leaning, such as confidence about how to deal with real-life situations

From flipcharts (all groups) – question 1:

- It is possible!
- The start of each day was structured, children arrived to a familiar, safe space
- Interaction with ‘new’ adults helped children to build confidence
- There were opportunities for learning from all aspects of the museum (security, building, front of house); this created a sense of ‘ownership’ of the building
- Children brought their families back, which further showed their sense of ‘ownership’



- Need to make/create more moments in the school that are memorable
 - Any problems arose out of logistical issues
 - This kind of immersion enhances communication
 - The value of 'learning tree'
 - Potential to continually innovate in teaching and learning using the museum environment
 - Children's social confidence, such as speaking to adults
 - Communication was key – on all levels; children came out of their shell
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- Value every child; talents and abilities emerge in different settings – framework might be the problem, not the child
 - Need to meet half way (artefacts, resources, frameworks)
 - Cannot anticipate what children will be engaging with – co-designing, having a conversation, working together
 - Potential of the museum
 - Underestimated the potential of younger children at the beginning, realised over time
 - Eye-opener for museums how to adapt the space – open to risk and innovation
 - Need to shake up perceptions of who museum is for
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- Look at the children rather than the curriculum
 - Side-stepped traditional stereotypes
 - Change gate-keepers
 - Holistic learning rather than content addition
 - Tracking children to make every space a learning space and every interaction as a learning interaction – use this to change the programme
 - Museums really learnt what were the strengths of their programme
 - Schools learnt the value of out-of-school environment
 - Learning as equals
 - Length of the project – discuss the barriers openly
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- Diversity of project situations provided opportunities to learn from different contexts
 - Need whole organisation briefings before the start of the project – internal advocacy (school and museum) – this preparation enables visitor experience staff to make visits more memorable and special
 - Embed project in the whole school planning
 - Understanding how school works through planning sessions

Report back on Question 2 What advice would you give to future pilots / what would you do differently?

- Jen – this was an experiment – not everything had to go right, it is important to think what we can learn. It is helpful to frame it as an 'experiment'.



- Katherine – would it be better for children to spend more time in the museum? There were mixed opinions about this, there are also issues around resourcing, museum opening times, all the children being able to get there (e.g., many live very close to school but museum is further away)
- Deborah - It would be valuable to spend some time in each setting, to understand other people's professional practice, use this as a way to reflect on own practice.
- Heather – we need to think about how the results constitute best practice to inform broader debates in policy, government agenda. We need to think strategically – a lot of rich learning has come out of this project; we need to make sure it does not get lost.

From flipcharts (all groups) – question 2:

- Find out in advance what is programmed in the museum
- Some speakers were ad hoc
- There is a need for co-design of the programme – need to balance against value of thinking/doing on the spot
- Take the time to plan for the children to spend more time at the museum, i.e., start earlier
- Having safe/secure space would be helpful (e.g., to leave material there without having to pack everything away during every break)
- White board would have helped – not to replicate school, but to help the teacher
- All staff to have 'ownership'
- Chain of just-in-case communication
- What basic tools of teaching are necessary
- Time for planning needed at the start
- Challenge perceptions and barriers at the beginning
- Consult and advocate for project as widely as possible in your school/organisation
- Frame project as 'experiment' – it is a learning opportunity with a scope for new and surprising ideas to be tested out
- Work with challenges as a starting point – working through perceived and real obstacles to invent new ways of working, e.g., curriculum focus
- Pre-pilot planning time, mutual understanding
- Value of specialist with awareness of issues/practicalities
- Teachers to spend time in museum without class to see opportunities
- Combine two bodies of expertise – do not replicate classroom experience (so that a special nature of the project is not lost)
- Be open to different kinds of knowledge exchange and reflection – working together

Report back on Question 3 What were the barriers to the project and how did you overcome them?



- Claire – some safeguarding issues remained during the time in the museum, such as around using public toilet, going outside to play – there had to be a lot of adults present
- There was an issue with space, i.e., when school was in, other visitors could not use it
- Heather – teachers don't know how to use the collections, museum don't know what teachers need to do; there was some initial ignorance on both sides.
- David – it is quite resource-intensive, and it is useful to think whether similar could be achieved with less resources (e.g., more initial training, schools being more independent etc.)

From flipcharts (all groups) – question 3: I am missing notes from one group (pink post it notes) – perhaps Kate could add from original?

- Space: movement between internal and public areas; multifunctional use of gallery spaces – a problem to allocate one space to the project, you need a base; need for safe space; balancing priorities in terms of uses of space and periods of time
- Support from staff teams: need more internal communication; remind people that it is an experiment that will benefit the organisation/deliver vision/reach new audiences/achieve targets
- Resources: balancing conflicting priorities need to be resolved, e.g., staff, transport, food
- Safeguarding: contact with public, shared toilets, closeness to water
- Lunches – how to fund FSM?
- Not having a designated space to leave teaching material
- Perceptions and worry how difficult it would be (schools)
- Not enough time for writing
- Acoustic environment – some spaces were very noisy!
- Too many distractions, e.g., children kept looking out of the window
- Parents worried about children being tired
- Transport to and from museum – capacity, resource for this, limited number of children included
- Going to the toilet – children needed to be accompanied
- Ensuring that child/adult ration was correct outside school
- Having an untested model made people nervous/ to overcome: no easy way, had to overcome it; consider having 'champions', e.g., head teacher
- Project barriers: bus, lunch times, resources, parent distance / to overcome: contingency staffing, co-location, fit-for-purpose museum space
- Not enough staff/ to overcome: invest in more staff, more funding
- Do people believe it is a sustainable model? (management point of view on resources) / to overcome: up-skill teachers on how to use the space, value museum staff interacting with children, find a balance how to use staff time
- Not scaled? / to overcome: be ambitious, do it on scale
- Cost / to overcome: define a minimum offer and enrich with funded projects and training of staff



Roundtable discussion in pilot groups: what next?

