

EVALUATION OF THE SATURDAY SCHOOL
VICTORIA and ALBERT MUSEUM
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By Kate Pontin
Consultant Evaluator

Contents

Summary

- 1.0 Introduction
- 2.0 Methodology
- 3.0 Results of Individual programmes: an introduction
- 4.0 Master classes for large audiences (lecture style)
- 5.0 Master classes (practical) for small groups
- 6.0 Portfolio classes
- 7.0 Gifted sessions (for 10-11 and for 15-18 year olds)
- 8.0 Discussion – common factor
- 9.0 Recommendations

SUMMARY

This report evaluates the “Saturday School” programme at the Victoria and Albert Museum, run during 2002/3. The programme included masterclass lecture programmes in design and in fashion, as well as smaller group workshops and portfolio building sessions. The programme was diverse, offering stimulating and creative opportunities, and useful training opportunities for the young people attending.

The evaluation used a number of different methods including survey forms for participants to fill in at the end of each session, and informal interviews with attendees, workshop leaders and helpers. The evaluator also attended a number of the workshops and lectures.

Data collected during the evaluation clearly shows the general satisfaction of the young people with the programme, with a significant number of those attending responding in a very positive and enthusiastic way. Many mentioned a variety of learning outcomes, especially skills development.

The staff providing the sessions were dedicated, highly experienced artists and good communicators.

A number of useful ideas for improvement were also highlighted by the evaluation. However in general terms it is clear that the programme was a success both in terms of numbers attending and in levels of satisfaction.

1.0 INTRODUCTION

The V&A has been running a pilot series of workshops (2002/3) and master classes on various topics for young people. These events took place on Saturday so the sessions are referred to as the Saturday School programme. They cater for young people aged between 10 -22 year olds, with separate sessions for different age groups (eg 10-13, 14-16 and 17-21).

This report provides the results of an evaluation of this programme, the evaluation focus varying for each type of course but with general aims to find out:

- If the students liked the format of the session
- What kind of provision the different ages wanted?
- Which sessions the students found most beneficial?
- What did they feel they got from the sessions?
- Were the sessions useful insights into the role of the artist/designer/useful ways of learning skills?
- How much the different age groups would be prepared to pay?
- What was their impression of the quality of provision (content, tutor, staff etc) given by the V&A?

2.0 Methodology

The evaluation used both qualitative and quantitative data collection and analysis, using the results to support each other. The statistical data adds "weight" to the more in-depth interviews with young people, adding validity to the results.

Tools used:

- *Evaluation forms* given to students at the end of all Saturday School sessions from the Autumn 2002 until April 2003 (see appendix one for an example). Evaluation sheets were designed by V&A staff and were used to gather quantitative and qualitative information at all the programmes. The data collected included information about where they had heard about the session and their feelings about it.
- *Observation* of young people attending six of the sessions. These were:
 - * Lectures on Design and Advertising and on Fashion
 - * part of a day each on the portfolios and sketching and sculpture courses
 - * A day each on two of the workshops for gifted pupils
 - * A day on one of the costume workshops

- Short and *informal interviews* with a selection of young people at a selection of the events attended by the evaluator. The evaluator talked to a range of different young people including those of different ages, gender, cultural, and social background. The questions asked were:
 - 1 Are you enjoying the workshop today?
 - 2 Is it interesting?
 - 3 Do you like the way it is structured eg do you like the lecture format?
 - 4 Do you like the way the tutor presents it?
 - 5 Does it help tell you about the way artists work?
 - 6 Has the organisation of the workshop been OK?
 - 7 How much would you pay eg more than was actually charged?
 - 8 What other sessions/topics would you like?

Not all the questions were asked on each occasion, the choice depending on the time available, the session being attended and the initial responses from the interviewee.

- *Telephone interviews* with a small number of young people who attended the workshop masterclasses on fashion, that the evaluator was unable to attend
- *Informal discussion* with a number of course leaders, tutors and helpers and (inclusion of any feedback forms they produced) to find out their feelings about the session.

3.0 Results: an introduction

The results of the analysis of all the different data are described below. A separate section is written for each type of Saturday school programme. It includes a brief introduction on the event itself, followed by a summary of the results using tables (and graphs in the appendix) where necessary. This is followed by a discussion of the results, highlighting aspects relating to the particular event aims¹. Lastly there are concluding comments and recommendations.

