Image and Identity Evaluation

March 2007 (final report)

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with Helen O'Riain, Jane Seaman and Alison James

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1.0   Introduction and context

Image & Identity is a partnership project led by the V&A with NCH, the children's charity[1] and five regional galleries and museums (Manchester City Galleries; Birmingham Museums & Art Gallery; Royal Pavilion, Libraries and Museums, Brighton & Hove; Sheffield Galleries and Museums Trust; Tyne & Wear Museums).

It is funded by DCMS and DfES under the Strategic Commissioning Partnerships Programme for Education. The core aspect of the project involves artists and designers leading a range of creative workshops in which young people create their own artwork in response to museum collections.

The project aims to increase young people's self-esteem, develop their creativity and understanding of diverse cultures, shared identities and attitudes to learning.

The project also seeks to positively influence teacher and youth worker motivation, enjoyment and classroom practice, as well as benefiting museum and gallery worker development.

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[1] NCH was founded in 1869 and known for many years as the National Children's Home. They are now known as NCH, the children's charity.

2.0   Approach and methodolgy

The evaluation team for this research consisted of Nicky Boyd (Project Manager), Alison James, Helen O'Riain and Jane Seaman.

This piece of research will explore how to most effectively sustain teachers' and group leaders' use of the museums and the Image and Identity theme after the completion of their Image & Identity projects. It will inform the production of new or improved resources to sustain groups' use of the museums and the Image and Identity theme. It will also provide information on group leaders' views of the clearest channels for disseminating information on these resources.

The project team requested that all phase 4 Image and Identity group leaders should be contacted. The evaluation team were able to gather data from 14 out of a total of 20 phase 4 group leaders (different methods were used but were unsuccessful in 6 cases).

The project team requested that a sample of phase 3 Image and Identity group leaders should be contacted. The evaluation team were able to gather data from 17 group leaders.

Some group leaders were recommended to the evaluation team to contact from phase 3 and phase 4 of the project. These were prioritised. Some were not recommended to contact.

The project team requested that a mixture of email and telephone questionnaires were carried out. If these were not successful the evaluation team sent group leaders a questionnaire by post with an SAE. 24 telephone interviews were undertaken and 9 email and postal questionnaires were received including two anonymous questionnaires. It was decided not to include the data from the latter as it was not clear whether they had been completed by school or NCH group leaders and to which phases they referred to.

All group leaders were given the chance of winning a box of Thorntons chocolates for taking part in the evaluation (one interviewee to be chosen at random).

The research questions were as follows:

1. Whether group leaders had been a group leader for any other museum/gallery project (before Image and Identity).

2. Have group leaders continued/would they continue to use Image and Identity as a theme with their groups (school or community)? (Also to find out about what they did or planned to do and if not – why not).

3. What could the museum/gallery put in place to help group leaders do more work on the theme of Image and Identity? (Suggestions were: project ideas via email, teachers pack, web based resources, loan box, CD of images, other. (Also to find out if they are aware that any of these resources are currently available at the museum)

4. Have group leaders re-visited / would they re-visit the museum/gallery (with groups) once the projects are completed? (If 'yes' - how many times since the project finished and what did they do? If 'no' – why not)?

5. What could motivate group leaders to re-visit the museum/gallery (with a group) of their own accord (education previews of exhibitions, teachers packs, web based resources, bookable workshops as part of core school programme, other)? Also - are they aware of the museum/gallery already providing any of these?

6. The best ways for disseminating information on new resources that are produced? (Suggestions were: via email, via letter, via web link, via leaflet, via fax, other)

3.0   Conclusions

3.1 The majority* of group leaders had not been a group leader for any other museum/gallery project before Image and Identity.

> *** 6 out of 17** group leaders (schools) and **3 out of 14** group leaders (NCH) had been a group leader for another museum/gallery project before Image and Identity.

3.2 The majority* of group leaders said that they continued or would continue to use Image and Identity as a theme with their groups.

> *** 16 out of 17** group leaders (schools) and **10 out of 14** group leaders (NCH) said they have continued or would continue to use Image and Identity as a theme with their groups.

The main reason group leaders (schools) gave for this was it was so closely linked to the National Curriculum;

- *'it's built into the syllabus with self portraits for 11 year olds (year 7) and self-adornment as a GCSE topic' (phase 3 school)*

- *'Have already done so with Year 8 – using recycled materials on the theme of Image & Identity. It is often a theme in the upper school, e.g. they always do a project on the human form and they look at themselves, cover fashion, etc.' (phase 3 school)*

- *'Have already- in fact some are doing it as we speak. Linked to A/S unit' (phase 3 school)*

- *'We had already identified this theme as a relevant and appropriate one to link a number of programmes across several curriculum areas during that academic year. The Image & Identity project coincided with our first year as a specialist arts college'. (phase 3 school)*

- *'We used the clay tiles (Islamic) and turned the designs into screen prints – which contributed to the students' vocational portfolios. (They are doing BTEC qualification in Art)' (phase 4 school)*

- *'Image and Identity fits in with the national curriculum and can be applied across the year groups so in principle it could be continued' (phase 4 school)*

Some group leaders (schools) felt that even though they already use this theme they would continue to teach it in a different way due to their involvement in Image and Identity:

- *'Yes - we've always used the theme of Image and Identity but we will now continue to visually interpret Islamic oral traditions as we did in the project' (phase 4 school)*

An example from NCH group leaders included:

- *'Work is project based and this project used the theme of cultural identity with young people and their parents. This theme is continuing using a freelance person to do activities in their own building'. (phase 3 NCH)*

Two group leaders felt their groups continued to use the skills learnt through participation in Image and Identity.