On tables by school/museum

Report back to the whole group

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

- Catering facilities – consider changing space, working more closely with the café
- Kate – sitting down as a family was very important; catering environment can be another learning resource

Arbeia Roman Fort & Museum (and Hadrian Primary School – not present)

- The project improved their relationship with the school
- They would like to propose that each year group comes for one whole week – this would encourage more students and be less scary for teachers, less worry that things would fall apart
- It would be great for museum staff to stay there during the sessions; museum tried to keep their hands off, but they would learn a lot if they stayed there with the class

National Waterfront Museum and St Thomas Community Primary School

- They are already looking at funding opportunities
- Suggest replicating the project on a small scale, i.e., one week visits with more classes – this would help with catering (FSM) and transport issues
- They had some ideas about CPD for teachers/museum staff
- ITT – using experience from the project to support new teachers
- Discussed using children as guides, and focus on their digital competency

From flipcharts and discussion (all groups):

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

- Feasibility study
- Space – secure a base
- Balance input of gallery staff

Arbeia Roman Fort & Museum (and Hadrian Primary School – not present)

- Professional development for museum and school educators
- Conversation with Hadrian – evaluate
- Try one immersive week for each year group
- Offer more mentoring/support to school staff while at Arbeia
- Planning meetings to agree literacy and numeracy teaching/learning

National Waterfront Museum and St Thomas Community Primary School (including the discussions on the table)



- Think about how to include use of digital media within the museum (e.g., get children to work with QR codes, become explainers etc.)
- Heather – Wallace collection used primary school children to do guided tours, and it worked well.
- Laura – it would help families to come in at weekends as well
- Heather – there might be a potential for learning Welsh, e.g., children teaching adult Welsh learner
- Rosalyn mentioned that they are already working with trainee teachers, in collaboration with the University; Laura has already been asked into museum to talk about the project, for new teachers in training
- More resources for schools would be helpful, such as a pre-visit handbook or a pdf file with information
- Heather – the school has a library and serves as a space for wider community – there is a great potential to work with local families (through the school, then encourage visits to museum, i.e., school could be a 'hook' for parents to then visit the museum)
- David stressed that we have to think about offering the 'museum experience', not just focus on the objects; museums are learning rich environments
- The project has improved the relationships between the school and the parents.

Roundtable brainstorming facilitated by Kate Measures: what next for the project?

Q: How to take this programme nationally? 2 minutes speed thinking, individually

Suggestions included:

- What is pedagogy?
- Whole-child approach (like in Scandinavia)
- How to secure more resources?
- More exhibitions/displays like this
- More cooperation
- More opportunities for children to be part of design
- Spend more time in museums
- National CPD for teachers
- Build such experience into the curriculum, for all children to experience
- 'Rescue a museum, rescue a school'
- Museums to be an established part of school year, accommodate more classes
- Work with museums more
- CPD for school & museum staff together
- Track what people do with new ideas, write them as case studies
- Come up with 3-4 models, see how they compare
- Shared ethos of museum and school learning
- Consider a 'cultural apprenticeship', going beyond museum
- New museum schools built and created



Appendix 12: Final press report

MY PRIMARY SCHOOL IS AT THE MUSEUM COMMUNICATIONS REPORT AND PRESS CUTTINGS

8 February – 31 March 2016

Nadine Thompson

Communications Consultant

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Background

I was asked to provide a media relations strategy and manage its successful implementation around an exciting pilot project called My Primary School is at the Museum. This is a collaborative project supported by King's College London's Department of Education and Professional Studies and the Cultural Institute at King's, in partnership with Wendy James, the concept initiator, and associated schools and museums. This pilot was looking to test the hypothesis that there may be benefits for children learning in a museum environment. It involved two primary schools and a nursery group moving into their local museums for much of their teaching for between two weeks and a full term. The media relations strategy was to coincide with the main period of activity for the pilot.

Testing this concept is an interesting and important one for the education and the museum sector in light of regional funding cuts, the debate about how children learn and how to inject more creativity into the curriculum, and the interest in broadening audiences and engagement for museums.

Objectives

The objectives of the communications campaign were as follows:

- ☐ To raise awareness of this pilot project through coverage in national press and national museums and education sector press both in print and online. As part of the campaign I also targeted industry newsletter to reach professionals in the museum and education sector.
- ☐ To liaise with regional press officers to ensure that press materials were distributed to their local media, to provide partners with a comprehensive briefing pack and to offer advice on regional coverage, photography and spokespeople as required.



I anticipated that at the pilot stage of the project we would be looking to achieve in the region of 5/6 pieces of coverage in the national museums and education press with some regional coverage as well.

Press Materials and Main Activity

I drafted and agreed a press release which was issued to a targeted group of national education, arts and museum sector national press from 1 March. I followed up with phone calls to key targets for the campaign and coordinated interviews, images and briefings where necessary.

I liaised with the three regional press officers to encourage them to use the release with local print and radio media and also to secure good quality images for use in the media.

I created a briefing pack with key messages and Q&As that was issued to all those who were speaking about the project and this was updated as necessary.

I advised the museums on the photography we required for the media campaign and ensured that media were issued with fully credited high resolution images.

Press Coverage Secured

I am delighted to say the campaign achieved a total of 5 print pieces including an article in the Independent newspaper, Museums Journal, Nursery World, Arts Professional and the South Wales Evening Post; 9 Online features and articles (including TES Global, ALVA and Leisure Management), and 3 sector newsletters (Schools Week Update to teachers, the Art Fund newsletter to museum curators and educators, and the DCMS to professionals in the arts and cultural education). 4

The project was first covered in Ed Vaizey's DCMS newsletter on 4 March 2016 after I was in touch with Jonathan Badyal. This weekly sector newsletter has significant reach within the arts and education sector and it was a wonderful coincidence that my contact with them coincided with a meeting that Deborah Bull had with the DCMS, making for a nice King's connection within the newsletter.

I was keen that we were covered by Museums Journal which is the most significant publication in the museums sector. After speaking to the editor Simon Stephens, they covered the story online on 10 March and in the April publication. They have a circulation of around 30,000. Another important monthly publication in this sector is Arts Professional and following an approach to them, Wendy James wrote a feature of 800 words that appeared in June. Following a suggestion by Wendy, I also approached an online site and newsletter called Global.museums.org and they covered the project on 29 March. We were also covered online on the following websites - Art Fund (14 April), Leisure Management (11 March), ALVA's website (11 March), which is the site for the Association of Leading Visitor Attractions and kidsarttourism (11 March) which is an Italian website.

Targeting of national education journalists led to an article by Sarah Cassidy for The Independent. It was a very positive piece and ran online and on page 5 of the newspaper on 11 and 12 March respectively. The article included quotes from Katherine Bond, Director, of the Cultural Institute and two of the teachers in the project. Following more targeting of education media we were covered by Schools Week online (26 March), TES Global (3 April), and Nursery World (16 May). All these articles required images and the latter two required interviews with key people involved in the project.

The press release was sent by regional officers to their key regional titles and an article was published in the South Wales Evening Post (6 April). Tate Liverpool struggled to achieve coverage as they had a high profile



exhibition opening at the same time which attracted attention away from the pilot. The press office at the Roman Fort was liaising with the South Shields Gazette but has left her job and we have not been able to track down subsequent coverage in the title.