4.0 Masterclasses for large audiences

These were on Design and Advertising, and Fashion Design, several different events for different ages:

- D&AD² Masterclass for 14-16 year olds 23.11.02
- D&AD Masterclass for 17-22 year olds 30.11.02 (evaluator attended)
- Fashion Design Masterclass linked to Versace for 17-21 year olds on 11.1.03 (evaluator attended)

¹ Specified for each type of workshop by David Judd, V&A

² British Design & Art Direction

TABLE 1
Summary of Analysis for Design & Advertising and Fashion Lectures

	D&AD Ages 14-16	D&AD Ages 17-21	Fashion
Evaluation forms received	37.5%	33%	32%
Average age	Most were 15	Half of these were 17	Half were 17
How heard about course	Through college	Most through college (73%), but some through "Create" promotional post card (11) and some through friends (8)	Most through college (27) Versace leaflet (18)
Overall score given for course out of 10	Average 7.8	8.9	Av 8.24
What did attendees like about the day?	<ul style="list-style-type: none"> • Different speakers were highlighted as good (14), • A good range of speakers (12) • Good use of media (15) • Free items (5) • Appropriate programme (1) • Humour (1) 	<ul style="list-style-type: none"> • Different speakers were highlighted as good (25) • Good range of speakers (12) • Good use of media (20) 	<ul style="list-style-type: none"> • Different speakers were highlighted as good (7) • Good range of speakers (12) • Good visuals (8)
What did attendees get out of the day?	<ul style="list-style-type: none"> • Info about practical aspects of design, ideas etc (35) • Insight in how to get into design industry (23) • Information about portfolios (5) • Inspired (2) • Info about D&AD (1) 	<ul style="list-style-type: none"> • Info about practical design (29) • Insight in how to get into design industry (7) • Information about portfolios/own work (11) • Inspired (14) • Broad spectrum of 	<ul style="list-style-type: none"> • About designers life history (43) • Help with career (34) • Getting job (33) • Insight into industry and problems (16) • Business aspects (12)

		<p>industry (18)</p> <ul style="list-style-type: none"> • Many was to get in (7) • Strengthened personal goals (16) 	
Dislikes/changes	<ul style="list-style-type: none"> • More interaction with speakers (26) • Seats uncomfortable (9) • More about how to get into profession (5) • Too long/more breaks (2) • More information about event before hand (2) • More enthusiastic speakers (2) • Water to drink (2) • More free items (6) 	<ul style="list-style-type: none"> • More interaction with speakers/ involvement (19) • Seats (13) • Improved presentation style (9) • More on how to get into profession (8) • Too long/more breaks(1) • More step by step detail (5) • Drinks (1) • Women speakers (1) • No nude photos (1) 	<ul style="list-style-type: none"> • More interaction/d emos with designers (13) or workshop approach (7) • Seats (2) • More on getting into profession/p ortfolio help (10) • More garments to look at(15) • Detail on what do everyday (6) • More info about event before hand (2) and handouts (3) • Map for food (1) • Shorter talks, more breaks (5)
What else did they request sessions on?	<ul style="list-style-type: none"> • Architecture (1) • Art (4) • Engineering (2) • Fashion (14) • Photography (3) • Interior design (4) • Computer animation (2) • Music (2) 	<p>Architecture (4) Art (4)</p> <p>Fashion (15) Photography (15) Interior design (2) Digital media (2)</p> <p>Graphic design (11) Music (1) Interior design (2) Film (5)</p>	<ul style="list-style-type: none"> • Costume design (13) • Interior design (4) • Journalism (3) • Pattern cutting (3) • Illustration (3) • Graphics (3)

		Set design (3)	
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4.1 General Feedback

Both evaluation forms and interviews showed how successful these events were. Very few responses complained about the lecture style format, which was surprising. Most, when interviewed said it was an appropriate way to hear a selection of different experiences. The young people appreciated the wide use of diverse media to illustrate talks, such as video, slides, and fashion pieces. **Feedback did suggest that a mixed format (with lectures and more practical or discussion sessions included) might have been even more successful, providing breaks from listening.** There were short question sessions at the end of each speaker but perhaps it was a difficult environment for students to ask questions in. Debate topics or questions from the speaker might also be helpful to stimulate discussion.

4.2 Discussion of Evaluation focus for the Lecture events

4.2.1 Do such events attract participants from a wide age range?

A whole range of different ages were attracted to these sessions from 14 all the way through to 21 (although many were in fact between the ages of 15-17). Although the older attendees gave a higher overall average of “quality” all ages said they enjoyed it and said that a lecture format was appropriate.