One group leader (school) explained how new skills and techniques have become embedded in how the pupils work at her school:

- *'The first Image and Identity project showed the pupils how to produce a good sketchbook; it also used skills and techniques that were new to the pupils. The sketchbook, new skills and new techniques have been shared with other pupils who did not take part in the project so the project has had an impact on how the pupils work on all current & future work' (phase 4 school)*

An NCH group leader also felt that new skills learnt had been used in a positive way:

- *'With the young carers, at a club night in Jan 06 – they used plasticine to express themselves, this worked well)' (phase 3 NCH)*

A number of NCH group leaders were particularly pleased with how the projects challenged children and increased their self-esteem. These were their reasons for continuing/wanting to continue using this theme with their group:

- *'These children need a lot of self-esteem work as they are vulnerable and not academic. This was a fantastic opportunity. It's not so formal as sitting at a desk. They could and did shine!...Image and Identity has been one of the best pieces of work I've completed with these [challenging] pupils in the 4 years I've been here....we will continue – we're very small and the groups fluctuate so planning is difficult'* (phase 4 NCH)

- *'they found it challenging in positive way'* (phase 4 NCH)

- *'it's giving them so much confidence and self-esteem! Galleries are intimidating places – they (the young people) ran a tour and the public joined it! They also had work on display at the V&A!'* (phase 4 NCH)

Obstacles for NCH groups include planning *('we're very small and the groups fluctuate so planning is difficult'*), short notice (*'we get very short notice – which makes it difficult for us to find a group from a school and get all the organisation done and consent forms signed'*), project based work *('we cannot continue with themes from finished projects'*).

An obstacle for one group leader (schools) was *'pressures of the curriculum'*

3.3 When asked what the museum/gallery could put in place to help group leaders do more work on the theme of Image and Identity, overall the top three most popular suggestions for group leaders (schools) were:

- **Teachers packs** (10 out of 17 group leaders - schools)

- **CD of images** (10 out of 17 group leaders - schools) (*'with information about each piece of work'* , *'great – we use whiteboards in the class'*)

- **Web based resources** (9 out of 17 group leaders - schools) (*'good-hundreds of pupils can access these at once', 'could download and use in the classroom on the whiteboard', 'the kids would use this'*)

However loan boxes (8 out of 17 group leaders – schools) and project ideas via email (7 out of 17 group leaders - schools) were also popular.

Overall the top three most popular suggestions for group leaders (NCH) were:

- **Project ideas via email** (9 out of 14 group leaders - NCH)

- **Web based resources** (9 out of 14 group leaders - NCH)

- **Other suggestions** (7 out of 14 group leaders - NCH) – *'recording their own stories or responses – anything to get them to think', 'resource packs not teachers packs', 'workshops', 'funding', 'onsite visit by artist or educations staff'*

There was some awareness of resources currently available at the museum/galleries by some group leaders. However 14 out of the total of 31 interviewees (nearly 50%) were unaware that there were any of the suggested resources available at the museum/gallery they had worked with.

RECOMMENDATION: To help schools do more work on the theme of Image and Identity produce teachers packs, CD's of images and web based resources.

RECOMMENDATION: To help NCH groups to do more work on the theme of Image and Identity produce project ideas by email and web based resources.

3.4 The majority* of group leaders said they had revisited / would re-visit the museum/gallery (with groups) once the projects are completed:

> **16 out of 17** group leaders (schools) and **10 out of 14** group leaders (NCH) said they had re-visited/would re-visit the museum/gallery (with groups) once the projects are completed.

- *'tours, sketches, research, a whole mock exam project at the V&A'* (phase 3 school)

- *'visited 4 times, the Costume Gallery, the textiles room, the Chinese and Japanese Gallery' (phase 3 school)*

- One teacher has made 2 or 3 visits...the art department has had 6 one day projects and one week long project since the first IMAGE AND IDENTITY project. They visited the V&A to look at an exhibition and then carried out art related activity (phase 4 school)

- *Yes, a couple of times - in smaller groups, self-led visit during the holidays. Also went to follow-up day at the gallery; went to see the models and (we) put a bus on for parents and relations, etc. (phase 3 NCH)*

- *'Twice to look at their work. Three times to use the interactive parts of the gallery and to enable the families to feel confident about visiting and to remind them that the resource is for them. This has been very successful as families have visited the gallery by themselves and this project worked with families who would not usually visit an art gallery'. (phase 4 NCH)*

- *'We've not completed the project yet but will keep on returning – we have a good strong relationship with the Museum at present' (phase 4 school)*

- *'Yes – I've taken young people down and the family and told lots of people to go and see the display ('Asian culture sewing') and to look around'. (phase 4 NCH)*

- *'have visited with a different group to look at an exhibition on Black and Urban street art' (phase 4 NCH)*

- *'It has only been a short time since the project finished but I would bring young people to the V&A again as they really enjoyed the visits to the museum and their enthusiasm for what they saw was fantastic.' (phase 4 NCH)*

Obstacles for schools to re-visit include:

- Transport
- Risk assessments
- Timetabling ('*I only have them for one hour*', '*children have to be taken out of other lessons to go on visits*')
- Funding ('*the art department has to seek external funding for visits*')
- Supply cover

Obstacles for NCH groups to re-visit include:

- Transport costs *('we work with large families – difficult to cover costs for bus fares etc.')*
- Turnover of children/families ('*because of the type of children they are they move on and do not stay in the area. Therefore revisits are difficult*')
- General lack of funding *('we didn't go – even though their figures were on display because of lack of funding...we have the use of a minibus but we need money to pay for a driver')*
- Lack of time

3.5 When asked what could motivate group leaders to re-visit the museum/gallery (with a group) of their own accord overall the top three 'motivators' for group leaders (schools) were:

- **Education previews of exhibitions** (12 out of 17 group leaders - schools)

- **Bookable workshops as part of core school programme** (12 out of 17 group leaders - schools) ('*so pupils can engage directly with works of art*')

- **Teachers pack** (8 out of 12 group leaders - schools)

Overall the top three motivators for group leaders (NCH) were:

- **Other** (10 out of 14 group leaders - NCH) (posters, leaflets, bookable workshops that are not part of the core schools programme, resource pack, named contact to meet, greet, show and discuss)

- **Teachers pack** (6 out of 14 group leaders - NCH)

- **Web based resources** (6 out of 14 group leaders - NCH)

There was some awareness of resources/events that would motivate group leaders to re-visit of their own accord. However 18 out of the total of 31 group leaders (over 50%) were unaware that there were any of the suggested resources/events available at the museum/gallery they had worked with.

3.6 The best ways for disseminating information on new resources that are produced for group leaders are email (21 out of 31 group leaders). Letters and a leaflet were second best (9 out of 31 group leaders and 8 out of 31 group leaders respectively).

4.0 Summary of findings

4.1 Whether group leaders had been a group leader for any other museum/gallery project (before Image and Identity).

	Schools	NCH groups
Phase 3	**X10 interviewees** **Yes x 4** *'Yes millions! Many in Brighton, including the projects with Same Sky[2] but also with the Tate e.g. re A Picture of Britain. Plus visits to the V & A, National Gallery etc. Museum projects or workshops have been variable. Some museum educators are not very knowledgeable about talking to the pupils, unless they have a PGCE. And some activities are for restricted numbers; it's no good being told you can do something with 20 pupils when you have a class of 32. And we're getting more children with challenging behaviour – they have to be able to deal with that too. In some projects the money is poorly spent, e.g. one project funded by a medical/pharmaceutical company spent enormous amounts of money enlarging tiny images to A2 size, but the pupils found much of the project boring. I & I is much more accessible and it's been good to link with the V & A. We worked with Brighton Museum. I was a bit disappointed by the pupils' work in the end – thought they could have done better. Were the deliverers*	**X6 interviewees** **Yes x 1** *'Worked with Tyneside Gallery & Museum Service. The project involved book making and other crafts and was funded by the New Opportunities Fund'.* **No x 5**

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[2] Same Sky act as a resource for schools and other community groups supplying information and specialist advice and a program of master-classes and residences.

	knowledgeable enough about what such a group is capable of'? One teacher said that they go to galleries, etc. as much as possible, but it's easier to have people come to them, for example the Education Officer (from Shipley) with the handling collection ('*there are such problems getting KS3 out of school due to other subject pressures*'). '*Craft Council Weaving Wonders Project*' '*to Shipley and the Baltic linked through Gateshead Arts and Libraries who set up projects at both*' **No x 6** One teacher said that she had '*just taken pupils on visits e.g. National Gallery*'	
Phase 4	**X7 interviewees** **Yes x 2** '*With IKON and Creative Partnerships, the 'Inside, Offside' project (?), the 'Here There and Everywhere' Project with George Shaw (artist), The Spaghetti project' with the council – producing sculptures for Gravelly Hill*' '*Previous project was with the V&A 10 years ago. The project involved Islamic women and was to encourage them to sew. Its theme was Mogul tents and the children's involvement was to design the panels that made up the tent*'.	**X8 interviewees** **Yes x 2** '*we did phase 3, and also did 'Art Matters' at the Tate (an Ernst & Young project through the NCH)*' '*First time was with Arts Matters NCH project. Partnered with Royal Academy of Arts London. The teacher was NCH arts co-ordinator Was group leader on last Image and Identity project with Shipley Art Gallery 2005?*' **No x 6**

	No x 5 *'but I was involved in the Tate Gallery project led by ** as project co-ordinator'*	

4.2 Have group leaders continued/would they continue to use Image and Identity as a theme with their groups (school or community)? (Also to find out about what they did, planned to do and if not – why not).

	Schools	NCH groups
Phase 3	X10 interviewees **Yes x 9** *'it's built into the syllabus with self portraits for 11 year olds (year 7) and self-adornment as a GCSE topic'.* *'I am also the network group leader for the area – it's an art teachers' network working to promote the use of local museums and galleries rather than always going into London. We have meetings and are having a conference next month, promoting our local museums and galleries and local resources…'* *'Have already done so with Year 8 – using recycled materials on the theme of Image & Identity. It is often a theme in the upper school, e.g. they always do a project on the human form and they*	X6 interviewees **Yes x 4** *'With the young carers, at a club night in Jan 06 – they used plasticine to express themselves (this worked well)'* *'Work is project based and this project used the theme of cultural identity with young people and their parents. This theme is continuing using a freelance person to do activities in their own building. Transport is an issue as they are on a very tight budget. The project worked well for them as ** from Manchester City Art Gallery was brilliant and very helpful accommodating their needs and including the parents in the project. She kept them informed and supplied information on gallery events outside of the project'.* *'The children involved with this project were Traveller children and looked after children (children in*

look at themselves, cover fashion, etc.'

'Have already- in fact some are doing it as we speak. Linked to A/S unit'

'The children thought that they would make costumes however this did not happen but they still enjoyed the project and engaged with it. It was an excellent project for the children to be involved with. Information could have been clearer especially concerning appropriate age of the children as the year 7 children were a little bit young. They have continued to use the Image and Identity theme taking year 7 children into the galleries for them to create portraits. The school will consider taking years 12 and 13'.