Future Leads

I had a number of other conversations which were very positive but which didn't result in coverage at this stage. They would be worth approaching for the findings or at a later stage news dependent:

☐ Ai – another museum sector publication and newsletter, was interested. I spoke to Simon Tait and saw him at an event a few days later. He is definitely interested in covering the project.

☐ First News – a newspaper for primary school aged children. I had a very positive conversation with Jenna Lomax about how children might like to have their school permanently based in their local museum but she has not responded again.

☐ The Guardian Teachers Network was interested and I was in touch with Kate Hodge but they have not got back to my follow ups.

☐ Architects Journal. I was in touch with Richard Waite about profiling Wendy James but haven't had a response from him.

Press Cuttings

Date Publication/platform

4 March Ed Vaizey's DCMS newsletter

10 March MA website and Museums Journal (April issue)

11/12 March The Independent online and in print

11 March Online coverage on Leisure Management

11 March Online coverage on ALVA's website

11 March Online coverage on kidsarttourism

26 March Schools Weekly update (newsletter and website)

29 March Online coverage in the newsletter for Globalmuseums.org

3 April TES Global Online

6 April South Wales Evening Post

14 April The Art Fund Online

16 – 29 May Nursery World magazine

June Arts Professional magazine 6

DCMS Weekly Email: 4 March 2016

From: BADYAL, Jonathan <jonathan.badyal@parliament.uk> **Sent:** 04 March 2016 10:59 **Subject:** Weekly Email from Ed Vaizey's Culture and Creative Industries Team

Here is this week's news:

CULTURE AND THE ARTS

Museums, Galleries & Venues

UK museums could lose out if the UK votes to leave the European Union, according to an intervention by the Museums Association.



The British Museum and TES has announced Coopers Edge School in Brockworth, Gloucestershire as the winner of the Huge History Lesson – an initiative designed to encourage schools to discover the incredible stories to be found in museums.

Croydon arts centre Fairfield Halls is to close for two years to allow for a £30 million transformation of the building and site.

In June 2016, Tate Modern will present the first international retrospective of Indian artist Bhupen Khakhar (1934-2003) since his death. A month later it will open a major retrospective of American modernist painter Georgia O'Keeffe (1887-1986), the first UK exhibition of her work for over twenty years. Ed tweeted [HERE](#). A reminder that the Southbank's WOW - Women of the World festival kicks off on Tuesday.

Two primary schools and a nursery, from Tyne & Wear, Swansea and Liverpool, will have groups of pupils based full time at their local museum for up to a term as part of a King's College London innovation project. A new exhibition celebrating the Tim Sayer Bequest to the Hepworth Gallery in Wakefield, is to go on display on 30 April, and will bring together approximately 100 works drawn from his personal collection.

WHERE ED'S BEEN AND WHO HE'S SEEN

Guy's & St Thomas' Hospital Foundation to discuss health and arts; Sky Betting and Gaming; Cutty Sark and Pepys Exhibition at Royal Museums Greenwich; Office Group; Anthony Seldon; Chester King, e-Games; Michelle Ovens, Small Business Saturday; Deborah Bull, Kings College; European Patents Debate; Society of Chief Librarians; The Master Builder, Old Vic; Garri Jones, Numis; Berry Gordy Jr and Shelly Berger; Sharon White, Ofcom; Lenny Henry and Barbara Emile, to discuss the BBC and diversity; Libraries Task Force; Spoke at an Arts in Criminal Justice meeting; Neil Mendoza; Sir Hossein Yassaie; Spoke at the Launch of the Founders of the Future at No 10.

Ed Vaizey

Minister of State for Culture and the Digital Economy

Twitter: @edvaizey | Facebook: <https://www.facebook.com/edvaizeymp>

To subscribe or unsubscribe please email Jonathan Badyal: jonathan.badyal@parliament.uk 7

Museums Association Website (10 March) and Museums Journal (April Issue)

Two primary schools and a nursery are basing groups of pupils full-time at a local museum for up to a term. The children, who are from Tyne and Wear, Swansea and Liverpool, will have all their lessons, lunches and breaks at the museums. The My Primary School is at the Museum project was developed by architect Wendy James and King's College London (KCL). The organisers believe that the arrangement offers a "fundamentally different" experience from occasional museum visits. The project will research whether the setup can help children's learning, and offer potential funding solutions to the museum and education sectors. Kensington Children's Centre, a pre-school nursery for children aged between three and four, has been based at Tate Liverpool since February, and a group from Hadrian Primary School in South Shields has been at Arbeia Roman Fort in South Tyneside since January. A reception year of two forms from St Thomas Community Primary School will be based at the National Waterfront Museum in Swansea. One form has been at the museum from 22 February and will be there until Easter. The second form will be there in May and June. The idea for the project came from James, a partner at Garbers & James architects, which specialises in the public cultural sector. It was developed in collaboration with the Cultural Institute and the Department of Education and Professional Studies at KCL. Findings from the pilots will be published in the autumn. James said: "I strongly



believe that there could be many creative benefits from children engaging with richly diverse object collections – for the pupils, their families, schools and museum. “I am delighted at the opportunity to test such a partnership model between primary schools and their local museums, and to develop the knowledge and understanding we need to shape what we hope will be the partnerships of the future.” Katherine Bond, the director of the Cultural Institute at KCL, said, “It is the remit of the Cultural Institute to inspire, facilitate and support collaborations between King’s and the cultural sector that have impact beyond the university, stimulating knowledge exchange, developing research and driving innovation. We are proud to have realised My Primary School is at the Museum, which looks set to achieve all of these things.” 8

The Independent, Friday 11 March online and Saturday 12 March in paper (page 5)

Schools move lessons to local museums for learning experiment

Two primary schools and a nursery will have groups of pupils based full-time at their local museum for up to a term

📧 Sarah Cassidy Education Correspondent

📅 Friday 11 March 2016

💬 1 comment

Katherine Bond, director of the Cultural Institute at King’s, said the project would also investigate whether museums should become classrooms for more children, given that many areas were short of school places and some museums faced closure because of funding cuts. *Getty Images* 9

Children have been learning alongside ancient artefacts and innovative artwork as part of research to investigate the benefits of going to school in a museum.

Three schools have moved classes into their local museums to test whether it will boost pupils’ learning and also attract a new audience of visitors to museums, as part of a project run by King’s College London.

Two primary schools and a nursery, from Tyne & Wear, Swansea and Liverpool, will have groups of pupils based full-time at their local museum for up to a term. The project – “My Primary School is at the Museum” – bases whole classes in museums for their day-to-day programme of lessons, including lunches and breaks, to give children a completely different experience from the more usual occasional museum visit.

Katherine Bond, director of the Cultural Institute at King’s, said the project would also investigate whether museums should become classrooms for more children, given that many areas were short of school places and some museums faced closure because of funding cuts.