4.2.2 Is the lecture theatre format successful for these age ranges?

As you will see from the summary table the format was seen as fine. **Some survey feedback (approx 10% of replies overall) and discussion in interviews suggested that the young people would have liked a more interactive approach.** It was also suggested by several people in interviews that providing more detail on event literature received prior to the event would be useful. Most of those responding

Quotes from young people – masterclass lectures on advertising

What did they feel they got out of it?
“Fascinating”

“ I now have a wider understanding”

“It was great”

“I liked the way it was presented”

“It has inspired me”

What were the benefits?
“I have definitely decided to pursue a career in advertising”

“Given me ideas on making simple designs”

“Feel more confident”

I enjoyed hearing about different experiences”

to the surveys (for all the lectures) commented on the quality of the speakers (21%)³, the good range of speakers (17%) and the good use of media (20%). They felt that the lectures provided help with understanding about the profession (4%), how to get into the industries (29%), information on portfolios and career help (23%) and inspiration (7%).

Dislikes were much less common and focused on the need for more interaction with speakers (30%), **seating** (11%), more on how to get into the profession (11%), more garments to look at in the fashion lecture (7%)⁴ and **more breaks, refreshments (5%)**.

4.2.3 Had those attending heard of speakers previously and did this motivate them to attend?
Most of those who responded to the survey or who were interviewed had not heard of the people speaking and thus this had not attracted them to attend. Some (usually older students had, however, heard of some of the companies represented. **The attraction appears to have been the theme/subject area.**

4.2.4 Do participants find this type of masterclass, which gives an insight into successful designers, useful?

Nearly all respondents found this a very useful experience opening up the industry and providing information on how to achieve a career in it. Many also found the event stimulating and helpful in confirming their ideas about what they wanted to do.

D&AD lecture
Things they wanted improving

“See more practical work”

“ I wanted to be more involved”

“Step by step explanation of an actual ad being designed”

4.3 Conclusions and Recommendations

The analysis provides a number of conclusions. Firstly the young people (of all ages) liked the masterclass, especially the range and quality of speakers, and the good use of different types of media. Secondly, feedback about improvements focused on requests for more interaction with speakers, improved seating, more breaks, and more detail about the actual work done by the professionals.

³ Percentages are for the numbers of respondents to all lectures and not for the numbers actually attending.

⁴ Percentage for fashion lecture respondents only

It is **recommended** that this type of approach be used again for topics of interest to young people.

- There is need for discussion on how to make the sessions a little more interactive with more debate or feedback.
- The links to popular exhibitions such as Versace are important and provide a focus for the lectures and their publicity.
- Comments were also made about the need for more comfortable seating and longer breaks. The young people commented on their preference for water and so this should be continued.

5.0 Masterclasses for smaller groups (practical)

Costume and Design making workshops

The masterclasses for smaller numbers of young people (approx 16) involved practical work as a group to create a piece of costume, using the Versace exhibition as an initial stimulus. Each masterclass lasted a day with repeat sessions for different age groups:

- Masterclass Costume linked to Versace for 11-14 year olds 2.11.02
- Masterclass Costume linked to Versace for 14-16 year olds 9.11.02
- Masterclass Costume linked to Versace for 17-21 year olds 16.11.02 (attended by evaluator)

5.1 Feedback according to age breakdown

TABLE 2 Summary of Feedback from those Attending Costume Workshops

<u>Question</u>	11-14 year olds	14-16 year olds	17-21 year olds
How did they find out about it?	Mostly from a friend	Mostly from a magazine or from an adult	Leaflets (6) School (3) Radio (1) Advert (1)
Quality score	Average of 9.5	Average of 8	Average of 7.9
What did they like best?	<ul style="list-style-type: none"> • Versace exhibition (5) • Designing and making costume (8) 	<ul style="list-style-type: none"> • Versace (7) • Helping design costume (4) • Inspiring (1) • Meeting people (1) • Freedom (2) 	<ul style="list-style-type: none"> • Versace (6) • Practical work (4) • Creating designs (4) • Pattern cutting - developing a new skill (2) • Hands on (1) • Staff (1)
Suggested Improvements	<ul style="list-style-type: none"> • Let everyone have a go at different activities(4) 	<ul style="list-style-type: none"> • Longer in exhibition (3) • Design own costume (9) 	<ul style="list-style-type: none"> • Using own designs or selection of ideas (6) • More