'yes, with both my GCSE art and photography students as well as my AS level graphics students , I have taken them on trips to the V&A to see twilight, Da Vinci, Renaissance , 60s fashion, 60s graphics, the photography gallery and the cultural exhibits also in conjunction with the National and the Portrait Galleries. There are numerous times when both staff, students and friends attend the Friday late events'

'I would continue to deliver this as a GCSE project'.

care). There is now a new head of service who does not agree with alternative provision for children not in mainstream school, therefore funding has now been withdrawn. The teacher would do this project again but does not have the funding or freedom to do so. Taking these children into an art gallery was an excellent experience for them and one that they had not had before. They gained confidence to engage with the gallery. The project was very exciting and very positive. ** the artist was brilliant and ** and **from the gallery were great'.

No x 2

'The way the group works is that children are visited individually in their homes – would need a reason to run another similar project'.

'As they always work on projects they naturally have to end. However if Image and Identity go back to them with a new project they would consider it'

	'We had already identified this theme as a relevant and appropriate one to link a number of programmes across several curriculum areas during that academic year. The Image and Identity project coincided with our first year as a specialist arts college'. **No x 1** *'because of pressures of the curriculum'*	
Phase 4	**X7 interviewees** **Yes x 7** One teacher has just begun as KS3 co-ordinator and decided to use the project for a one off master class with year 8 pupils, almost as a pilot. If it works, they will repeat it next year. Another member of staff did Image and Identity photography sessions both last year and the year before, so the project is trickling through the school. *'Yes - we've always used the theme of Image and Identity but we will now continue to visually interpret Islamic oral traditions as we did in the project'.* *'We used the clay tiles (Islamic) and turned the designs into screen prints – which contributed to the students' vocational*	**X8 interviewees** **Yes x 6** *'Very much so. These children need a lot of self-esteem work as they are vulnerable and not academic. This was a fantastic opportunity. It's not so formal as sitting at a desk. They could and did shine!...Image and Identity has been one of the best pieces of work I've completed with these [challenging] pupils in the 4 years I've been here....we will continue – we're very small and the groups fluctuate so planning is difficult. We get <u>very</u> short notice – which makes it very difficult for us to find a group from a school and get all the organisation done and consent forms signed. The shortness of time between the invite and the start of the project meant we missed two sessions – but we will go back to catch one session up'.* *'I get told! If I'm invited to take a group then I will. It's really good – it got them thinking. They found it*

portfolios. (They are doing BTEC qualification in Art) Will re-use this approach with other pupils using different cultures'

'The school is still completing the project and it will depend on the children if they continued with the Image and Identity theme. Image And Identity fits in with the national curriculum and can be applied across the year groups so in principle it could be continued'

The school worked on last year's Image and Identity Project with the Shipley Art Gallery with a Year10 GCSE Textiles class and did the same with this year's group. The teacher planned it as a human form project linking it to their Image and Identity.

'The first Image And Identity project showed the pupils how to produce a good sketchbook; it also used skills and techniques that were new to the pupils. The sketchbook, new skills and new techniques have been shared with other pupils who did not take part in the project so the project had an impact on how the pupils work on all current and future work....we continued with year 9s and also worked on Image And Identity with year 10s.....learning about this was good CPD for the teachers involved'

challenging in a positive way'.

'Yes - we've kept in contact with the museum, and the next group of young people are interested...'

'We started with 6 or 7 young people but whittled it down to 4 (for behaviour management). We're just starting up again now – There's a backpacker training exercise so that staff can go on doing the project. We need staff to have consistent involvement. We did a time capsule with info/ CDs /images in it. Then we exchanged it with the capsule from another home - in Brighton. A local poet was involved too – we'll link into the gallery following the images, drawings and graphics from there and then add some drama – It's growing organically. It's giving them so much confidence and self-esteem! Galleries are intimidating places – they (the young people) ran a tour and the public joined it! They also had work on display at the V & A! What an opportunity! ** is fantastic – she's aware of our kids' problems and she works well with them'

'We have not continued but it was very useful at the time. We continue to refer to it...we have different groups, different children and young people and differing needs'

''Graffiti and Islamic art project with young Muslim artist. It involved Birmingham Museum & Art Gallery and the Museum of the Jewellery Quarter. There was a talk, tour and workshop. The young people used graffiti spray paint on canvas to produce Islamic images. The talk

was about being a young British Muslim in Britain today, there was a mixed response to this talk, some found it interesting while others were bored by it. The project was problem free, they were made to feel welcome and ** said that the young people involved are now more likely to visit on their own. It was a successful project.
They would do the Islamic Art? project again or another Image And Identity project with a theme that was new to them'.

No x 1

All work is project based and they are involved with so many other projects so they cannot continue with themes from finished projects. However they would like to be kept informed and would do a new project with Image And Identity. Project went really well, it was successful and a good experience. It was beneficial for the children who produce good work from it.

'Our group of young people are those in care and exploring their identity is really important to us but this project didn't really touch on exploring their own identities they just worked on art techniques this was due to the planning of the workshops by the artist. This group was set up to take part in this project and it has been great for them to develop as a group and we will continue to work with them on a monthly basis as children in care group and work with different topics'.