Scott Brown, head of Hadrian Primary School in South Shields, which has moved its class of 29 nine- and 10-year-olds to Arbeia Roman Fort in South Tyneside, said: “I think the project has had a massive impact on children. It has really opened their eyes to what history can provide, not only in education but also in terms of stimulus and entertainment.”

Fifty children aged four and five from St Thomas Community Primary School in Swansea will be based at the city’s National Waterfront Museum. Their teacher, Laura Luxton, said she had already noticed benefits to the children. She said: “They are getting so much out of it. Their social and speaking skills have improved in such a short time.”



Nursery pupils from Kensington Children's Centre in Liverpool were based at Tate Liverpool and enjoyed touring the gallery for inspiration for their own artwork. Lindsey Fryer, head of learning at Tate Liverpool, said: "Once people are through the door they can see it is for them." 10

ALVA ONLINE (ASSOCIATION OF LEADING VISITOR ATTRACTIONS)

ATTRACTIONS INDUSTRY NEWS

11 MAR 2016

Schools move into museums for pilot learning scheme

Two primary schools and a nursery in the UK have moved regular classes to local museums for up to an entire term as part of an innovation project by King's College London. The programme, titled *My primary school is at the museum*, is testing the hypothesis that there is beneficial learning, social and cultural outcomes for primary school children and their families when they receive full time education in a museum setting, as well as benefits for museums. Through the school term, classes will have their day-to-day programme of lessons using the museum's facilities, offering a fundamentally different experience to the occasional museum visit most school children enjoy. As part of the innovative new scheme, a pre-school nursery for children aged three to four was based at Tate Liverpool between 29 February and 11 March. Additionally, a group of children aged nine to ten have been based at Arbeia Roman Fort in South Tyneside since January, while a second group aged four to five moved to the National Waterfront Museum in Swansea on 22 February, with plans to stay there until the Easter break, with a second group occupying the museum between May and June. 11

The pilot schemes – funded by investment from King's, the participating museums and the schools involved – will be used to assess the benefits and logistics of a partnership model, which could in future help to address funding issues faced by both the education and museum sectors, as well as provide learning opportunities and audience engagement benefits. "It's the remit of the Cultural Institute at King's to inspire, facilitate and support collaborations between King's and the cultural sector that have impact beyond the university, stimulating knowledge exchange, developing research and driving innovation," said Katherine Bond, director of the Cultural Institute at King's. "We are proud to have realised *My primary school is at the museum*, which looks set to achieve all of these things." Prior to the pilots, the idea conceived by Wendy James, architect and partner of Garbers & James Architects, was tested in an 'ideas laboratory' run by the Cultural Institute. The findings of the three pilots will be published in Q3 2016. 12

www.kidsarttourism.com

My primary school is at the museum (La mia scuola è al Museo)

Quando: 11 marzo 2016, 14:08

Nel GRUPPO FACEBOOK di Sveglia Museo, abbiamo scovato questo progetto, veramente incredibile:

Alcune classi di due scuole elementari e una scuola materna in Inghilterra stanno svolgendo le loro ore scolastiche non a scuola ma nel loro Museo locale.

Il progetto, chiamato "My primary school is at the museum", è stato concepito per testare l'ipotesi che si abbiano sia benefici educativi, sociali e culturali per bambini e le loro famiglie quando l'educazione scolastica viene ricevuta in un Museo, sia naturalmente benefici per il Museo.

Questo progetto pilota sta interessando:



- o Il **Kensington Children's Centre**, dove una classe del nostro corrispondente primo anno di scuola materna (bimbi di 3 – 4 anni), sta tenendo le sue lezioni alla Tate Liverpool, (29 febbraio, 11 marzo)
- o Un year 5 (bambini di 9 – 10 anni corrispondente alla nostra quarta elementare) della **Hadrian Primary School** nel South Shields che stanno andando a scuola all' Arbeia Roman Fort in South Tyneside già dallo scorso Gennaio.
- o Una reception (bambini di 4 – 5 anni corrispondente al nostro secondo anno di scuola materna) della **St Thomas Community Primary School** che sta facendo lezione al National Waterfront Museum in Swansea.

My primary school is at the museum porta la giornata scolastica direttamente dentro al museo dove si svolgono, non solo le lezioni ma pure le ricreazioni e il pranzo offrendo a questi bambini senz'altro un'esperienza molto diversa dalla occasionale visita al museo.

I risultati di questo progetto pilota saranno pubblicati in Autunno 2016.

Potete seguire il progetto sui social con #museumschool Per saperne di più... 13

The Leisure Media Co Ltd (Leisure Management, Leisure Attractions and AM2)

11 Mar 2016 **Schools move into museums for pilot learning scheme** BY Tom Anstey

Two primary schools and a nursery in the UK have moved regular classes to local museums for up to an entire term as part of an innovation project by King's College London. The programme, titled *My primary school is at the museum*, is testing the hypothesis that there is beneficial learning, social and cultural outcomes for primary school children and their families when they receive full time education in a museum setting, as well as benefits for museums. Through the school term, classes will have their day-to-day programme of lessons using the museum's facilities, offering a fundamentally different experience to the occasional museum visit most school children enjoy. As part of the innovative new scheme, a pre-school nursery for children aged three to four was based at Tate Liverpool between 29 February and 11 March. Additionally, a group of children aged nine to ten have been based at Arbeia Roman Fort in South Tyneside since January, while a second group aged four to five moved to the National Waterfront Museum in Swansea on 22 February, with plans to stay there until the Easter break, with a second group occupying the museum between May and June.

"I am delighted at the opportunity to test such a partnership model between primary schools and their local museums and to develop the knowledge and understanding we need to shape what we hope will be the partnerships of the future."

The findings of the pilot will be published in autumn this year.

Main pic: Hadrian pupils at the Arbeia Roman fort 18

TES Global

Why moving lessons into museums could have long-term benefits for younger pupils



Helen Amass

3rd April 2016 at 12:00

Two primary schools are shifting their classes into local museums to test the advantages of a different educational setting

Moving your lessons into a museum for a whole term might sound like a logistical nightmare – but this is exactly what three schools are doing as part of a King's College project.

Two primary schools and a nursery are placing classes in local museums full-time for up to a term to test the theory that there may be social and educational benefits for primary children.

"It seems such an obvious thing to do," says Katherine Bond, director of the Cultural Institute at King's College London. "There is a long tradition of school trips to museums, but we've never come across anyone taking the entire curriculum and moving it all into a museum." 19

The three pilot placements will assess the benefits and logistics of a partnership model that could be used in future to address funding issues faced by both the education and museum sectors, while also providing learning and audience-engagement benefits.