	<ul style="list-style-type: none"> • Better place to work in (1) • Lunch provided (1) • Longer (1) • Swap round activities more so learn a wider range of techniques 	<ul style="list-style-type: none"> • More time (3) • More fabrics (1) 	<p>information about making (1)</p>
Cost willing to pay	Average £6.4	Average £6.7	£7.2
Number of Saturdays willing to attend		Average of 3.3	Average 4
Ideas for other workshops	<p>Victorians 3 Fashion 2 Accessories 2 Art history 1 Sketching 1 Design 2 Performing arts 1</p>	<p>Painting (2) Fashion (5) Watercolours (1) Ink and Paint (2)</p>	<p>Illustration (1) Fashion (1) Jewellery (2) Sculpture (3) Ceramics (1) Dress making (1) Collage (1) Boxes (1) Photography (4) Video/web (1)</p>

5.2 General feedback from analysis

5.2.1 11-14 year olds

The session for this age group was a major success with great enthusiasm shown by all involved. One attendee even did some further work at home, which she later took into school. Others had been back to the V&A subsequently to look at the fashion galleries again. Many would like to do more sessions at the V&A. They enjoyed looking at the exhibition as well as making the costume and felt they had learnt a range of techniques.

11-14 year olds: costume
 “Good fun”

 Versace exhibition really good”

 “Inspiring”

 “The best thing I’ve ever done”

 “Well set up”

 “Good value”

 “Glad I did it”

5.2.2 14-16 year olds

Most had learnt about the course from their parents or from a magazine (title not specified). They enjoyed the freedom given to them in the workshop and

learnt a lot from developing the designs (“actually being able to make part of something and being taught about the costume/fashion making”). They also enjoyed looking at the Versace exhibition.

5.2.3 17-21 year olds

The evaluator who noticed the high quality of the work produced attended this session. The tutor was clearly skilled in his field and used an approachable and informative teaching style.

The session was run informally and the young people got on well together, even if they had come on their own. They all got involved and asked for help when they needed it. Not all the students had chosen fashion as a career but all had an interest in the subject. As always their comments about the fee were tempered by the fact that their parents had paid! The evaluator observed some becoming tired of one activity after a while, highlighting a **need to swap activities regularly to develop different skills**.

In summary the different ages all enjoyed the workshops. However we can highlight some differences, which may be of use in future planning. It should be remembered though that the numbers surveyed here are small and conclusions should be used as a guide.

- Older attendees were willing to pay more and were more likely to want to attend more sessions
- However older attendees gave the lowest average quality score. The evaluator would suggest that this relates to the **lack of freedom** given to use their own designs in the final piece.
- All of them liked the Versace exhibition
- All wanted **longer for the session**
- They all enjoyed learning new skills and doing practical work
- A whole range of different types of workshops were suggested for the future (see appendix)

17-21 year olds

“Better than I originally thought”

“Like the opportunity to use ideas “

“Teacher good at putting it across”

“I hadn’t really thought about it until now but I quite like the idea of going to college”

“Encouraged us to come up with designs in the morning but we haven’t used them”

5.3 Discussion on Evaluation focus for Costume Workshop sessions

5.3.1 To see if such an event will attract various ages

This event attracted full attendance at all sessions by all age groups. In fact the sessions were oversubscribed and the places could easily have been filled several times over. The mixture of ages within each class got on well and worked together, sharing their skills when necessary.

5.3.2 To assess whether this format actually functions as a masterclass

In making the costumes the young people followed the direction of the teacher or “Master” who had already planned the design. Although this obviously saved time and used less resources the young people, especially of the older age groups wanted to **contribute more of their own ideas**. This could have been through the use of individual designs for accessories and the like and thus there would be a need for a choice of materials for these. The young people though did feel that they had gained knowledge and skills, for example in pattern cutting.

5.3.3 To find out whether this age group likes this sort of masterclasses

All those who returned surveys (total of 38 for all the sessions) or were involved in informal interviews were enthusiastic about the session (Average satisfaction score was 8.5 out of ten. All felt they had benefited from it in terms of developing skills to design costume (60%). Some did have concerns about lack of input into the final design as discussed above (50%). The fact that many came to the Victoria and Albert Museum for the opening of a small display of their work testifies to the success of the workshops. Some young people, especially those of younger ages found it had been “one of the best things (they) had ever done”. Parents also confirmed the success of the workshops.

5.3.4 To find out how much participants are willing to pay

This is a difficult question to answer. Most people find it difficult to give hypothetical answers to this and may well quote higher values for fees than they would actually pay. Most young people, when asked, were not fussed about price as their parents paid. **Feedback did suggest that the fee had been very reasonable and most would have paid more**, but how much is difficult to assess. The response to the evaluation suggests an overall average of £6.77.