4.3 What could the museum/gallery put in place to help group leaders do more work on the theme of Image And Identity? (Suggestions were: project ideas via email, teachers pack, web based resources, loan box, CD of images, other). (Also to find out if they are aware that any of these resources are currently available at the museum)

	Schools	NCH groups
Phase 3	**X10 interviewees** Project ideas via email x 3 Teachers pack x 4 *'ideally full colour'* Web based resources x 7 *'good – hundreds of pupils can access these at once'* *'could download and use in the classroom on the whiteboard (not easy to access the web with a class, have to go to another room and limited number of computers'.* This teacher hopes to have classroom web access soon. *'the kids would use this'* Loan box x 4 *'only if you have lots of them'.* CD of images x 6 *'with information about each piece of work, e.g. scale, who made it, when and why, information re the artist, where from. Info could be as bullet points of hyperlinks.'* *'Great – we use whiteboards in the classroom'* *'from all periods of time, e.g. contrast/comparison between Ancient Greece and contemporary art'* Other x 4	**X6 interviewees** Project ideas via email x 3 Teachers pack x 2 Web based resources x 4 Loan box x 2 CD of images x 1 Other x 5 (including workshops, funding, onsite visit by artist or education staff, resource pack not teacher pack)

	'a more cross-curricular approach could be used, after all Image And Identity can include lots of other subjects' *'Would like someone from the museum to visit the school to undertake an activity and or publicise the event'* *'artist in residence'* *'discounted books'*	
Phase 4	**X7 interviewees** Project ideas via email x 4 Teachers pack x 6 Web based resources x 2 Loan box x 4 CD of images x 4 Other x 1 *'Would like PowerPoint presentation to inform pupils about the project and what is involved'*	**X8 interviewees** Project ideas via email x 6 Teachers pack x 4 Web based resources x 5 Loan box x 1 CD of images x 3 Other x 2 (*'recording their own stories or responses – anything to get them to think'*, *'resource pack not teachers pack'* x 2)

Awareness of resources		
	Phase 3 **X17 interviewees**	**Phase 4** **X14 interviewees**
Brighton Museum and Art Gallery	Project ideas via email x 0 Teachers pack x 1 Web based resources x 1	Project ideas via email x 0 Teachers pack x 0 Web based resources x 0

	Loan box x 2	Loan box x 2
	CD of images x 0	CD of images x 0
	Other x 1 (worksheets)	Other x 0
	No awareness x 0	No awareness x 2
Birmingham Museum and Art Gallery	Project ideas via email x 0	Project ideas via email x 0
	Teachers pack x 1	Teachers pack x 0
	Web based resources x 1	Web based resources x 0
	Loan box x 1	Loan box x 2
	CD of images x 0	CD of images x 0
	Other x 0	Other x 0
	No awareness x 1	No awareness x 2
Manchester City Galleries	Project ideas via email x 0	Project ideas via email x 0
	Teachers pack x 2	Teachers pack x 0
	Web based resources x 0	Web based resources x 0
	Loan box x 1	Loan box x 0
	CD of images x 0	CD of images x 0
	Other x 0	Other x 0
	No awareness x 2	No awareness x 2
Sheffield Galleries and Museums Trust	Project ideas via email x 0	Project ideas via email x 0
	Teachers pack x 1	Teachers pack x 1
	Web based resources x 1	Web based resources x 1
	Loan box x 0	Loan box x 0
	CD of images x 0	CD of images x 0
	Other x 0	Other x 0

	No awareness x 0	No awareness x 0
Tyne and Wear Museums	Project ideas via email x 0 Teachers pack x 0 Web based resources x 1 (Shipley) Loan box x 0 CD of images x 0 Other x 1 (general – *'We used the resources which were available at the time -for Image and Identity project in 2005 – they were very good')* No awareness x 0	Project ideas via email x 0 Teachers pack x 1 Web based resources x 0 Loan box x 0 CD of images x 0 Other x 0 No awareness x 1
The Victoria and Albert Museum	Project ideas via email x 0 Teachers pack x 1 Web based resources x 1 Loan box x 0 CD of images x 0 Other x 0 No awareness x 3	Project ideas via email x 1 Teachers pack x 1 Web based resources x 0 Loan box x 0 CD of images x 1 Other x 0 No awareness x 1

4.4 Have group leaders re-visited / would they re-visit the museum/gallery (with groups) once the projects are completed? (If 'yes' - how many times since the project finished and what did they do? If 'no' – why not)?

	Schools	NCH groups
Phase 3	**X10 interviewees**	**X6 interviewees**

Yes x 9

'Already visited the V & A again and will go on visiting. The Tate is good because you can take 50 – 60 pupils at a time. We have National Gallery visits coming up – need to split into two groups and they talk to us about selected pictures. It's very high quality input'.

'Not since the project, but we're trying to find ways for pupils to go by public transport, with risk assessments in place etc. We can't ask the kids to pay – it's a deprived area. We think we've nearly cracked it now….we have often sent or encouraged them to go to the museum as a 'homework' – to go with their families to look at something'.

'Once, to look at the craft collection – self-led visit. We also use the Baltic and Hatton Art Gallery, etc.' This teacher said that the main problem is timetabling (she only has them for an hour) and transport and there are lots of issues re risk assessment now.

'We go all the time, e.g. party of Year 10s at the Baltic – went to see Dadaist masks, linked to the Street Art exhibition. We went to see the Portraits exhibition (link to TV programme, with Rolf Harris?) at Shipley…it is still a big group, even in the Lower 6th – there are 30 of them (too many for a minibus). There is also the issue of geography – but we can usually get a bus'.

Yes x 4

'Yes a couple of times - in smaller groups, self-led visit during the holidays
Also went to follow-up day at the gallery; went to see the models and (we) put a bus on for parents and relations, etc. (but had to use own funding)….barriers are that we work with large families – difficult to cover costs for bus fares, etc'.