Cross-curricular links

Stephanie Christie, a Year 5 teacher from Hadrian Primary School in South Shields, has been based at Arbeia Roman Fort in South Tyneside since January.

"It has been interesting to see which subjects naturally link in with the project and which need a little more creativity," Ms Christie says. "I would certainly say that I have adapted my teaching style due to the environment and the resources that we have available. I feel my skills in adaptability and creativity have really increased."

The opportunities to develop cross-curricular links and to work in collaboration with museum staff have been key advantages of the project for Christie. While these benefits could be achieved through one-off museum trips, Ms Bond suggests there may be additional advantages that can only come from longer placements.

"I've been really struck by how many of the teachers have talked about seeing a dramatic increase in the vocabulary and communication skills of their pupils," she says. "There have also been similar increases in social and interaction skills that come from being in a public place.

"We don't traditionally work with children as young as early years, but we are finding that they are so sponge-like and adaptable at that age that the project is having a real impact on them."

The idea for the project was conceived by architect Wendy James and developed in collaboration with the Cultural Institute and the department of education and professional studies at King's.

The findings of the pilot will be published in Autumn 2016. 20

South Wales Evening Post

6 April 2016 21

Art Fund Website 14 April 2016

Exploring the benefits of museums on education

📅 14 April 2016

👍 Recommend (0)



Comment (0)

My Primary School is at the Museum is an innovative scheme which sees schools deliver their educational programme in a museum setting.

Tate Liverpool

© Tate Photography

My Primary School is at the Museum is a pilot scheme in which three schools have moved into their local museums for their day-to-day programme of lessons, including lunches and breaks. Launched earlier this year, the scheme will test the hypothesis that there may be beneficial learning, social and cultural outcomes for primary school children and their families when they receive their full-time education in a museum setting. It will also look at the benefits to the museums and the schools themselves. In the future a partnership between a school and a local museum could help address some of the funding issues faced by both the education and museum sector. 22

The schools and museums participating in the scheme have groups of pupils based at their local museums for up to a term. The following partners are involved in My Primary School is at the Museum:

■ Kensington Children's Centre, a pre-school nursery (children aged three to four), and Tate Liverpool.

■ A Year 5 group (children aged nine to ten) from Hadrian Primary School in South Shields, and Arbeia Roman Fort in South Tyneside.

■ A reception year (children aged four to five) from St Thomas Community Primary School, and National Waterfront Museum in Swansea.

The idea was conceived by the architect Wendy James of Garbers & James, and developed in collaboration with the Cultural Institute and the Department of Education & Professional Studies at King's College London. Wendy James said: 'My work in the public cultural sector has increasingly specialised in education and museums. I strongly believe that there could be many creative benefits from children engaging with richly diverse object collections, for the pupils, their families, schools and museum. I am delighted at the opportunity to test such a partnership model between primary schools and their local museums and to develop the knowledge and understanding we need to shape what we hope will be the partnerships of the future.' 23

Nursery World - 16-29 May 2016 24 25 26

Arts Professional – June 2016

Treasure Trove

Is it feasible for primary school children to be based full time in a local museum? **Wendy James** discusses a pilot project where children benefit from learning in stimulating and beautiful environments.

Children from Hadrian Primary School at Arbeia Roman Fort

Photo:

Colin Davison



My favourite places to visit are museums and art galleries, and primary schools. All are treasure troves in my heart and mind, the former housing our national treasures from the past and the latter our very own living treasure for the future.

The idea to 'combine treasure houses' came in 2006/07 when I was doing some strategic planning work at a cathedral. I was brought up short by the concern that parents at an associated school had about the lack of computers and indoor sports facilities. It was the most beautiful environment imaginable with acres of outdoor space. Comparisons are odious, but these children had one of the richest and most inspiring surroundings for learning in the country. 27

The project speaks of citizenship and a sense of place as well as enquiry into the origin, purpose and appreciation of the objects

In that environment they could learn physics, structures, materials, science, geology, art, languages, ecology, biology, sustainability, mathematics, patterns, citizenship, sculpture, even history. Computers are two-a-penny round the corner, and playing games outside is not the worst idea for health and wellbeing.

How children learn

This started some personal study about how children learn. I was drawn to articles on the value of haptic learning and the art of employing visual thinking strategies. There is a lot of research and literature extolling the value of learning through real, concrete objects.

Like many others, I was moved and inspired by the popular contemporary energy and thought in Grayson Perry's work *The Tomb of the Unknown Craftsman* at the British Museum, and Edmund de Waal's concerns at the lack of craft and making teaching in our schools, which he warns could seriously stifle our country's ability to generate creative thinkers, designers and innovators.

I started to dream of a range of 'MAKE-ing' schools (Museums as Knowledgeable Environments).

Meanwhile, we have a perfect storm brewing in the UK: a grave shortage of primary school places, and tremendous pressure in funding for many museums, with several closing with alarming regularity.

Pilot studies

Luckily, I came across the Cultural Institute at King's College London, based at Tate Modern. With its support we developed the idea to design a series of 'proof of concept' pilot studies, also involving research staff from the Department of Education and Professional Studies at King's college. I undertook to hunt down interested museums and local primary schools accordingly. I struck gold and found some truly inspirational partners.

We brought together a group of children from Hadrian Primary School with the Arbeia Roman Fort & Museum in South Shields; a nursery group from Kensington Children's Centre with Tate Liverpool; and two classes from St Thomas Community Primary School with the National Waterfront Museum in Swansea, which has collections relating to local industrial and social heritage. This great array of subjects speak so much about the neighbourhoods in which the children are growing up.

At Arbeia it was well into the second week before the children truly understood that the Roman fort was real. It isn't a contemporary construct of what life might have been like. They had a team of archaeologists to engage with on a live site. Their creative writing was transformed and they learned about mosaic design, how materials change when buried below ground, costume, and food and living conditions. 28



At Tate Liverpool it seemed almost impossible to predict what young children would see and experience in the art. The works expanded their minds, and their language and expression developed immediately. Staff noted the wider perspective of life in a public space (safeguarding clearly paramount). The children created volumes of wonderful material work.

In Swansea the museum speaks so much of place: coal, steel, ships, water, but also Aneurin Bevan and Dylan Thomas. There's language, social history and daily life, providing a rich social tapestry, and all in Welsh and English.

Wonderful places

Schools are undoubtedly wonderful places as they are filled with the life that the children and staff bring. But they're empty when the children go home while museum objects are always there.

Museum buildings are often built of good quality fabric. Many could be renovated, remodelled or extended with relative ease. Some personnel skills and resourcing could also be shared, such as administration and facilities staff, teaching support, heat and light, and so on.

