



ARTS COUNCIL  
ENGLAND



GEM champions  
excellence in  
heritage learning  
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# Museums and Schools Working Together

A special edition sponsored by the *Museums and Schools* programme, funded by Arts Council England and the Department for Education.

Special  
Edition



# What is GEM?

# Foreword

**GEM champions excellence in heritage learning to improve the education, health and wellbeing of the general public.**

GEM believes that involvement with our rich and diverse heritage is an enriching and transformational experience that provides distinctive opportunities for learning. We aim to make that learning accessible, relevant and enjoyable for all. GEM works with its members and collaboratively with other learning organisations across the UK and internationally to:

- champion excellence in heritage learning and participation enabling people to be inspired by, value and enjoy their and other's heritage;
- advocate the power of heritage learning in transforming people's lives to sector organisations, national agencies, funders and government;
- influence sector organisations to deliver excellent learning and participation for their visitors;
- promote and explain the benefits of learning through heritage which is inclusive, sustainable and respectful of communities;
- develop creative partnerships with other organisations to share effective practice in heritage learning and participation;
- research and pioneer innovation in heritage learning and participation;
- inspire and support the work of heritage learning practitioners;
- provide opportunities for practitioners to develop their practice through networking, mentoring and learning together.

**In 2012 I wrote an independent review for the government into cultural education which resulted in the creation of *Museums and Schools*. The programme is designed to provide opportunities for school pupils to engage with their local museums in areas which currently have lower than average levels of cultural engagement.**

Museums are a vital part of the cultural education ecology. As I travel around the country visiting arts organisations and museums, I hear stories and see first-hand what a huge impact this programme is having on children and young people. I'm delighted that hundreds and thousands of young people continue to be captivated by collections and the stories they represent.

The *Museums and Schools* programme gives young people access to arts and culture, which is a goal the Arts Council is constantly working towards, having recently launched the Cultural Education Challenge. Visiting museums and galleries – seeing the collections, talking to curators and putting their school learning in context – has a huge impact on young people.

The programme is funded by the Department for Education, and enormous credit goes to them for their insight and long-term support. So far, the programme has engaged with more than 150,000 young people, far exceeding the original ambitious target of 90,000 pupils. It is also supported by national museums across the country; their expertise and objects are used to support regional museums in reaching young people.

All children and young people, wherever and whatever their start in life, should have the opportunity to have an arts and cultural education. England's world-class museums have an important part to play, by providing a unique resource to understand the challenges and beauty of our varied past.

**Darren Henley, OBE  
Chief Executive,  
Arts Council England**



# Introduction to the *Museums and Schools* programme

## Introduction

Cultural education for children and young people remains a priority for Arts Council England. Since 2012 the *Museums and Schools* programme has been critical in delivering this and improving cultural education for children. The programme which receives £1.2 million each year is funded by the Department for Education (DfE) and offers high quality opportunities to pupils to engage with both regional and national museums.

Following the success of the first three years in building new relationships between museums and schools, the DfE funded an additional year in 2015–16. This has enabled more than 50 museums to be involved in the programme and sustainable models for long-term delivery to be trialled. In 2016–17 the DfE is continuing its support, with funding being used to expand the reach of the programme yet further.

## The programme

The programme consists of ten partnerships in ten locations which have been classified as areas of high deprivation with levels of low cultural engagement. Each partnership includes regional museums, a cluster of upward of 100 schools, a national museum and the local Bridge organisation. The programme encourages pupils out of the classroom and into museums to take part in activities that are linked to the national curriculum and support classroom learning. Each partnership has developed a way of working that suited the individual partners. Initially,

the target was for each participating student to make three visits to a museum in the first three years with each partnership taking a bespoke approach. A great success of the programme was more than 3,000 Arts Awards being delivered in the first three years. Several national awards have been linked to the programme to date including ss Great Britain Trust's *Full Steam Ahead* online game receiving two national digital awards and Clitheroe Castle receiving a Sandford Award for Heritage Education.

## Professional development

Professional development opportunities for teachers are provided within the programme. This is influencing teaching in the classroom by encouraging a more creative, cross-curricular or enquiry led approach and the use of primary source materials. An action learning set was created to enable all of the regions to exchange ideas, and to share things that don't work too. This group has continued through the enthusiasm of the staff working on the programme.

## Partnerships and legacy

The programme has enabled museums to develop deeper rooted and long-term relationships with their local schools. Regional museums have also embarked on better ways of working including sharing resources and the development of sessions. The partnerships between national and regional museums have gone from strength to strength including skills development and resources, leading to more loans of national objects and joint events. Spotlight loans include

the Pyramidion of Wedjahor from the British Museum on display at Maidstone Museum, and a portrait of Mo Mowlam from the National Portrait Gallery exhibited at Kirkleatham Museum. Our learning tells us that using national objects in a local context is something highly valued by both teachers and pupils. This, and the strength of the new relationships with teachers that have been developed in every region, will be the lasting legacy of this programme.

Each of the case studies in this special edition has been contributed by a regional partnership. Whilst all the partnerships had the same aim of building new relationships with schools, each took a different approach. The case studies have been chosen to show the range of approaches developed and to share the widest possible set of insights from the programme.

**Nikola Burdon  
Relationship manager, museums,  
Arts Council England**



# Jamboree days

## Summary

We devised jamborees to attract schools to visit our sites for reasons other than the study of the second world war (WW2). The events were cross-curricular, to help move teachers away from thinking about heritage as only useful for history.

## Background

Aviation Heritage Lincolnshire (AHL) is a partnership of aviation heritage sites, spread over a large geographical area in Lincolnshire. Our national mentor is RAF Cosford Museum.

There are 12 sites running education sessions, each having its own fascinating history and collections which vary from the first world war through to the cold war and beyond. Our partnership includes two large privately-run museums plus a number of smaller volunteer-run sites.

## Challenge

- Attract primary schools now that WW2 is no longer core to England's curriculum for students aged 7 to 11.
- Convince teachers that a cross-curricular event was worth investing in, especially since many schools

had a lengthy journey to get to some of our sites, making transport costs a barrier.

- Develop events that could work at any of our sites, whatever their collections.
- Reassure the staff and volunteers at the sites that the jamborees would promote the site without compromising its integrity.

## Approach

Jamboree days have specific themes. For our first event we commissioned professional artists to create WW2 themed sessions.

We piloted this at the Lincolnshire Aviation Heritage Centre with schools who had been supportive of us in the past. Six schools brought 169 students to the day, and both teachers and students gave us feedback on how to improve things.

This feedback helped develop our own ideas for activities and the jamborees have gone from strength to strength.

Our last jamboree will be "celebrations" and will include art, creative writing, dance and media workshops. The activities are led by professional artists, assisted by AHL staff.



## Intended outcomes

- Schools value our sites as inspiration for curriculum topics beyond history.
- Schools will form new relationships with each other.
- Raised awareness of our smaller sites will generate family follow up visits.