'Once – Because of the type of children they are they move on and do not stay in the area. Therefore revisits are difficult. On the one return visit the children went to their favourite exhibit'

No x 2

'We didn't go – even though their figures were on display because of lack of funding – we have no extra funding for activities. We have the use of a minibus, but we need money to pay for a driver'

'The young people involved would like to revisit but they have not had time or the funds to do so. Although Manchester City Art Gallery is pretty local transport costs are still involved. They felt very welcome at the gallery when they did visit and use it. The project was very positive and the time spent in the gallery was valuable as the young people got a lot out of the experience. A small weak point

	'tours, sketches, research, a whole mock exam project at the V&A' *'visited 4 times, the Costume Gallery, the textiles room, the Chinese and Japanese Gallery'* *'visited three times to do Teachers TV project'* *'visited once…looked at Image and Identity displays and textiles for upcoming art topics'* **No x 1** *'The main reasons for not taking the children back are to do with organisation and logistics such as undertaking risk assessment, Health & Safety and time. There are 5 forms involved which mean 150 children and whilst funding is not a problem time is and so we tend to put our time and energy into arranging visits to museums and galleries in London'*	*was the artist had set ideas for the end result which was different from that of the young people'.*
Phase 4	**X7 interviewees** **Yes x 7** *'but we need supply cover and have to find the money for it'* *'I hope to go – I need to learn more about the museum and what it offers. I did go to an art teachers' workshop there about how to use a sketch book in the gallery which was really good. I enjoyed that….obstacles in general include the usual – logistics and risk assessments etc – but also we have to factor*	**X8 interviewees** **Yes x 6** *'Last year we visited afterwards [i.e. after doing the project] to see the exhibits… but otherwise probably not with our groups because we're already outreach workers and it isn't part of my remit to take the children out. But we would encourage the parents to take them'* *'Yes – I've taken young people down and the family and told*

in the cost of a supply teacher which is £200 for the day. We usually charge the children for that (but not with Image And Identity which funds the cover)'.

'We've not completed the project yet but will keep on returning – we have a good strong relationship with the Museum at present'

'Although replied yes this would depend on the children. If they did not want to revisit the galleries then the school would not go back.
Another consideration is that the group involved in this project have now visited the V&A four times and other groups have never visited so time and resources have been used on one set of children. Funding is a big issue for the school. The project supplied a good amount of material but there was still a cost to the school'.

The school have not revisited yet but the teacher now has good links with the Education personnel in the Gallery and will use the Gallery particularly visiting temporary exhibitions and handling collection.

The art department has had 6 one day projects and one week long project since the first Image And Identity project. They visited the V&A to look at an exhibition and then carried out art related activity.
The teacher would take the pupils more often but money is a real problem as the school is

lots of people to go and see the display ('Asian culture sewing') and to look around'.

'particularly when they do events that the kids would enjoy. When we have kids out of school we use the museums and galleries as much as possible.....it depends on how many kids and on their behavior on the day.
And you CAN'T mix kids from different care homes'

'visited twice, visited the catwalk exhibition They would only go back in future if there was a linked project or a relevant exhibition. Money and time influence them going back on a casual bases. Need to be on a mailing list that would trigger ideas for new projects. They do not have a local art gallery so this is the closest gallery to them. They are keen to know what is on and have a good relationship with ** the Shipley link for Image And Identity.

'Twice to look at their work Three times to use the interactive parts of the gallery and to enable the families to feel confident about visiting and to remind them that the resource is for them. This has been very successful as families have visited the gallery by themselves and this project worked with families who would not usually visit an art gallery'.

'Have visited with a different group to look at an exhibition on Black & Urban street art.

	in a very deprived area with children of very mixed abilities. The art department has to seek external funding for visits. Another difficulty is the timetable at the school which means children have to be taken out of other lessons to go on visits. The teacher is very keen to get the children on visits and said that the Image And Identity project was brilliant for the pupils who took part in it. The first Image And Identity project with the V&A worked with gifted and talented children in year 9. These pupils who are now year 10 are ahead of other pupils who did not take part in the project. The children benefited from learning new skills, being taught by an artist instead of a teacher in a classroom, working independently and also working in teams. On the second Image And Identity project with Sheffield Galleries Trust they worked in the gallery's education room that had "lovely resources" for the children to use. The children working in the education room happily stayed to 4pm whereas at school they would have finished at 2.30pm. The second group of children are a mixed ability group, some with learning difficulties and another who had just arrived in the UK and had never been to a school before. This child is artistically very gifted but had only seen art in books so taking him to the galleries has been very important. One child has been deported so he will be unable to finish the project. These projects have been important as they offer skills	*Funding for transport is a general problem not just for the IMAGE AND IDENTITY project'.* *'It has only been a short time since the project finished but I would bring young people to the V&A again as they really enjoyed the visits to the museum and their enthusiasm for what they saw was fantastic.'* **No x 2** *'Unless there's a really good young person-related project. Fashion and weapons etc were good – It has to be related to them, which is the strength of Image And Identity. How they look is so important. There are groups of young people in town who wear different things to show who they are [and they recognise each other's groups that way].* *...funding (is also a problem). We don't get anything from the social services'.* *'lack of time and money'*

	that cannot be taught in a class of 30 or more children.	

4.5 What could motivate group leaders to re-visit the museum/gallery (with a group) of their own accord (education previews of exhibitions, teachers packs, web based resources, bookable workshops as part of core school programme, other)? Also - are they aware of the museum/gallery already providing any of these?