Also, very importantly, primary children bring their families with them. They all turn up at some point in the year, giving a museum a potentially captive audience.

I believe in this concept, not as a universal panacea but as an option. It's a possible new way to think of delivering schools in a local cultural context. With the right guidance in the establishment of such an idea, our children would have rich food to nurture creative thinkers, more solidly rooted in the incredibly diverse cultures that we have.

The project speaks of citizenship and a sense of place, as well as enquiry into the origin, purpose and appreciation of the objects.

Maybe children's questions could become: "How can we make more treasure in life?" For them to enjoy and mutually benefit from, as well as leave behind for their children and grandchildren to come in the museums of the future.

Wendy James is a partner at Garbers & James, architects specialising in the public cultural sector 29

Appendix 1: Press Release 30

PRESS RELEASE

For release: 1 March 2016

Three schools move into their local museums to test new partnership model

Two primary schools and a nursery, from Tyne & Wear, Swansea and Liverpool, will have groups of pupils based full time at their local museum for up to a term as part of a King's College London innovation project. *My Primary School is at the Museum* is designed to test the hypothesis that there may be beneficial learning, social and cultural outcomes for primary school children and their families when they receive their full time education in a museum setting, as well as benefits for museums. The idea was conceived by architect Wendy James of Garbers & James, and developed in collaboration with the Cultural Institute and the Department of Education & Professional Studies at King's.

The pilot projects and partnerships are:

☐ Kensington Children's Centre, a pre-school nursery (children age 3 – 4), who will be based at Tate Liverpool from 29 February to 11 March.



■ A year 5 group (children age 9 – 10) from Hadrian Primary School in South Shields who have been based at Arbeia Roman Fort in South Tyneside since January this year.

■ A reception year of two forms (children age 4 – 5) from St Thomas Community Primary School who will be based at the National Waterfront Museum in Swansea. One form has been at the museum from 22 February and will be there until Easter and the second form will be there in May and June.

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My Primary School is at the Museum takes the school classes directly into museums for their day-to-day programme of lessons, including lunches and breaks, and offers a fundamentally different experience from the more usual, occasional museum visit. The three pilots will be used to assess the benefits and logistics of a partnership model which could in future help address some of the funding issues faced by both the education and museum sector as well as provide learning and audience engagement benefits for both parties.

The idea was conceived by Wendy James, Architect and Partner of Garbers & James Architects. Garbers & James is an architectural practice specialising in the public cultural sector and Wendy's extensive experience is particularly focussed on museums and education. The idea was then tested in an 'ideas laboratory' run by the Cultural Institute at King's, and supported under the Institute's Cultural Space Programme strand. Additional support and advice for the evaluation of the educational side of the project will come from Dr Jen DeWitt and Dr Heather King, researchers based in the Department of Education & Professional Studies at King's.

The findings of these pilots will be published in Autumn 2016.

Katherine Bond, Director of the Cultural Institute at King's, said, '*It is the remit of the Cultural Institute to inspire, facilitate and support collaborations between King's and the cultural sector that have impact beyond the university, stimulating knowledge exchange, developing research and driving innovation. We are proud to have realised My Primary School is at the Museum which looks set to achieve all of these things.*'

Wendy James of Garbers & James commented, '*My work in the public cultural sector has increasingly specialised in education and museums. I strongly believe that there could be many creative benefits from children engaging with richly diverse object collections, for the pupils, their families, schools and museum. I am delighted at the opportunity to test such a partnership model between primary schools and their local museums and to develop the knowledge and understanding we need to shape what we hope will be the partnerships of the future.*'

For further details please contact Nadine Thompson on nadinenicolathompson@gmail.com or 07545 352726

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Notes to Editors

***My Primary School is at the Museum* is a collaboration between the Department of Education & Professional Studies, King's College London and: Hadrian Primary School and Arbeia Roman Fort and Museum (TWAM); Kensington Children's Centre and Tate Liverpool; St Thomas Community Primary School and the National Waterfront Museum, Swansea; brokered by Garbers & James Architects and supported by the Cultural Institute at King's.**

About culture at King's

Across King's College London, arts and culture offer distinctive opportunities to students and academics, helping to deliver world-class education and research that drives innovation, creates impact and engages



beyond the university, working in partnership to enhance the King's experience while adding value and delivering benefits across the cultural sector. Find out more.

About King's College London King's College London is one of the top 20 universities in the world (2015/16 QS World University Rankings) and among the oldest in England. King's has more than 26,500 students (of whom nearly 10,400 are graduate students) from some 150 countries worldwide, and nearly 6,900 staff. Find out more.

Wendy James, Garbers & James Architects

Garbers & James is a London based architectural practice, set up in 2005 by partners Thore Garbers and Wendy James. Garbers & James have developed their practice, specialising in museum work and consultancy, and in the design and construction of other public cultural, social and educational projects. Their clients include Tate Modern, Maggie's Cancer Caring Centres, Durham University, Salisbury Cathedral in the UK and international projects at the National Palace Museum, Taiwan, Royal Ontario Museum, Canada, and the Guggenheim Museum, USA. Education and community lies at the heart of Garbers & James's work, including facilities for pre-school and families; primary, secondary and higher education; and third age sectors. Learning is a vital component of their museum, health-care and dedicated educational projects.

www.garbersjames.com

SOUTH SHIELDS, TYNE & WEAR PILOT

Hadrian Primary School

Hadrian Primary School's location is one of geographical, cultural and historical significance. It is close to the River Tyne, the magnificent coastline and beautifully restored Marine Parks. Arbeia – the Roman Fort opposite the school – is a site of historical interest dating back to the time of the Emperor Hadrian from whom the school takes its name. The school prides itself on providing a warm and welcoming beginning to the journey of lifelong learning. Hadrian Primary is a vibrant, happy and creative school that ensures children grow into confident, articulate and talented individuals. www.hadrianprimary.org

Arbeia Roman Fort and Museum

Built around AD160, Arbeia Roman Fort once guarded the entrance to the River Tyne, playing an essential role in the mighty frontier system. Based four miles east of the end of Hadrian's Wall at South Shields, the Fort was originally built to house a garrison and soon became the military supply base for the 17 Forts along the Wall. Today, the excavated remains, stunning reconstructions of original buildings and finds discovered at the Fort combine to give a unique insight into life in Roman Britain. Arbeia is managed by Tyne & Wear Archives & Museums on behalf of South Tyneside Council. www.arbeiaromanfort.org.uk

For Arbeia Roman Fort and Museum please contact Jo Macleod on jo.macleod@twmuseums.org.uk or 0191 277 2170