## Intended outputs

- Transferable sessions created so individual sites could take them up and run them themselves.
- High participation rates.

## Obstacles and issues

Many of our sites were unknown quantities to most of the schools we approached initially. Schools tended to just visit our three largest sites and weren't aware of the smaller ones. We were also not yet regarded as a "trusted provider" by schools.

Lincolnshire's geography was against us. We decided that to develop as a "trusted provider" we needed to remove the transport cost barrier, so used some of our project funding to help towards the schools' transport costs.

As an added incentive, we have also since used these jamborees to aid students in attaining their Discover or Bronze level Arts Award.



## Actual outcomes

- AHL has gained a reputation for providing professionally run and informative workshops. We now have a waiting list of schools wanting to participate in them.
- The sites have come to see the jamboree days as useful for promoting themselves, and leading to return visits both from the schools and the children with their families.
- Many schools have subsequently returned to visit other sites in the partnership.

## Actual outputs

We have 115 children who have gained their Discover Arts Award from jamborees. Approximately another 300 will gain theirs during our last three "celebration" jamborees, which we are running just before the end of the project. This is our legacy to the children and the success of the project.

Our favourite comment came from a government inspector following a class's return from one of our jamborees:

*"[The children] were highly enthused by trips and visits and this was evident across the school from exceptional pieces of work depicting the highly emotive visit to a local aviation heritage museum and pupils' sense of awe when they watched a Lancaster bomber from the second world war taxi along the runway."*

## Lessons learned

- Trial new workshops. We employed a consultant to run our first jamboree but this proved to be a costly mistake as many activities were not suitable. Trialling new workshops is important as sometimes they can be over ambitious.
- Be adaptable. Keeping up to date with the national curriculum is imperative so that the workshops are valuable and fresh.
- Advertise early. Schools can then change their topic timescales to enable them to come.
- Involve the sites and their volunteers. This helps them to take ownership of the activity, and develop confidence to run it.

## Next steps

All the workshops we have created are to be documented and sent out to all our sites in order that they can take them on and run them by themselves, thus continuing the work this project has allowed us to do.

**Sue Miller**  
Collections access officer,  
Aviation Heritage Lincolnshire

Cross  
Curricular



## Further information

[www.aviationheritage.lincolnshire.com](http://www.aviationheritage.lincolnshire.com)

Aviation Heritage Lincolnshire is a partnership of museums and aviation heritage sites in Lincolnshire. Of these sites, 15 took part in the *Museums and Schools* project. These were:  
• Battle of Britain Memorial Flight Visitor Centre • Cranwell Aviation Heritage Centre • Grantham Museum • Lincolnshire Aviation Heritage Centre • Metheringham Airfield Visitor Centre • Newark Air Museum • RAF Digby Sector Operations Room Museum • RAF Ingham Heritage Centre • RAF Scampton Heritage Centre • Museum of RAF Firefighting • RAF Waddington Heritage Centre • RAF College Cranwell Heritage and Ethos Centre • Thorpe Camp Visitor Centre • Woodhall Spa Cottage Museum • Museum of Lincolnshire Life.

Our national partner was RAF Cosford Museum under the guidance of Sue Fitzsimmons.



# Designing learning programmes with teachers

## Summary

Pennine Lancashire Museums worked with teachers to examine whether our learning offer delivered what they wanted and needed. Given the opportunity to really explore our collections and museums, would teachers see something new that we could develop together?

## Background

Pennine Lancashire Museums consists of ten museums and galleries scattered across the east of Lancashire. All venues already had a learning offer, but the *Museums and Schools* programme gave us the opportunity to ask teachers what we were getting right (and wrong!) and then to collaborate to develop our offers.

We were supported throughout this project by national partner the V&A and our Bridge organisation, Curious Minds.

## Challenge

Would teachers work with museum learning officers to create new learning opportunities that linked to the national curriculum?

Would any learning sessions created be strong enough to become part of our long-term learning offer?

## Approach

We emailed every primary school headteacher across the east of Lancashire inviting a teacher to spend a day with learning officers visiting our museums.

During the visits, teachers were asked to imagine what learning sessions they would be inspired to create. At the end of the visits, teachers were given proposal forms, inviting them to collaborate with us to develop new sessions at the museums.

We offered up to ten days' paid cover for teachers to design a new session, trial it with their class, evaluate the trial and suggest changes.

Interested teachers submitted an initial written proposal which included the museum they wanted to work with, an outline of the session and the curriculum links.

Teachers and museum learning officers then worked together for half a term developing their new sessions.

## Intended outcomes

- Closer teacher engagement enabling us to discover exactly what teachers look for when visiting a museum.
- Having learning sessions that teachers could have confidence in because they had been part of creating them.
- Strengthening our learning offer.
- Creating a successful model for future engagement with teachers.

## Intended outputs

- At least one new learning session, co-written by teachers and museum learning officers, in each of the Pennine Lancashire venues.
- Completed sessions embedded into the Pennine Lancashire learning offer for all teachers to access.

## Obstacles and issues

Of the 273 schools contacted, only 28 schools responded, just over 10% (although colleagues in marketing told us this level of return is seen as acceptable).

After the museum visits we received 23 completed proposal forms of which 18 were then taken forward, selected using the following criteria:

- Use of venue/collections.
- Links to the national curriculum (including adaptations to 2014 curriculum changes).
- Gaps/developments in our current provision.



Our capacity was a key issue and we had to bring in two extra learning officers when several teachers needed to work on their sessions during the same half-term. It took two academic years to fully work up the 18 new learning sessions.

## Actual outcomes

- The proposal forms returned offered a range of really creative and inspiring ideas which ranged across the curriculum.
- Teachers gained a much better insight into how museums can enhance teaching.
- Teachers actively promoted the sessions in school, to colleagues and at museum learning events.
- Learning officers gained deeper insight into the needs of teachers.
- A stronger learning offer has been developed across Pennine Lancashire Museums.
- We now have a successful model for future engagement with teachers.
- Teachers identified links between collections and curriculum that we would never have thought about, including textiles and geography, a cotton mill and literacy and a castle and art. Having a teacher make the links gave us the confidence to know the sessions would be useful to schools.

## Actual outputs

- 18 learning sessions developed and trialled.
- 13 sessions are now part our learning offer; of the remaining five, each has elements that have been incorporated into existing sessions to strengthen and refresh them.

## Lessons learned

Teachers don't always know what is available or possible at a museum. Many of the teachers who took part in the development of sessions told us they had no idea of the wealth of resources available to them in museums.

Teachers are more than keen to work collaboratively when given the opportunity.

Some schools and teachers found this such a rewarding process they didn't claim any of the supply money offered.

## Next steps

This has been such a positive way of working that we have been able to successfully offer session development (without cover costs) to other schools. Teachers who have engaged have cited personal development as a significant incentive.