5.3.5 To find out how much time in “pastoral” care is required/ or do not turn up on the day

Very few did not stay the whole day (a few going because it was Ramadam) and pastoral care appeared not to be an issue.

5.4 Conclusions and recommendations

The sessions worked very well. They created a stimulating and interesting day. The quality of the work was high. Many attendees came to the opening of the small exhibition of their work despite short notice. This confirms the positive impact that the workshops had on the young people.

Recommendations

- This type of session should be repeated as those attending found it stimulating and helpful in the development of skills. It works particularly well with younger people aged 11-14. Those in the older age groups need a little more independence, particularly in having an input into the design of the costume even if only the accessories or detail.
- Different publicity impacts on different age groups but word of mouth through teachers and parents is very important.

- Quality exhibitions on relevant themes, such as Versace, provide a focus for such workshops and for their publicity

6.0 Portfolio Building Masterclasses in Drawing and in Sketching and Sculpture

The Portfolio Building Masterclasses in Drawing were an opportunity for young people aged 16-21 to improve their skills in sketching, using the V&A sculpture and cast galleries as a stimulus. The course lasted 4 weeks and used a range of different approaches to develop technique and confidence. The tutor appeared approachable and knowledgeable. She spent time with every individual supporting their development, and used a number of different approaches for the exercises to develop confidence and skills.

The masterclasses in Sketching and Sculpture took a similar approach and offered an opportunity for young people aged 14-16 years olds to develop their sculpture work using a range of different media. The teacher taught a planned approach to developing a sculpture, using sketching in the galleries as a planning stage. The students worked in wire and card, producing high quality work. The sessions were self-directed with quality support for the teacher.

- Portfolio Building Masterclasses in Drawing 18.1.03, 25.1.3, 1.2.03, 8.2.03 (attended by evaluator)
- Portfolio Building Masterclass in Sketch and Sculpture 1.3.03, 8.3.03 and 15.3.03 (attended by evaluator)

6.1 Feedback according to age breakdown

TABLE 3 Summary of results of portfolio style events

Question	Ages 14-16 Sketch and Sculpture	Ages 16-21 Drawing
Numbers attending	Fully booked (12)	Fully booked (14)
Attendance levels	Good until the last session when 5 did not attend. Most were enthusiastic and self motivated even if the course had been suggested by a teacher	7 regular attendees (50%) Some had been asked to attend by teachers and this may have meant they were less self-motivated
Cost	£12	£15
How did they find out about it?	Most had been told by teachers about the course (4/7) with others finding out for themselves or through their parents	50% from "Create" promotional post card 50% from school (Data from those returning evaluation forms only)
Satisfaction	No evaluation form	Average of 8.7

score	given. Scores not available. All seven in the last session were satisfied	
Likes	<ul style="list-style-type: none"> • <i>“Teaching good”</i> • Sculpture activities good- <i>“pleasantly surprised”</i> • <i>“very enjoyable”</i> • <i>“only a small group so good support”</i> • <i>“I could come and do it all again”</i> • <i>“I wouldn’t change anything”</i> 	<ul style="list-style-type: none"> • <i>“Use of different media”</i> • <i>“Tutor made it fun”</i> • <i>“Easier to understand”</i>
Dislikes/areas for improvements	<ul style="list-style-type: none"> • <i>“More sessions”</i> • <i>“Afternoons better”</i> • Possibly split 16 year olds and those younger <i>“as we are more interested in developing our portfolios”</i> 	<ul style="list-style-type: none"> • <i>“More freedom to use own choice of gallery”</i> • Class notes summarising information • <i>“More time on individual piece – slightly rushed”</i>
Benefits	<ul style="list-style-type: none"> • Developing skills • <i>“Useful for portfolio”</i> • <i>“Leant new skills”</i> • Pleased with work produced • Linked in with work at school 	<ul style="list-style-type: none"> • <i>“Find it more easy to use different media now”</i> • <i>“Better understanding”</i> • <i>“Developed my skills”</i>

6.2 General feedback from analysis

There appears to be a general feeling that these courses are useful. Those questioned by the evaluator had come to develop their skills and to build up portfolios.

However a number of people did not attend all sessions, especially the last of each course (when the evaluator attended and talked to the young people). Feedback from those less satisfied with the course is therefore not available. **Several of the young people booked on the drawing classes did not attend all the sessions, missing two. Some of these (33%) were instructed to come by their teacher and thus may have been less motivated.** This may have implications for publicity and marketing. However, interestingly, those on the Sketching and Sculpture course who had been told about the course by their teacher did attend regularly.