	Schools	NCH groups
Phase 3	**X10 interviewees** Education previews of exhibitions x 5 One teacher was aware that the museum had these but said that the school didn't *'get many invitations to these any more'* Teachers pack x 5 Web based resources x3 Bookable workshops as part of core school programme x 6 *'so pupils can engage directly with works of art'* Other x 4 '*competitions – Friends at Shipley are holding a competition – we always enter – and we sometimes win'* *'Programmes of sustainable skills development that have an impact on pupils' abilities to produce excellent work (and possibly get accreditation for it – even if the work contributes to part of a unit of work)...also, I would be interested in programmes that give pupils things that they would not be able to access otherwise.*	**X6 interviewees** Education previews of exhibitions x1 Teachers pack x 2 Web based resources x 3 Bookable workshops as part of core school programme x 3 *'linked to an exhibition – could visit as a stimulus and then do follow-up back here'* Other x 5 (funding, '*the project planning meeting for group leaders was very helpful -would be even better if we could take some of the kids along as spokespeople for their group – rather than deciding for them',* bookable workshop in school holidays and not part of core school programme, resource pack), *'link in with named contact – to meet us, greet us and show/discuss specifics',* *'bookable workshops in school holidays that are not part of the core schools programme'*

	Enrichment programmes out of school hours. These could possibly include pupils working alongside their parents and it would be even better if these could involve accreditation (even for parents) and be free of charge....it would also be good to link up with other schools and networks. The Museum/Art Gallery could become a central 'hub' for learning activities; or could provide sessions delivered in schools (out of hours) for parents and pupils (to minimise transportation issues for those in areas of economic and social deprivation)'	
Phase 4	**X7 interviewees** Education previews of exhibitions x 7 Teachers pack x 3 Web based resources x 3 Bookable workshops as part of core school programme x 6 Other x 0	**X8 interviewees** Education previews of exhibitions x 4 Teachers pack x 4 Web based resources x 3 Bookable workshops as part of core school programme x 1 Other x 5 (*'posters', 'leaflets', 'bookable workshops that are not part of core schools programme', 'resource pack', 'to link in with named contact, to meet us, greet us, show/discuss specifics'*)

Awareness of resources/events that would motivate group leaders to re-visit of their own accord		
	Phase 3 **X17 interviewees**	**Phase 4** **X14 interviewees**
Brighton Museum and Art Gallery	Education preview of exhibitions x 1 Teachers pack x 0 Web based resources x 2 Bookable workshops as part of core school programme x 0 Other x 2 (courses, workshops) No awareness x 0	Education preview of exhibitions x 0 Teachers pack x 0 Web based resources x 0 Bookable workshops as part of core school programme x 1 Other x 0 No awareness x 2
Birmingham Museum and Art Gallery	Education preview of exhibitions x 0 Teachers pack x 0 Web based resources x 0 Bookable workshops as part of core school programme x 0 Other x 0 No awareness x 2	Education preview of exhibitions x 0 Teachers pack x 1 Web based resources x 1 Bookable workshops as part of core school programme x 0 Other x 0 No awareness x 2
Manchester City Galleries	Education preview of exhibitions x 1 Teachers pack x 1	Education preview of exhibitions x 0 Teachers pack x 0

	Web based resources x 0	Web based resources x 0
	Bookable workshops as part of core school programme x 1	Bookable workshops as part of core school programme x 0
	Other x 0	Other x 0
	No awareness x 3	No awareness x 2
Sheffield Galleries and Museums Trust	Education preview of exhibitions x 0	Education preview of exhibitions x 0
	Teachers pack x 0	Teachers pack x 0
	Web based resources x 0	Web based resources x 0
	Bookable workshops as part of core school programme x 0	Bookable workshops as part of core school programme x 0
	Other x 0	Other x 0
	No awareness x 0	No awareness x 0
Tyne and Wear Museums	Education preview of exhibitions x 0	Education preview of exhibitions x 0
	Teachers pack x 1 (*'at the Baltic'*)	Teachers pack x 0
	Web based resources x 0	Web based resources x 0
	Bookable workshops as part of core school programme x 0	Bookable workshops as part of core school programme x 0
	Other x 1 *''Innovart' a project run by the North East Hub – part of NE Museums for Changing Lives. This group get together to look at different resources re art in the area. Very useful network and way to know what's going on'*	Other x 0 No awareness x 2
	No awareness x 1	

The Victoria and Albert Museum	Education preview of exhibitions x 2	Education preview of exhibitions x 0
	Teachers pack x 1	Teachers pack x 0
	Web based resources x 0	Web based resources x 0
	Bookable workshops as part of core school programme x 0	Bookable workshops as part of core school programme x 0
	Other x 0	Other x 0
	No awareness x 2	No awareness x 2

4.6 The best ways for disseminating information on new resources that are produced? (Via email, via letter, via web link, via leaflet, via fax, other)

	Schools	**NCH groups**
Phase 3	**X10 interviewees**	**X6 interviewees**
	Email x 5 (2 teachers said personal best)	Email x 4
		Letter x 0
	Letter x 6	Web link x 0
	Web link x 0	Leaflet x 1
	Leaflet x 3 *'preferably addressed to me by name or to the Head of the Art Dept. You've got something solid (I get too many emails), you can photocopy it, display it etc.'*	Fax x 0 Other x 1 (telephone)
	Fax x 1	

	Other x 0	
Phase 4	**X7 interviewees**	**X8 interviewees**
	Email x 6	Email x 6
	Letter x 1	Letter x 2
	Web link x 0	Web link x 1
	Leaflet x 1	Leaflet x 3
	Fax x 0	*'I could share it with the young people – its something visual'*
	Other x 0	Fax x 0
		Other x 1 (posters)

Appendices

1.0   Interviewees

<table>
<tr><td></td><td>Brighton Museum and Art Gallery</td></tr>
<tr><td>Phase 3</td><td>

Nicky Dolby - Portslade Community College
Sandra Messenger – Varndean School

</td></tr>
<tr><td>Phase 4</td><td>

Liz Uren – Dorothy Stringer School
Louise Airey – Cardinal Newman Catholic High School
Karen Croucher – ABLE Project Eastbourne
John Darling – Youth Support Team for East Sussex

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<tr><td></td><td>Birmingham Museum and Art Gallery</td></tr>
<tr><td>Phase 3</td><td>