Teachers have also recommended joint working to their colleagues. We now receive a higher number of requests from schools for joint work, which has included approaches from schools with external funding who are

keen to pay us to work with them. We now actively encourage teachers to work with us and advertise this in our schools brochures.

Learning officers find this new approach really stimulating and have much more confidence in our learning offer.

Gill Brailey  
Heritage learning manager,  
Pennine Lancashire Museums

## Further information

Partners in Pennine Lancashire Museums:

Blackburn Museum and Art Gallery,  
blackburnmuseum.org.uk

Clitheroe Castle,  
clitheroecastlemuseum@lancashire.gov.uk

Gawthorpe Textiles Collection,  
gawthorpehall@lancashire.gov.uk

Haworth Art Gallery,  
hyndburnbc.gov.uk/hag

Helmshore Mills Textile Museum,  
helmshoremuseum@lancashire.gov.uk

Queen Street Mill Textile Museum,  
queenstreetmill@lancashire.gov.uk

Ribchester Roman Museum,  
ribchesterromanmuseum.org

Towneley Hall Art Gallery and Museum,  
towneleyhall@burnley.gov.uk

Turton Tower, turtontower@blackburn.gov.uk

Whitaker Museum + Art Gallery,  
info@thewhitaker.org

All learning provision can be found at [learningwithplm.org.uk](http://learningwithplm.org.uk)





# Archaeological science at Flag Fen

## Summary

We worked closely with Thomas Deacon Academy (TDA), Peterborough, to develop and pilot a science programme for students aged 12 to 14 investigating the preservation of the internationally important archaeological site – Flag Fen.

## Background

The partnership between Vivacity Heritage & Culture (Flag Fen, Peterborough Museum, Longthorpe Tower) and the Natural History Museum (NHM) aimed to increase secondary school museum visits and inject more science into Peterborough's learning offer.

TDA combine the teaching of science, technology, engineering and mathematics (STEM) and, with them, we were keen to ensure we developed a programme that met STEM objectives and the national curriculum requirements.

By raising our profile in the secondary sector, we hoped to increase the number of secondary visits across our sites (Flag Fen, Peterborough Museum and Longthorpe Tower).

## Challenge

To produce a curriculum-linked, skill-building activity that stretches the students' understanding of science in a real world context. We wanted them to develop and apply skills, including problem solving and teamwork while investigating the archaeology and vulnerability of the Flag Fen site. For sustainability we focused on ensuring that the content would also be appealing and relevant to other schools, and adaptable to students aged 14 to 18.

## Approach

Keen to use the unique Flag Fen site to develop our secondary offer, we made contact with an approachable, innovative local school science department. Through discussion we learned that the department was keen for its students to develop skills in team working, problem solving and data handling and the session was developed accordingly and in partnership with the school.



## Intended outcomes

Teachers are excited about the opportunities for high quality secondary science learning at Flag Fen.

Teachers see the curriculum relevance of science in a heritage setting and its ability to excite and inspire secondary students.

## Intended outputs

To demonstrate that a heritage site can successfully deliver secondary sessions.

To deliver to 50 STEM students aged 11 to 12 a pilot session consisting of:

- A practical simulated archaeological dig applying scientific method.
- A practical activity investigating the water chemistry at Flag Fen, relating this to the preservation of artefacts.

To prepare:

- Pre and post-visit activity ideas.
- Lesson plans and resources.
- A clear post-pilot strategy for adaptation for other schools.

To obtain evaluations from teachers and students.

## Obstacles and issues

Museum staff changeover and school restructuring led to a rather fragmented development process, which made maintaining the momentum of the project challenging. Weather could have been an issue, but we were determined to go ahead regardless.

## Actual outcomes

Evaluation revealed students and teachers felt they left with a deeper understanding of:

- The science of archaeology.
- How scientific techniques are applied to find, interpret and preserve our heritage.
- The role of science in solving real world problems.
- The site's value.

Many expressed a wish to return.

Students gained an insight into various scientific careers, through speaking with our conservation technician.



One teacher commented:

*"As a teacher it's all too easy to forget the excitement and value of real world investigations in science – so much of what we do in school is artificial. The students are really buzzing and motivated after their visit to Flag Fen ... It's amazing that this is available locally, and has reminded us why it's so important to get out of the classroom for science."*

## Actual outputs

We delivered all our intended outputs and now have the resources and plans for a whole day's activity on site, plus pre- and post-visit activities that could be delivered by teachers in school.

Museum-led secondary visits across our sites have nearly tripled.

## Lessons learned

This project has demonstrated that a heritage site can successfully deliver secondary science sessions. The development time was insufficient to fully realise this ambitious new programme.

We needed more time to:

- Fully translate the scientific research into age appropriate activities.
- Ensure that all new materials were in place and tested.

- Ensure access to the site fitted around existing bookings.

We realised that the session offer has to be less delivery staff heavy, for example pre- and post-session input cannot rely on heritage staff visiting the school; the school understood this, but we could have set a difficult precedent.

We learned that each session needs to be longer as students needed more time to properly analyse and draw conclusions from their results, especially from the water science session. They were keen to not only excavate and record artefacts in the dig but also analyse them, learning how they inform about the past.

As a result of five students aged 16 to 17 also attending the session we learned that support from older students can be beneficial for all.

We approached Camlab (a scientific equipment supplier) for advice when buying the necessary equipment and learned that asking for help may lead to unexpected and valuable support. A representative from Camlab spent the pilot day at Flag Fen supporting students in the use of the equipment.

Technical staff on site can be a valuable and sustainable source of career information and inspiration for students.



Secondary Schools

## Next steps

Continue to build on the relationship with our partner school and evaluate their next archaeological science session in spring 2016.

Ongoing reflection, refining and adaptation of the session, particularly in relation to those aged 14 to 18. This will be aided by a Royal Society of Chemistry visit bringing older students to Flag Fen in summer 2016.

**Sue Okubadejo and Rachel Gilham**  
Education programme developers,  
Vivacity Heritage & Culture

**Annette Shelford**  
National programme developer,  
Real World Science, Natural History  
Museum

## Further information

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# Creative collaboration: Building relationships with secondary schools



## Summary

Culture Coventry Trust have been working with the V&A and Nuneaton Museum and Art Gallery (NMAG), to increase engagement with local secondary schools.

## Background

Culture Coventry Trust manages four cultural sites, including the Herbert Art Gallery and Museum, Coventry Transport Museum, Lunt Roman Fort and the History Centre (City Archive). The trust attracts over 270 primary schools each year, and typically struggles to attract secondary schools to its venues. Conversely, our national partner in the project, the V&A, has an excellent ability to attract and engage

with secondary schools; their visitor figures for secondary schools being higher than those from primary schools. NMAG were invited to benefit from the learning and develop programmes and activity to engage more schools.

## Challenge

To increase engagement with secondary schools through continuing professional development (CPD) events and creative programming linked to our collections and exhibitions.