LIVERPOOL PILOT

Tate Liverpool

Tate Liverpool forms part of the iconic Albert Dock and is at the heart of the Liverpool Waterfront. Tate Liverpool attracts an average of 600,000 visits a year and hosts a diverse and lively special exhibitions and events programme while displaying work from the national collection free of charge. Kensington Children's Centre will be based predominantly in the gallery's Clore Learning Centre which comprises a family learning room, an 'Ideas Lounge' for young people, and a studio space for workshops. The Clore Learning Centre gives



children, young people and families the opportunity to relax, play and create in this space while enjoying the beautiful views over the River Mersey. www.tate.org.uk/liverpool

Kensington Children's Centre

Kensington Children's Centre delivers quality childcare within the early years foundation stage for children aged six months to five years. The nursery provides a safe, secure and stimulating environment, with learning through play and challenging activities.

www.parksoptions.co.uk/kensington_childrens_centre/who_we_are/

For Tate Liverpool: Alison Cornmell on Alison.cornmell@tate.org.uk or 0151 702 7444

SWANSEA PILOT

St Thomas Community School

St Thomas Community Primary School is located in the east of Swansea and caters for pupils aged three to eleven. St Thomas is a welcoming, caring school with happy, friendly children, highly dedicated and talented staff and a committed Governing Body. The school is proud of the high levels of trust and commitment which exist between everyone involved, especially between parents and families, ensuring that children can receive the best education and support possible. St Thomas Community Primary School is also special in that it has been designed to be truly community focussed, housing facilities such as the community library, community rooms, a multi-purpose hall and changing facilities for Swansea's Parks department. www.swansea-edunet.gov.uk

National Waterfront Museum

National Waterfront Museum tells the story of industry and innovation in Wales now and over the last 300 years. The museum is housed in an original and listed waterfront warehouse linked to a new, ultra-modern slate and glass building. It presents 34 industrial and maritime heritage through cutting edge, interactive technology as well as more traditional displays.

www.museumwales.ac.uk

For the National Waterfront Museum: Marie Szymonski on marie.szymonski@museumwales.ac.uk or 02920 573616 35

Appendix 2: Briefing Pack 36

My Primary School is at the Museum

Briefing Document for Internal Purposes Only

March 2016

Key Messages

☐ *My Primary School is at the Museum* takes school classes directly into museums for their day-to-day programme of lessons, including lunches and breaks, and offers a fundamentally different experience from the more usual, occasional museum visit.

☐ The project aims to test a potential new partnership model which could see some primary school classes based more permanently at a museum and tests the hypothesis that there may be beneficial learning, social and cultural outcomes for primary school children and their families if pupils receive their full time education in a museum setting – as well as benefits for the museum hosting the school.



□ The idea was conceived by architect Wendy James of Garbers & James, and developed in collaboration with the Cultural Institute and the Department of Education & Professional Studies at King's College London.

Potential Q&As

How many children are involved in this project?

There are 50 children involved in Liverpool (about 12 a day on average), 29 in South Tyneside and two forms of 25 in Swansea – so 129 children in total.

Why are you doing this project?

It is the remit of the Cultural Institute to inspire, facilitate and support collaborations between King's and the cultural sector that have impact beyond the university, stimulating knowledge exchange, developing research and driving innovation. This project is a pilot project to test the hypothesis that there may be benefits to future partnerships between schools and museums whereby the museum could provide a permanent, full time home to a school or school groups.

What benefits do you think might exist?

The three pilots will be used to assess the benefits, challenges and logistics of a museum-school partnership model which could in future help address some of the funding issues faced by both the education and museum sector as well as provide new learning and audience engagement benefits and opportunities for both parties.

What are the challenges of this model?

Logistics are the obvious challenge. Museums were not built to be schools so it has been necessary to think around the logistics for these pilots. We have managed to overcome 37

most of the initial issues at very low cost because the partners are enthusiastic and flexible. Assessing logistical challenges and how to overcome them is as important to the evaluation of the project as exploring the benefits.

Who is funding this project?

The Cultural Institute at King's College London is funding the project with substantial in kind investment from each participating museum and school.

Why is it important to experience varied cultural contexts?

A museum setting offers children an opportunity to experience the world relative to particular objects, visual prompts, and a rich historical context. Such experiences can enrich and extend the learning opportunities provided by schools. Museums offer a sense of place and heritage and can foster a positive source of belonging for those in the local neighbourhood. By accessing and using museums from an early age, children will develop a confidence to engage with varied cultural contexts throughout their lives.

When will the findings be published and what will you do with them?

The findings will be published, shared with the education and museum sectors, and presented at a symposium hosted at King's College London in the autumn of 2016.

Did you approach other partners? Why did you choose the six you did?

We have approached a number of potential partner museums and schools over the last three years and most were very interested in being involved. The six involved in the project are those who were able to accommodate our January to June 2016 time frame for the project.

Why have you picked the age groups you have?



That has been a discussion between the school and the museum for each pilot based on individual circumstances for each partner.

Who is responsible for the children when they are at the museum?

The school.

Isn't it very difficult logistically for the children to get what they require for learning when they are in the museum (i.e. Special equipment and other resources?)

It can be challenging but the point of the project is to test delivery of the national curriculum through museum and object based learning. Where there is difficulty in teaching the core curriculum, these lessons take place at the school, but we are pleased that the schools have embraced the pilots and the children are based for the majority of time in the museums.

What happens with PE and break-times and lunches?

Break times and lunches and some PE is accommodated within the museum site. As one school pointed out, the museum has more space than they do! 38

Some of the projects have been running for a while, what is the feedback so far?

Overwhelmingly positive which is great. Of course some logistics have been challenging but the feedback is that the children and the parents are finding the experience very positive and they are highly engaged as a result.

Are the parents not worried about this experiment being detrimental to their children's learning?

The parents were very positive about the pilots in all three locations. In Swansea parents have volunteered to help with the project.

Are they children distracted by not being in their usual environment?

The children are stimulated and excited by their new environment and feedback is that they have settled and are positively engaged.

Quotes from partners

Lindsey Fryer, Head of Learning, Tate Liverpool:

'We're delighted to be collaborating with King's College London and Kensington Children's Centre and Nursery on this fantastic project. We already have an established relationship with the nursery who regularly visit the gallery and we can't wait to welcome them for this two week period. Tate Liverpool is proud of its learning programme and innovative approach to using art and the gallery to engage with children, young people and families and look forward to hearing the findings of the project.'