Portfolio classes

“Wanted to do something useful” on Saturdays

“I would do it all again”

“Useful for portfolios”

“Really enjoyed them” (sculpture classes)

“Find it more easy to use different media now”

6.3 Discussion of Evaluation focus for Portfolio Building Masterclasses in Drawing and Sketch and Sculpture⁵

6.3.1 Is there a demand for portfolio workshops?

Both portfolio sessions were fully booked and dedicated individuals, who attended all the sessions, expressed a desire to do more. However some of the pupils whom teachers recommended the course too, lacked the motivation to attend all the sessions. Individual motivation is obviously critical and needs to be emphasised in publicity. In general the students liked the range of tasks and the friendliness of the tutors. They felt they had improved their skills and learnt new aspects. Improvements focused on the need for more time.

6.3.2 Are students willing to pay for these sessions?

Most portfolio students had been paid for by their parents and thus were not really concerned with the cost! However one student who did pay thought it was very reasonable. He would however be unhappy at paying too much more as he has numerous things to buy with his funds. Those attending the Sketching and Sculpture sessions said they were **“very good value” especially as all materials were included**. One parent was very surprised with how “cheap it was”.

6.3.3 What is the drop out rate?

⁵ Data here is largely reliant on interviews with individuals. Sketch and sculpture sessions did not fill in a survey and the return for the portfolio sessions was 5 out of a class total of 14

Maximum numbers were 12 for the portfolio class and 14 for the sketch and sculpture class. **The last sessions were only attended by approximately half the group (58%).** Although some may have had valid reasons for not attending there is certainly an issue with attendance and this relates to why they have come. Personal motivation rather than persuasion by teachers is necessary.

6.3.4 What other types of portfolio sessions would be useful?

Those asked about this wanted further opportunities to develop their drawing or sculpture skills. This does not mean that other topics would not be successful but just that these young people were clear about what they liked doing.

6.3.5 What is the most common age of the participants and does this range of ages causes any problems?

Most of the Sketching and Sculpture group were 14 and 15 with only 2 out of the final seven being 16 years old. They felt it might be useful to have a separate course for **16 year olds as they felt they were more focused on developing their portfolio** and were surer about what they wanted to do when they went to college.

In the Portfolio class there seemed to be less differences between the varying ages. Most attendees were 17 years old.

6.4 Conclusions and Recommendations

Those that made an effort and came to all sessions felt they had gained a lot from the sessions. As one young person attending said “I would encourage the V&A to carry on”. The helper commented that the young people were open to new ideas, keen and “not too precious”. There was a good application of ideas and they were encouraged to experiment.

There appears to be a need for such classes although there needs to be some way of encouraging full attendance, perhaps through emphasising on publicity that those attending need to be strongly motivated. There also appears to be a need by some young people for summary notes on the techniques used.

Recommendations

- Continue to run this type of event – 16 and 17 year olds found it particularly useful in supporting their portfolio.
- Highlight the need for students to have enough motivation to attend all classes
- Afternoon sessions might appeal to young people more
- There is a potential to offer slightly longer courses for those that are dedicated

7.0 Gifted classes for young people (16-18), and Gifted classes for young people (10-11)

These courses offered opportunities for gifted young people to develop artistic skills using the V&A galleries as a stimulus. The London Boroughs involved in this scheme chose students for these courses. Record books were kept (and read by the evaluator) with contributions made from the workshop leaders and pupils. There were a number of different courses for different age groups:

- **Group 1 10-11 year olds**, Digital photography (1), sculpture (1), Drawing (1) and Fashion (1) February – March 03
- **Group 2 10-11 year olds**, drawing (1), Digital Photography, Fashion (1) and Sculpture (1). March/April 2003.
The evaluator attended the sculpture workshop where the young people used sketches from the sculpture gallery to develop sculptures out of card. The tutor provided support for them but let them develop their own ideas. The atmosphere was informal and happy, with the participants making new friends. Despite their young age they were able to maintain concentration and focus for much of the day, only becoming easily distracted towards the end. Pastoral care was not an issue with the young people behaving responsibly. A trip outdoors was made at lunchtime for the students to have a “run-around”.
- **Group 3 16-18 year olds**, 8 sessions on fashion (3), Sketch and Sculpture (3), and Digital Photography (2).
The evaluator attended digital photography session – the second of two classes, which looked at using digital images taken by the young people in the REWIND exhibition and used them to make exhibition posters. The quality of work produced was high. There was a happy informal atmosphere, with the tutor having a good relationship with the young people. His knowledge was obviously extensive and he used appropriate methods to put this across to those attending who had a variety of abilities and experience.