## Approach

Taking inspiration from V&A's Designlab programme and teacher Sanctuary events, we ran a number of artist-led projects for students and CPD events for teachers.

## Intended outcomes

- In-depth dialogue with teachers to explore our issues with engagement.
- Increased awareness of how museum collections can enrich learning across the curriculum.
- To use local intelligences to build appropriate key stage packages.
- To increase the number of visits from secondary schools to Culture Coventry museums.

## Intended outputs

Each year of activity included a quarterly, targeted, artist-led project linked to the creative programme, resulting in a showcase event and attached to an informal CPD evening for teachers.

## Obstacles and issues

It was difficult to attract teachers using written promotion alone. Direct contact and word of mouth were more successful, but time consuming.

"Relaxed" evening CPD events were the best way to engage, removing the need for cover. Teachers found the events interesting, but difficult to translate to their own programme. Each school reflected their own setting, making it difficult to develop a solution that would attract large numbers. In addition, teachers were inspired with lots of ideas, but then needed to convince their school leadership team of the value to learning progression.

The artist-led projects were easier to recruit to; they offered bespoke opportunities and included funding for travel. It was hard to get commitment for larger groups, or additional paid sessions. This limited impact on the wider school and made it difficult to sustain relationships.

## Actual outcomes

- In-depth engagement: nine schools, 123 students and eight artists' projects.
- Feedback demonstrated the value of working with artists to students' aspirations.
- Dialogue with teachers to explore issues with engagement.
- Teachers showed increased awareness and enthusiasm for using museum collections.
- Despite expressing interest, there has been no marked increase in visits from secondary schools beyond the projects.
- Museum staff and teachers gained CPD opportunities by working with high profile artists.
- V&A added intelligence about secondary schools and demonstrated to teachers that students can gain similar benefits visiting local museums as visiting nationals.

## Actual outputs

For students:

- Second world war performance project.
- Design "transport for the future" project.
- Design Coventry Pavilions for a "Festival of Coventry".
- Print-making to commemorate the first world war.
- Zine project with Laura Oldfield Ford.
- Animation project to support primary to secondary school transition.
- History of Coventry Monopoly project working with Monica Petzal.
- Dance interpretation project with Birmingham Royal Ballet.

For teachers:

- Animation techniques with Gemma Amos.
- Exploring conflict through toys and games, led by V&A Museum of Childhood.

## Lessons learned

Relaxed CPD events run in the evening are easier for teachers to manage as they avoid the cost of getting cover.

Direct contact and word of mouth are the best way of getting information out to the right teachers.

Travel costs are the biggest blocker to getting schools to your sites and venues as coaches are very expensive and not cost effective for short local journeys.

Activity needs to demonstrate learning outcomes linked to the national curriculum, emphasising skills and technique development.

Artists are able to deliver something that teachers can't.

## Next steps

As word of mouth and face to face contact are the best ways to engage teachers, we recommend the development of a teacher network, focused around CPD and linked to collections and exhibitions, and how they might be used in developing skills and knowledge.

**Francis Ranford**  
Director of learning & engagement,  
Culture Coventry

**Nicky McIntosh**  
Schools project manager,  
Culture Coventry

## Further information

Nicky McIntosh, *Museums and Schools* project manager from November 2015; nicky.mcintosh@culturecoventry.com

Cara Williams, schools programme manager, V&A; ca.williams@vam.ac.uk

Matthew Johnson, museum outreach officer, Nuneaton Museum and Art Gallery; matthew.johnson@nuneatonandbedworth.gov.uk





# Discover in a Day

## Summary

*Discover in a Day* was developed to highlight Arts Award to teachers and to show how it complements the curriculum. It aimed to highlight ways of linking heritage and arts with opportunities for children to try out new and different art forms and have access to experts and examples.

## Background

Maidstone Museum, houses 13 galleries and over 600,000 fine art and historic artefacts, within an Elizabethan mansion in Maidstone town centre.

Our national partner, the British Museum, supported our programme development throughout the project.

Artswork, Bridge organisation for the south-east, had already worked with us. This project strengthened those links.

Artswork offered Arts Award advisor training and support in creating our offer, as well as links with schools. We already offered a Japanese Arts Award Discover focused on our Japanese collection.

## Challenge

The challenge was to raise awareness of Arts Award, delivering 400 awards over the project's lifetime. We also needed to create a sustainable offer for beyond the end of funding. Arts Award *Discover in a Day* was developed to not require additional in-school input.

## Approach

We wanted teachers and children to have access to high quality experiences, using the museum and art gallery as a basis for trying out different art forms from those they were familiar with. We offered access to artists and specialists giving children a unique opportunity outside of the classroom. A themed *Discover in a Day* was created based on the first world war, linked with upcoming anniversaries, and using re-enactors, prop makers and drama groups.



## Intended outcomes

We intended Arts Award to become integral to our schools offer, giving an opportunity for curriculum coverage via a series of workshops. We wanted *Discover in a Day* to cover several topics that linked directly with our galleries and artists/specialists. Through discussions with schools and Artswork, it focused on areas identified as challenging for schools to cover without specialist knowledge.

## Intended outputs

We intended that children could achieve Discover level within a day, having had input from "experts" in the trying out, finding out and the sharing of different skills. Opportunities were included for children to learn more about us as an arts organisation. We also wanted to strengthen our relationship with local schools via the support of Artswork.

## Obstacles and issues

With the support of Artswork, we worked on raising awareness of Arts Award to schools. We offered twilight events for teachers to find out more about Arts Award and what it involved. We also held an information day for headteachers with input from both Artswork and ourselves to promote the awards.



We made several things explicit to teachers:

- Links to the curriculum.
- Opportunities to try out techniques not always available in school.
- Specialist knowledge.
- Accredited awards linked to the Qualifications and Credit Framework (QCF).
- Costs could be subsidised by the museum during the project whilst teachers became more confident in linking it to their curriculum needs.

Over the lifetime of the project some issues were raised:

- Teacher input was initially minimal – teachers didn't feel they had ownership of the Arts Award their children were achieving and wanted opportunities to build cross-curricular links back in school.
- Costs after the project had finished.
- Availability of offer beyond March 2016.

## Actual outcomes

We exceeded our target with 380 Arts Awards achieved.

Throughout the project, we evolved *Discover in a Day*, following teacher advice, to give more ownership of the award and flexibility to link the curriculum. It was always our intention for teachers to have ownership of *Discover in a Day*. Instead of all elements being completed in the museum, schools were given pre- and post-workshop activities.

Support and advice from Artswork ensured we kept close links to the criteria whilst supporting teachers in achieving their required outcomes.

We also began supporting three other heritage centres in Kent in developing their *Discover in a Day* offers.

## Actual outputs

We now have a series of *Discover in a Day* packages on offer to schools, linked to the curriculum, focusing on dinosaurs, first world war and Japanese printing. We developed links with, and used the skills of, specialist re-enactors, prop makers and drama groups.