Dr Helen Rudeforth – Holte Visual and Performing Arts College
Brendan Lynch – Handsworth Grammar School

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<tr><td>Phase 4</td><td>

Jenny Slight – Small Heath School
Andy Shaw – George Dixon International School
Emma Beard – Birmingham Young Carers

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<tr><td></td><td>Manchester City Galleries</td></tr>
<tr><td>Phase 3</td><td>

Victoria Cale – NCH Foundations Manchester
Michelle Jones - Beswick Park Day Care Centre
Carolyn Brierley – Young Carers,Newton Family Centre
Mary Greenhalgh – Marymount Residential Unit

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<tr><td>Phase 4</td><td>

Janet Brookings – Riverside Residential Unit
Karen Lloyd – Broome House Residential Unit
Vicki Cale – NCH Foundations Manchester

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</table>

	• Ros Turnbull – NCH Trafford Young Carers
Sheffield Galleries and Museums Trust	
Phase 3	Mia Parry[3] – Abbeydale Grange
Phase 4	
Tyne and Wear Museums	
Phase 3	• Colin Turnbull[4] – Hookergate School • Zoe Golledge[5] – Thomas Hepburn Community College • Maggie Lumsden – Families First
Phase 4	• Jane McGonagle – Heworth Grange Comprehensive School • Suzanne Thompson – Particip8
The Victoria and Albert Museum	
Phase 3	• Anwar Masih – Brentside High School • Patti Fellgett – City and Islington College • Gary Burczak – Eltham Hill Technology College • Vikki West – Valley Hill Primary School • Greg Cheetham – Wandsworth Young Carers
Phase 4	• Malcolm Kerr – Fulham Cross School • Sarah Rayner – Hillingdon HNCH Abacus

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[3] Best to contact by personal email miaparry9@aol.com

[4] Best to contact by persona email colin.turnbull4@btinternet.com

[5] Best to contact by personal email zoegolledge@hotmail.com

2.0   Email questionnaire

Your name:

1. Before you took part in Image and Identity had you been a group leader for any other museum/gallery project?

Yes/No (please circle one)

If yes please give more details

....
....

2. Have you continued/would you continue to use Image and Identity as a theme with your groups (school or community)?

Yes/No (please circle one)

If yes please give more details of what you did or planned to do

....
....

If no can you tell us the reasons why not?

....
....

3a) What could the museum/gallery put in place to help you do more work on the theme of Image and Identity?

Please tick your top 3:

4.1 Project ideas via email ☐

4.2 Teachers pack ☐

4.3 Web based resources ☐

4.4 Loan box ☐

4.5 CD of images ☐

4.6 Other... ☐

3b) Are you aware whether any of these resources are currently available at the museum?

Yes / No (please circle one)

If yes – which ones?

....

4. Have you re-visited / would you re-visit the museum/gallery (with groups) once the projects are completed?

Yes / No (please circle one)

If yes – how many times since the project finished?

....

If yes – what did you do?

....
....
....
....

If no can you tell us the reasons why not (e.g. lack of time, money, confidence)?

....
....
....
....

5a) What could motivate you to re-visit the museum/gallery (with a group) of your own accord?

Please tick your top 3:

5.1 Education previews of exhibitions ☐

5.2 Teachers pack ☐

5.3 Web based resources ☐

5.4 Bookable workshops as part of core school programme ☐

5.5 Other... ☐

5b) Are you aware of the museum/gallery already providing any of these?

Yes / No (please circle one)

If yes – which ones?

....

6) What is the best way for disseminating information on new resources that are produced?

Please tick 1:

6.1 Via email ☐

6.2 Via letter ☐

6.3 Via web link ☐

6.4 Via leaflet ☐

6.5 Via fax ☐

6.6 Other... ☐

Thank you very much for your time

3.0   Telephone questionnaire

1. Before you took part in Image and Identity had you been a group leader for any other museum/gallery project?

Yes / No (please circle one)

If yes please give more details
....
....
....
....

2. Have you continued/would you continue to use Image and Identity as a theme with your groups (school or community)?

Yes / No (please circle one)

If yes please give more details of what you did or planned to do
....
....
....
....

If no can you tell us the reasons why not?

....
....
....
....

3a) What could the museum/gallery put in place to help you do more work on the theme of Image and Identity?

Please tell us your top 3 out of the following:

4.1 Project ideas via email ☐

4.2 Teachers pack ☐

4.3 Web based resources ☐

4.4 Loan box ☐

4.5 CD of images ☐

4.6 Other.. ☐

3b) Are you aware whether any of these resources are currently available at the museum/gallery?

Yes / No (please circle one)

If yes – which ones?

....

4. Have you re-visited / would you re-visit the museum/gallery with groups once the projects are completed?

Yes / No (please circle one)

If yes – how many times since the project finished?

....

If yes – what did you do?

....
....
....
....

If no can you tell us the reasons why not (prompt e.g. lack of time, money, confidence)?
....
....
....
....

5a) What could motivate you to re-visit the museum/gallery of your own accord?

Please tell us your top 3 out of the following:

5.1 Education previews of exhibitions ☐

5.2 Teachers pack ☐

☐

5.3 Web based resources

5.4 Bookable workshops as part of core school programme ☐

5.5 Other.. ☐

5b) Are you aware of the museum/gallery already providing any of these?

Yes / No (please circle one)

If yes – which ones?

....

6) What is the best way for disseminating information on new resources that are produced?

Please tell us your top 1 out of the following:

6.1 Via email ☐

6.2 Via letter ☐

6.3 Via web link ☐

6.4 Via leaflet ☐

6.5 Via fax ☐

6.6 Other.. ☐

Thank you very much for your time