See next page for TABLE 4 for Summary of results for Gifted Workshop sessions

TABLE 4	Gifted 10-11 Group 1	Gifted 10-11 Group 2	Gifted 16-18 Group 3
Attendance	Fully booked	Fully booked (16). Nearly full attendance to all sessions (a few missed one because of illness or commitments and 2 failed to attend at all)	Fully booked A number missing from the final session. Three of these had failed to attend most of the course (23%)
Quality score	Overall 49/50 Facilities 42/50 Teaching 48/50 Materials 48/50 New skills 50/50	Overall 48/55 Facilities 40/55 Teaching 52/60 Materials 41/60 New skills 49/60	Not asked
Good points	<ul style="list-style-type: none"> • “Fun” and “great” • “Enjoyable” • “Excellent” • “Learnt a lot” • “Love to do it again” • “Good being with friends” • “Best course so far” • “I liked the work I produced” • Fashion session very popular • “Great way to spend the week end” 	<ul style="list-style-type: none"> • “Sketching in the galleries” • Digital camera work new experience “I could mess up Naomi’s face” (on the poster) • “Brilliant idea” • “Exciting” • “Wonderful” • “Great fun” • “hard but exciting” • “I made new friends” • “All the teachers were nice” 	<ul style="list-style-type: none"> • “Interesting as at many levels” • “Feel more confident and inspired” • “Enjoyed challenge” • “Diverse and well thought out course” • “Teaching great” • “Felt welcome and relaxed” • “Very worthwhile” • “Enjoyed making things” • “Found it really exciting as well as challenging” • “More relaxed than school”
Areas for improvement	<ul style="list-style-type: none"> • “Other children’s behaviour” • “More weeks” 	<ul style="list-style-type: none"> • “More time for activities” • “More weeks” • “More materials” • “Shorter days” 	<ul style="list-style-type: none"> • “I hate computers .. Thank you for putting up with my incompetence” •
Benefits Kate Pontin	<ul style="list-style-type: none"> • “Have learnt how to make drawings more effective” • “Learnt how to fashion design and to work with ink” • “How to use objects around me” • “Developed skills” • “Not normally allowed to make such a mess” 	<ul style="list-style-type: none"> • “My designing is getting better” • “New skills in fashion and sculpture” • “Digital photography” • “Didn’t improve any skills” 	<ul style="list-style-type: none"> • “Developed new skills” • “Feel more confident and inspired” • “I didn’t think I’d be too keen on fashion but I learnt a lot about it and gained interest” • “New ideas and ways of working” • “Beneficial for career path”

7.1 General Feedback

7.1.1 Group 1

Feedback from group one (11, ten and eleven year olds) show that the young people found the programme an enjoyable and useful one. Nearly all of them described learning new skills, with one also expressing learning about using museum objects as a stimulus. There were minimal criticisms which generally focused on having more weeks for the course.

7.1.2 Group 2 (10-11 year olds)

Responses from group two were similar and were overwhelmingly positive. They liked the more relaxed style a pleasant change from school and found the work “challenging” and “very worthwhile”. These sessions were again for younger students and one might expect a number of extra problems. Generally speaking, however, the students responded appropriately with much enthusiasm and concentration. The work produced was to a high standard. Most felt they had learnt and developed new skills, particularly in the area of digital photography and poster making.

7.1.3 Group 3 (16-18 year olds)

The feedback shows how successful the sessions were again, this time for older students. Only a small number of students were not committed enough with a few failing to complete the course.

Tutors for the courses were committed and very knowledgeable. They used appropriate teaching techniques and were friendly and approachable. Tutors also felt the workshops had gone well.

Their only criticisms were about the need for paid planning time as individual tutors, and as a team to develop links. There may also be a need for more funding for a **wider range of resources** (eg in sculpture). They also commented on the need to pay at least the minimum Arts Council day fee. They also suggested a **tick box for the assessment forms so that less time** could spent doing this and more time supporting the students. This was particularly so of the one day courses where time was a premium.

Quotes from those attending gifted sessions for 15-18 year olds

“Good opportunity”

“Treated us like adults”

“Useful for our portfolios, CV and applying to university”

7.2 Comparison of different ages

Generally speaking there was very little difference between the different age groups. **Younger students needed some exercise and fresh air at lunchtime** and were probably less able to concentrate for the whole day. However the sketching activity in the gallery during a morning session was

very focused (viewed by evaluator). Despite the long day for the younger students all the work produced was original and to a high standard. One tutor felt that the younger students “had risen to the challenge and produced very thoughtful work”. **They did need clear instructions and perhaps a little more help** but the tutor and helpers were able to provide this support.