## Lessons learned

- Raising awareness of Arts Award in general through twilight teacher events and school cluster meetings highlighted our offer further.
- Giving teachers ownership resulted in a higher quality experience and the development of further curriculum links. Teachers want options for creative ways to cover the curriculum.
- There are opportunities for schools and the museum to work together to embed Arts Award into school's long term plans.

## Next steps

We plan to continue to offer Arts Award at all levels but focusing on *Discover in a Day* for primary children. Our top tips for developing a *Discover in a Day* offer:

- Talk to your Bridge and contact local heritage sites that offer Arts Award.
- Use a popular theme in your location or base on an art-themed workshop already in place – you may find you already cover many of the elements for the Discover level.
- Make curriculum links for teachers.
- Talk to teachers about art forms they are not able to do in school.
- Build links with drama groups, prop makers, re-enactment groups.
- Do the Arts Award training!
- Be aware of the time needed to moderate.
- Create a fun package – so you have as much fun as the children!

**Rosalind Meredith**  
Learning officer, Maidstone Museum and Bentrif Art Gallery

**Vicky Rhodes**  
Learning assistant, Maidstone Museum and Bentrif Art Gallery

## Further information

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www.artsaward.org.uk





# Setting sail for secondary school

## Summary

Over three consecutive summers, the ss Great Britain Trust hosted free celebration events for young Bristolians about to start secondary school. Isambard Kingdom Brunel's historic steam ship provided a spectacular setting for students and their families to meet and talk with new classmates, potentially easing some of the common anxieties that accompany the transition from primary to secondary school.

We worked closely with Bristol's secondary and special schools to promote families' participation in the events, building stronger relationships with local schools in the process.

## Background

Our *Museums and Schools* project aimed to support Bristol students in their transition from primary to secondary school by:

- Establishing the ship as a familiar learning environment, where young people could have positive and inspiring cultural experiences.
- Providing a varied programme, including summer family events.
- Encouraging Bristol schools to consider Brunel's ss Great Britain and its collections as a valuable local learning resource.

Throughout, we drew upon the experience and innovative engagement approaches of our national partner, the Science Museum London.

## Challenge

Transition from primary to secondary school is an important, but often daunting, step in every child's education. Could our events help support students through this transition?

Traditionally, secondary students have comprised a small proportion of our visitors. Would this approach help build relationships with participating schools?

## Approach

The events provided opportunities for future classmates and their families to explore the ship after-hours, take part in collaborative games and art challenges, and climb the ship's rigging.

Through collaboration with key staff responsible for transition at each school, we were able to promote the events and distribute invitations to families in induction packs, at parent information evenings and new student "taster" days.

We aimed to enrich, not compete with, each school's transition programme. School staff attendance was optional, though strongly encouraged.

## Intended outcomes

- Strengthen relationships with Bristol's 22 secondary and six special schools.
- Reach new family audiences.
- Help alleviate anxieties held by students and families about starting at a new school.

## Intended outputs

- A series of summer evening events.
- Participation from all invited schools.

## Obstacles and issues

As we were reliant on school staff to promote the events to their new students, not all schools engaged with us every year and some never did.

Events held in early August were poorly attended. When we timed the events to coincide with the final week of the summer holidays, attendance rose dramatically. We found that the events generally had more relevance for families as the approaching start of term intensified excitement or concerns about changing schools.

Originally, we organised one event per school. This approach evolved into fewer "multi-school" events as more schools began to participate. With up to nine schools invited to a "multi-school" event, we were aware that families with children joining the same school may not be able to easily identify each other. On arrival, we provided each family member with a colour coded sticker; a simple yet effective solution.

As our potential audience far exceeded event capacity, we encouraged families to book places before attending.



## Actual outcomes

- We established sustained relationships with many participating schools. Some are beginning to embed these events into their transition programmes and recognise us as a provider of valuable transition activities.
- Participating schools now plan more frequent curriculum-aligned trips to Brunel's ss Great Britain.
- The events showcased Brunel's ss Great Britain to diverse family audiences. Families and schools reported positive experiences visiting the ship, taking part in activities and meeting new classmates.

*"Every parent and child I spoke to was absolutely buzzing at what they could do and see. It was great that so many of our new students turned up, and even better to see that, thanks to the location and your generosity, new friendships were being formed and any fears about starting next week have been dispelled."*

(Head of 11 to 12 year olds, Bristol secondary school)

## Actual outputs

- 14 events, held over three summers, with over 2,000 attendees.
- Relationships built with 20 schools.

## Lessons learned

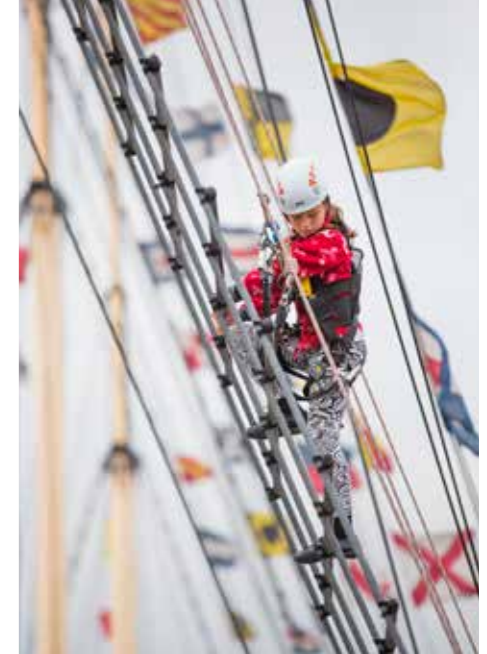
Heritage sites can be ideal venues for fun, inclusive and effective programming around transition. By making the most of our unique location and designing a loosely structured programme full of "ice breakers" suitable for the whole family, we were able to facilitate conversations between attendees.

Working closely with schools was essential for effective promotion, but also enabled us to attract a more diverse audience to the ship. Many attendees were first-time visitors.

Determining when schools start organising and delivering their transition programmes was crucial to successfully promoting the events.

As regular annual fixtures, participating schools became familiar with the concept, helping the events to grow into vibrant, well attended celebrations of starting secondary school.

Transition



## Next steps

Through working with engaged teachers to develop our secondary education programmes, we continue to strengthen relationships with participating schools.

This project has developed our understanding of primary to secondary school transition and helped shape the direction of our education programmes. We now hope to embed an annual transition offer into our core programme.

**Sarah Elder**  
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ss Great Britain Trust, Science Museum London and, from 2015, the Royal West of England Academy. Supported by Real Ideas Organisation (South West Bridge).

Photographer: Adam Gasson



# Building a sustainable learning service

## Summary

Since our learning services are not core funded we used *Museums and Schools* funding to lay foundations for and create a self-sustaining business unit that we hope will safeguard the future funding for our museum learning service. How and why did we take this approach?