Virginia Wilkinson, Learning Officer, Arbeia Roman Fort (TWAM):

Arbeia Roman Fort and Museum was looking for ways to deepen engagement and build learning partnerships with local schools as part of Tyne and Wear Archives and Museum's *Museums and Galleries Partners in Education* programme. We were delighted to be invited to be part of King's College London's action research project as it matched perfectly with our planned strands of work. The pupils appear to be thoroughly enjoying the new surroundings and both the school and the museum staff have learned a great deal. We have all broadened our ideas as to the museums potential for learning. Now that school has settled and the classroom is looking like 'theirs' we will be sad to see them go... but we do have more joint CPD planned for the summer term to see how we can build on what has been achieved and continue the relationship.



Appendix 13: List of pupil/teacher report information

NB: Pupil reports available on request

Life Bank Nursery at Kensington Children's Centre

- Reports covering progress of 6 children

St Thomas Community Primary School

- Museum feedback
- Museum story video
- Class progress reports for w/c 22 February, 29 February, 7 March, 14 March, 21 March
- Skills coverage at end of project
- Comments on pupil progress following 2nd pilot
- Photographic evidence of pupil's work following 2nd pilot



Appendix 14: Summary of report on Liverpool Partnership

In the two weeks from the 29/02/2016 to the 11/03/2016, children at Life Bank Nursery Kensington, in Liverpool, attended a pilot scheme at the Liverpool Tate Gallery. This summary outlines highlights of the pilot study for the children, what the children learnt at the gallery, and overall evaluations.

What did the children enjoy?

The children who participated in the pilot study discussed with their key person the things they particularly enjoyed or learnt at the Tate. One thing which all of the participating children seemed to enjoy was being in a new environment, outside of the classroom, with a host of interactive activities to take part in. Drawing things from their new environment, for example, was mentioned by several of the children "I then went to the paper on the floor and talked about the caterpillar pictures in the gallery. There was a green circle on the paper and I started to join them together... I pointed to the circles. 'I have made lots of caterpillars.'"

Group discussions were also popular, even for children who had previously found it difficult to participate in such discussions. One of the children said that "each time we had the last story and feedback from the day I spoke out and talked about what I had liked best on that day." This is a child who "has grown so much with her confidence", showing that the experience at the Tate has really made a difference to her development.

The Mattel museum stuck in children's minds as being a favourite part of the experience. Similarly to at the Tate, children loved the interactive learning experiences, particularly the Fireman Sam ones, such as using water cannons to put out a pretend fire, and having a go inside the fire engine.

Being independent was another thing which was important to the children. Being at the Tate presented them with opportunities to branch out on their own more than they would have been able to do within the nursery setting. Children liked being able to choose their own lunch from the gallery café menu, for example. "I had lunch in the café and chose from the menu by myself. I chose egg and chips and I cut through my food with a knife" was a comment from one of the children, and others felt similarly – "I ate my dinner in the café and I cut my dinner up well with a knife and fork." This experience of selecting their own meal and eating with a knife and fork helped the children to feel independent and confident in their abilities.

The sensory activities were another favourite amongst the children. On one of the final days at the Tate, the children went to the Art Gym for a party, which they helped to set up by creating lanterns for LED lights – "We had a party and I made dome lanterns for the LED lights". "We went up to the Art Gym and I danced and made movements to music and I was holding a scarf and watching myself and the other children dancing with the sensory movements changing as I watched them into stars and dark flashes and lights."

What did the children learn?

Notes were made on what children were learning, with particular interest in development matters. One thing which the Tate visits seemed to do excellently was increasing children's confidence. Confidence levels were increasing all around, such as one child who "has grown in confidence since starting the Tate experience", and in certain situations, for example one child had "built up her confidence with both adults and children". There were also comments about children's confidence increasing whilst doing group activities, and having the confidence to speak up in group discussions. One child was "talking to people she has never met before and has adapted to new social situations", and in addition to this there was one pilot participant who lacked confidence and the skills to talk openly with the people around her. This changed at the Tate pilot – "(She) has grown so much with her confidence and she has started to talk more openly to the different people at the Tate."



This links in with communication skills, which were also enhanced amongst the children during the Tate pilot. The Tate worked well to increase children's vocabulary and to teach them about speaking more clearly. There were comments that one child "has started to talk more clearly when communicating about what she is doing", and similarly another girl had "taken an active interest in visitors and employees at the Tate museum... (and) will ask questions to them." This shows that being around new people, who are knowledgeable about this new environment, has enhanced communication and confidence skills in children.

One thing which was adopted by many of the children participating in the pilot was a "can do attitude", along with building their relationships. Children began to think positively about the activities they did, and plan ahead with confidence as their days were so varied – "she used to think what activities she might be doing next." Children who may have been shy at nursery and perhaps unwilling to take part displayed a greater willingness and excitement about the activities at the Tate. One child who had built up her confidence during the pilot "always has a go at activities and shows a can do attitude."

One child in particular found it difficult to engage with others or with his environment, and difficult to follow a structured day, and being at the Tate went a long way to help him with this: "he has become more interested in other children's play and has started joining in. Since going to the Tate (he) has become accustomed to routines of the day." This child really began to understand about sharing and participating. Another child developed similarly, finding it easier to engage with her environment after the pilot - "(She) talks about her environment and takes notice of what is outside the window."

Children also appeared to become more imaginative thanks to being at the Tate. The variety of materials available to the children really allowed their imaginations and thoughts to flourish, with children using imagination in playing with different materials, playing with toys such as trucks, and in playing with the other children. This is something which some of the children found difficult to do previously, but the stimulating environment of the Tate provided a backdrop which allowed children's imaginations to roam free.

What will happen next?

The nursery have established plans for each child to build upon the work completed at the Tate. For example, if a child had made good progress with their numbers and maths, then this would be built upon back at the nursery. One child had enjoyed an activity with magnets at the Tate, and was learning about which objects are magnetic and which are not. This was to be followed up at nursery by covering the following areas of learning: talking about why things happen, understanding the use of objects, and questioning why things happen.

For the child who previously found sharing and participating challenging, small group activities were to be arranged for him to work with other children and play sharing games. This shows that being at the Tate really kick-started an understanding of group play for him, and was important to his development.

Activities at the Tate allowed children to work at an individual pace appropriate to them, and highlighted new things which they particularly enjoyed, as well as any challenges they may have had. This in turn allowed nursery staff to see what each child needed to work on back at the nursery.

Evaluation of Activity

Class discussions were held after the Tate pilot had ended, and it was evident that children could recall a whole host of information from their time at the gallery. They were eager to talk about it and activities they had enjoyed. The finding activities were particularly popular, in which children were given a pack in the shape of a rocket with cards inside and they had to locate the artwork shown on the cards within the museum. One child was asked about what she remembered from the Tate visits and replied that she remembered it very well, focussing particularly on the rocket backpack and cards.

All of the children were generally able to remember their visits and eager to discuss their time as well as looking forward to watching the video of their time at the Tate.