## Background

Barnsley Arts, Museums and Archives Service, part of Barnsley Metropolitan District Council, is responsible for five sites, with over a million visitors a year.

The *Museums and Schools* programme partnered us with CapeUK and the Wallace Collection and we worked with Yorkshire Sculpture Park during the fourth year of the project.

Before the *Museums and Schools* programme, education work had been supported by the Heritage Lottery Fund but once completed was reduced to a Victorian themed session at Cannon Hall for primary schools, providing just enough income to cover costs. We knew this could happen again, so how could we keep going once the *Museums and Schools* funding finished?

## Challenge

How could we adapt to survive and develop our commercial acumen, creating new and more cost efficient ways of delivering services?

## Approach

We commissioned a business plan from Heritage Learning Hull, to explore how best to redefine ourselves. This included an analysis of our charges so that we could properly cover our costs, making our learning programmes fit for purpose.

Thanks to the *Museums and Schools* programme, we were also able to develop 19 new primary school sessions across our five sites and build a strong year-round family programme.



## Intended outcomes

We wanted to make a strong case internally for our work, to show that it mattered and could trade as a business unit. These are developing quickly within local authorities under increasing financial pressure. They can reduce costs, generate income, improve efficiency and become more commercial through the development of products for a wider market.

## Intended outputs

We identified Yorkshire Sculpture Park and Heritage Learning in Hull as organisations which, although different in profile, run within similar social and economic environments and operationally are at least a few years ahead of us. Therefore, what could we learn from their offer and ways of working?

## Obstacles and issues

We found changing mindsets difficult, both our own and others. Knowing that you have to bring in your own salary, and that time is money, means having a lean mindset. We started to think more keenly about opportunity cost: saying yes to one thing meant having to say no to another. Meetings became shorter, systems quicker and being adept at selling our services essential.

Yet how do our local constituents fit within this shift in perspective?



Over one fifth of children who grow up in Barnsley do so in poverty, with a further 20% of local households just "one step away" from it. We are committed to local people and local schools, so we don't want to put ourselves financially out of reach of those that matter to us, so fundraising or public subsidy remains critical.

*"Income plays a vital role in determining educational investment, rich children...get more education even if they are not particularly talented, and talented poor children may be deprived of an education. So leaving it purely to the market will not allow every child, wherever she comes from, to be educated according to her ability."*

(Bannerjee & Duflo p81)

## Actual outcomes

The business plan helped us to make the case within the council when our service was being reviewed as part of a bigger restructure and we were allowed to create a business unit for Barnsley Museums Learning.

## Actual outputs

To help make our case, we produced an advocacy document, *This is What We Do*, to inform local stakeholders about our work. This got us round the table of decision makers, by giving something clear and tangible to our colleagues who were advocating on our behalf.

Our partnerships have helped us to build ongoing relationships which will continue beyond project end. We are developing a joint teachers' panel with Yorkshire Sculpture Park created around potential shared opportunities for outdoor learning.

As well as building on our school bookings and family programmes we have started to supply learning-based consultancy services to other organisations. We are using the experience that we have built up over the last four years through the *Museums and Schools* programme to contribute to the learning provision of others, taking it forward in a sustainable way.

## Lessons learned

We found that our advocacy document worked better than touting around a fully formed business plan. Having a real document which people could pass on to others worked better than anything we might have distributed digitally.

Since I also work freelance, I've been able to bring some of the things I've learnt to the business unit, such as calculating true costs and using an app like Easy Hours to analyse how we really spend our time at work.

Sustainability



## Next steps

From March 2016 we will be trading as a business unit and will need to bring in 100% of our costs. Our results and outputs will then be reviewed on an annual basis to determine our ongoing success.

## May Catt

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# Making a Mark in the Tees Valley

## Summary

Eight Tees Valley museums and galleries worked in partnership with the National Portrait Gallery (NPG), to develop a set of curriculum-based programmes for schools called *Making a Mark (MaM)*.

To meet the *Museums and Schools* programme's ambition of building longer-term relationships with schools we decided it was important:

- For museum visits to be regarded as an essential part of a curriculum topic.
- To build teacher confidence in the relevance of our sessions.

## Background

*MaM* enables students to explore their culture and heritage through active, enquiry-based and creative learning sessions in local museums. Schools were encouraged to commit to three sessions, all designed to incrementally build students' knowledge and experience. These sessions were initially free with the intention of introducing charging once the programmes were established.



## Challenge

Could we raise awareness of local museums amongst schools and establish a high quality, relevant offer that schools would continue to use when we introduced charging?

## Approach

We identified five quality principles to guide our planning. As well as being curriculum relevant, our sessions would incorporate learning that was creative, active, independent, enquiry-based and collaborative.

We created an "identity-based approach" to developing sessions. We looked for people with local connections to bring our stories to life and, where possible, to link to the NPG collection. We worked closely with teacher "buddies" to plan new sessions, especially in the light of the 2014 curriculum changes in England. Equipped with relevant teacher-friendly language, we promoted our offer through school staff, cluster group and network meetings, as well as traditional mailings.

## Intended outcomes

- Teachers and children become more familiar with the *Making a Mark* programme and Tees Valley museums.
- Teachers have a deeper understanding of how museums and their resources can support classroom learning.

## Intended outputs

- For teachers to use museums, their staff and resources more frequently and effectively for sustained periods.
- To build upon this every year.

## Obstacles and issues

We wanted to build relationships with teachers outside school visits, but identifying relevant teacher meetings, getting invited and having the time were all significant challenges. We offered our own continuing professional development (CPD) training for teachers with variable attendance.

In *MaM*'s final year we introduced charging for sessions but didn't want teachers to revert to "one-off" visits. We tried a range of ideas including more sessions for teachers to choose between, outreach, loans boxes, online resources and teacher CPD.

## Actual outcomes

- By working together as a partnership over four years, *MaM* reached over 230 schools and well over 16,000 students; definitely raising awareness.
- 79% of our teachers felt that sessions had increased students' awareness of their local heritage.
  - Children have made return visits to museums with their families.
  - We have found that working with teachers on three visits meant they spoke to us more about the sessions and schools have continued to book sessions with charging introduced.
  - 90% of teachers stated that they would recommend a museum visit to others. Word of mouth is an effective promoter of *MaM*'s offer when teachers move schools.



- 89% of teachers rated sessions as high quality. When asked why, the majority cited staff expertise, subject knowledge, age appropriate content and engaging tasks as key.

*"We used local museums to investigate the creative arts. It has been fantastic to create a partnership with the museum and the children gained such a lot from their visits."*

(Teacher of 6 to 7 year olds)

## Actual outputs

We have created an engaging, diverse, well planned, and organised schools' offer across the region. It has been identified as core to curriculum needs and some teachers have adapted their plans to fit it.

*"The session was well planned for and resourced, and matched well with the new curriculum. The staff leading the session were very knowledgeable."*

(Teacher of 8 to 9 year olds)

Other outputs include:

- Teacher events: the most successful of which was a joint event supporting planning for a new school year.
- Resources: resource boxes, promotional videos and a curriculum map of topics covered across Tees Valley museums.
- A website detailing the *MaM* offer and providing teacher resources hosted by the NPG.

## Lessons learned

Planning and liaison with teachers is essential for successful visits and to gain professional respect. Additional outreach and CPD promotes longer-term relationships with teachers. As a result, teachers are more willing to travel and fund visits that they feel are genuinely valuable.

Museums must be able to understand the way schools are interpreting and delivering the curriculum. Working with curriculum leaders and providers is a highly effective way to do this. Emphasising local people and stories has enabled us to offer a unique and relevant offer that fits in with local history and curriculum providers such as Cornerstones.

Partnership working across Tees Valley museums has shared the workload of developing sustained teacher connections and creating an offer that is attractive to schools.

## Next steps

The partnership will continue to work together through collaborative working with outside partners including Teesside University and Cornerstones. We are exploring taking an active part in our Local Cultural Education Partnerships, organised by our local Bridge, as a way to meet and work closely with more teachers. We have already set dates to host curriculum planning support events

for teachers. We will actively promote the online resources created in partnership with the NPG to encourage and support teachers to use their local heritage as part of the curriculum. Most Tees Valley museums have applied for the 2016 Sandford Award, and we are planning to host a GEM North-East networking event to share our experience in more depth.

**Jenny Phillips**  
Education officer, Captain Cook Birthplace Museum

## Further information

The Tees Valley museums comprise: Kirkleatham Museum, Cleveland Ironstone Mining Museum, Dorman Museum, Captain Cook Birthplace Museum, Middlesbrough Institute of Modern Art, Preston Park Museum, Head of Steam – Darlington Railway Museum, and the Hartlepool Museum and Art Gallery.

The National Portrait Gallery was the national partner for *Making a Mark*, and Jo Graham, Learning Unlimited, was the learning advisor for the partnership.

[www.npg.org.uk/whatson/makingamark/home.php](http://www.npg.org.uk/whatson/makingamark/home.php)

Sustaining Relationships



# Stories from the Sea



## Summary

The *Stories from the Sea* project supports the development of children's literacy by inspiring the young writers of tomorrow to explore our local and national maritime past through world-class museum collections, intriguing stories and unforgettable characters.

## Background

The project was first developed at the Time and Tide Museum (TTM) in Great Yarmouth in partnership with colleagues at the National Maritime Museum. This year we have also been working with the Royal National Lifeboat Institution (RNLI) – Henry Blogg Museum in Cromer.

TTM is run by Norfolk Museums Service and is located in an area of socio-economic deprivation with lower than average levels of educational attainment and cultural engagement.

There is a large migrant population in the town and local schools often have large numbers of ESOL (English for speakers of other languages) students.

Consultation with local teachers identified literacy as an area of the curriculum where we could expand our existing programme to provide them with additional support.

## Challenge

- How could we most effectively support literacy teaching?
- How could we inspire children (especially boys) to engage with writing in creative ways?

## Approach

We framed the project around inspiration for writing rather than technical literacy skills. By providing exciting and immersive experiences we aimed to give children the motivation and imaginative ideas to create their own stories back in the classroom.



## Intended outcomes

We wanted children to be inspired to use their imaginations to create fantastic stories and to feel that TTM was a place where they could embark on imaginary adventures into the past. We aimed to convince teachers that we could provide creative approaches to supporting literacy teaching and to encourage schools to get into the habit of making repeat visits to the museum. We also hoped to be able to demonstrate a link between our new events and student attainment in literacy.

## Intended outputs

We planned to develop three new events in Great Yarmouth and one in Cromer supported by four writers in residence. We looked for topics with exciting themes and engaging characters and chose "Pirates", "Explorers" and "Shipwrecks". We also aimed to use collections at the partner museums to create a high-quality digital learning toolkit to provide additional inspiration and support materials for classroom teaching.

## Obstacles and issues

Some schools were initially sceptical about our ability to deliver events that were not principally focused on history topics.



The coastal location of TTM limited the number of schools that could reach us within a reasonable journey time. Although the museum is set in a large town the surrounding countryside is sparsely populated with few large schools. These factors presented a challenge when seeking to achieve our visit targets.

A requirement of our funding was to register individual students and for schools to commit to bringing them three times during the project. This did deter some schools from signing up.

Although we originally hoped to be able to demonstrate a causal link with student attainment it proved to be too difficult to gather enough statistical evidence from schools to provide a conclusive data set.

## Actual outcomes

An evaluation report published in September 2015 demonstrated that the project has resulted in very positive outcomes for the students. There had been a significant increase in children's engagement with writing and confidence in creating their own stories. Teachers reported that it was now much easier to get students to write and that there had been a marked improvement in writing skills overall. This was particularly evident with boys who had taken part in the project. TTM has developed much stronger links with local schools that are now visiting more regularly.

One of the recurring comments we have received from teachers about the events is that they are very engaging – especially for boys who say they "don't like writing".

*"The work they have been producing is some of the best we've ever seen. I think that because they were able to visit the [museum] ... it really gave them a tactile sense of what life was like. I don't think they would have got that any other way."*

(Head of 7 to 11 year olds)

## Actual outputs

The literacy events were all piloted successfully and are firmly established as part of our core learning offer. The writers brought new ideas to the project and provided a strong additional incentive to persuade schools to take part. The online learning resources are being accessed by large numbers of people and teachers report that they are very useful. We also created a professionally printed anthology of work created by students and writers on the project.

## Lessons learned

- The focus on inspiration for writing provided a strong hook for teachers by providing new ways to support them to tackle an identified local need to improve literacy attainment.

- The literacy focus also gave us scope to use areas of our collections and displays that we had not previously been able to use for history focused events.
- We have used the methodology employed in our literacy events to shape our other events which now also feature strong narrative structures with conflicts between characters and problems for the children to solve.

## Next steps

We are currently developing a new literacy event in partnership with the RNLI Henry Blogg Museum in Cromer that focuses on the dramatic rescue of a ship carrying refugees escaping from the Spanish Civil War in 1938.

The project has enabled us to develop much stronger relationships with local schools and has provided us with new ways to work with them to develop future events.

We are actively working with colleagues at the National Maritime Museum on plans to continue our partnership into the future.

**Colin Stott**  
Learning manager, Norfolk Museums Service

## Further information

*Stories from the Sea* digital learning toolkit can be accessed at:

[www.rmg.co.uk/work-services/what-we-do/learning-partnerships/stories-from-the-sea](http://www.rmg.co.uk/work-services/what-we-do/learning-partnerships/stories-from-the-sea)

For copies of the project anthology and full evaluation report contact: [colin.stott@norfolk.gov.uk](mailto:colin.stott@norfolk.gov.uk)





# Encouraging school engagement

## Summary

With new high targets for school visits, Valence House and the Jewish Museum looked for creative, innovative ways to reach schools within targeted inner London boroughs to engage in the project. Developing partnerships with non-museum sector organisations and designing a pre-history workshop proved successful ways to build relationships with schools.

## Background

The Jewish Museum is a small independent museum. The number of school visits to the museum in the year before the project was 8,000.

Valence House, a council-run museum welcomed 2,400 school visits in 2011–12.

Both museums underwent extensive remodelling in the two years preceding the start of the project.

Imperial War Museum London worked with both museums as our national partner.

## Challenge

Whilst maintaining the baseline number of school visits, both museums needed to find new ways of reaching out to schools with an innovative and responsive offer that would enable a dramatic increase in school visits of over 50%. For the Jewish Museum this needed to be rooted within a non-statutory curricular subject, religious education. For Valence House the challenge became the changes introduced by the 2014 curriculum.

## Approach

In order to secure three workshop visits the Jewish Museum piloted the idea of working with external partners. The visit directly followed the school's third workshop in the museum. Valence House developed school workshops focusing on pre-history, enabling them to respond to curriculum changes whilst using existing displays and artefacts.



## Intended outcomes

To engage 47,700 school student visits over the lifetime of the project whilst increasingly diversifying the audience base for both museums. It was essential to ensure that both sites were seen as a local resource.

## Intended outputs

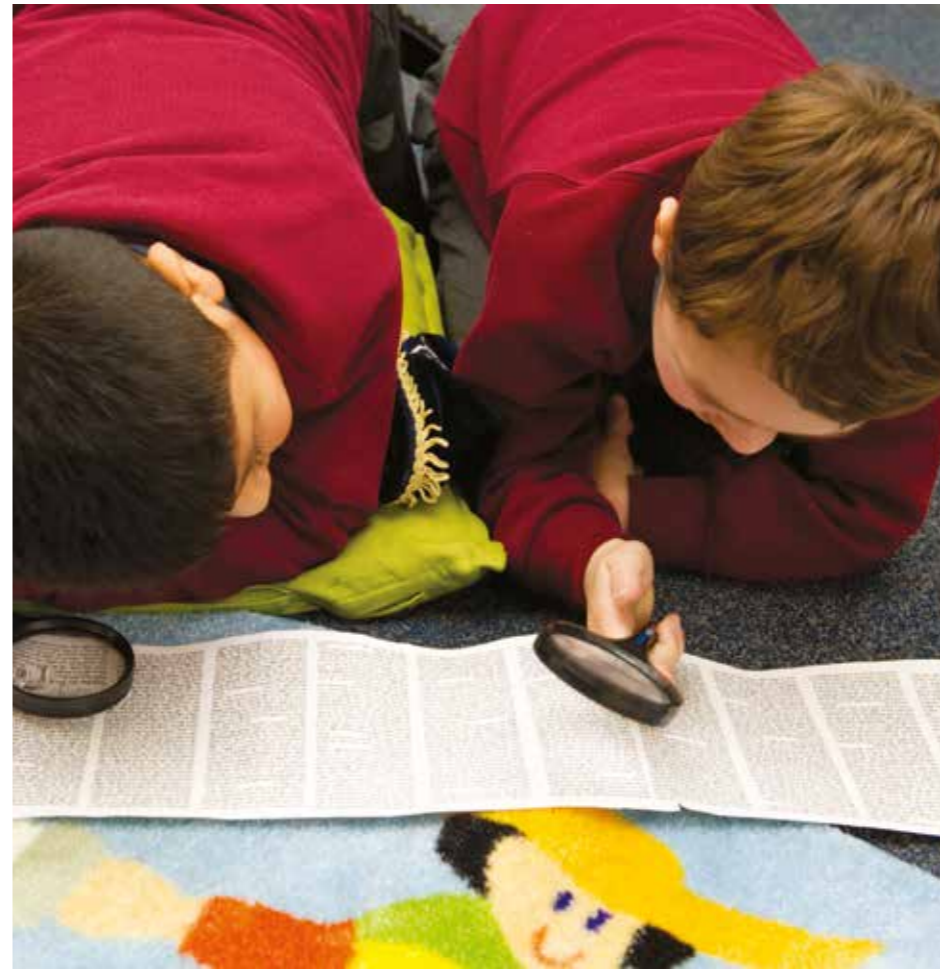
The Jewish Museum aimed to pilot the idea of working with two external non-museum partners. The Jewish Museum also needed to create a digital resource for pre- and post-visit support.

Valence House needed to develop a new workshop for teachers investigating pre-history.

## Obstacles and issues

The main obstacle facing the Jewish Museum was maintaining external relations across multiple sites whilst ensuring a consistent and high-quality learning offer. A further issue was designing, developing and delivering a micro-website on a very limited budget with little experience. The team researched digital offers within the museum sector and explored digital tools such as Google Cultural Institute's zoom function tool.

The main obstacle Valence House encountered was that teachers were unsure about what they needed from the museum. The lack of time to create and pilot the session also proved difficult.



## Actual outcomes

Together, the total number of visits to all sites is projected to be 47,170. This included diversifying our audience base. During the first three years of the project, the Jewish Museum increased engagement from schools in the local borough by over 200%. Our visiting schools are now 70% state schools. Both Valence House and the Jewish Museum have now exceeded annual school visit targets.

## Actual outputs

At the Jewish Museum, partnerships with external organisations proved appealing. Linking to a temporary exhibition, *Four Four Jew: Football, Fans and Faith* the learning team approached the community team at Arsenal Football Club to explore possibilities. Visits to Arsenal were mutually beneficial, supporting the club's community engagement programme. Visits to the synagogue enabled deeper engagement with the subject. Having had a hands-on, multi-sensory experience in the museum, students then saw the objects in context.

*Objects in Focus*, the digital resource created for the project, was shortlisted for a Museums and Heritage Award. The site is now embedded as part of our offer and continues to evolve, and to date has had 19,125 visits.

Following extensive discussions with class teachers, Valence House created a new pre-history workshop in three months, designing creative resources including giant board games. The demand for this session has outstripped all other in popularity. Almost 40% of bookings in the last quarter of 2015 were for this session.

## Lessons learned

- That partnerships outside the museum really supported the Jewish Museum to widen the offer and respond to teachers' needs.
- With a clear vision, determination and careful planning it is possible to create a well-used, responsive digital resource on a small budget.
- Investigating the gaps where teachers did not feel confident in teaching new curriculum subjects and seeing what Valence House could provide proved to be a successful way forward. Teachers were most grateful when they were supported through difficult parts of the curriculum.

Creative  
Programming

## Next steps

The Jewish Museum is planning to continue to work with external partners where relevant. Valence House will continue to look for opportunities to create workshops responding to the needs of teachers and the curriculum.

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A New Direction supported this project's Arts Award delivery. Bruce Castle Museum joined the project in Year 4.



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## GEM

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