7.3 Discussion of Evaluation focus for Gifted Sessions⁶

7.3.1 Will the groups sustain 4/8 Saturdays

Most students attended all or almost all of the sessions with the younger students (10-11 year olds) filling in survey sheets on the last session, (11/15 and 12/15). Those attending group three for 16-18 year olds were not asked to fill in evaluation sheets but attendance records showed that 9 out of the 13 attended at least 7 of the 8 sessions (6 all of them). Only 3 students were regularly absent. As the number of places is limited it is a shame that some pupils did not attend all the sessions. An effort was made by the V&A to follow up on non-attendance but this remains a concern.

7.3.2 What was the work produced like?

All the material seen by the evaluator was carefully produced and to a high standard for both age groups. Much of the work was original using individual ideas rather than that of the tutor or a friend. Most of the young people were very proud of their work. A parent said of a 10-11 year old girl’s work “the work she produced is amazing” and another parent said, “I enjoyed looking at the things he has completed”.

7.3.3 What ways are there of ensuring that these courses provide really high quality teaching, and what do we mean by high quality?

This subject is returned to later in the overall discussion of the entire Saturday School Programme. In observing sessions and in analysing feedback from students and tutors it is possible to suggest a number of things, which are important in relation to quality teaching and experience. A good tutor needs to be able to gauge the needs of the group and of individuals within the group. They also need to be able to communicate, to support and to allow for individual creativity. However it is also apparent that they do need to be knowledgeable about the subject. As practicing artists they understand the process of creativity and of producing art. It would be useful if they could bring in and show some of their material more often so that the youngsters are more able to use them as role models.

7.3.4 Which sessions have been the most beneficial for students, and which were most helpful in developing portfolios?

All the practical workshops provided opportunities to develop material to put into portfolios. Tutors encouraged students to photograph their work for their portfolios and to continue working on the ideas at home. It is difficult to suggest which were the most beneficial for students – particularly with out a

⁶ Data from feedback from 23 surveys from 10-11 year olds and interviews with 9 15-18 year olds

definition of beneficial. All the responses from the 10-11 year olds said they had found the course “great” or “fun”. However **it is clear that different people gained different things from the same workshop** and that some preferred one type of session to the others. The digital photography was certainly something many, particularly the younger ones had not done previously, but some found this an interesting challenge while others preferred the sessions on their favourite aspect such as drawing. 74% of responses to the survey commented on skills they had learnt during the course.

There may well be a **need to widen the range of materials** used in some of the sessions to offer a diverse stimulus. Some comments from tutors and one or two from interviews with students suggested different materials in the sculpture class.

7.4 Conclusions and Recommendations

The “gifted sessions” provide very special opportunities for students from London schools who have been noted by teachers as having special talents. It is important that schools and pupils understand the unique opportunity. They obviously have an important place in supporting the development of skills and creativity of these students and thus should be continued. In fact it is clear that many young people would benefit from such a programme using artefacts as a stimulus. The prestigious nature of the V&A adds to the “special” quality of the programme but all museums could offer such events.

Comment from the students suggested that the following **recommendations**:

- The need for slightly shorter days or longer lunch breaks for the younger age group.
- To find out if the younger age group would attend more sessions – they certainly wanted them.
- Consider doing the same sorts of programmes for other groups of children as the enthusiasm and positive outcomes highlighted the high quality opportunity these sessions are for children.

Comments from the **tutors also highlighted a number of issues**:

- The time taken to write reports meant less time to support students at a critical stage towards the end of the session. Tick sheets would be a more helpful approach for assessment.
- Tutors commented that they were not paid at the “Arts Council” minimum day fee.
- Further opportunities (for all students, not just gifted) to display their material in museum would underpin the development of self-esteem
- A wider range of materials is needed in some sessions to help offer a stimulating and creative experience.

8.0 Overall Discussion of the Saturday Programme

8.1 Reflections on the ages/age groups of students

No specific age group appeared to be a problem. Generally the groupings seem to “gel” and function well together and all ages responded to the

activities/lectures. All the outcomes from the workshops and portfolio sessions were to a high standard. Pastoral care for younger ages did not appear to be a problem. Their immaturity only showed in the length of time they could concentrate for. The only comment was that the 16 year olds in the portfolio sessions felt they were at a more advanced stage in terms of career planning than the younger students attending.

All ages enjoyed the lectures, although the statistics do show that those who were older were happier with this approach.

8.2 Different programme approaches

The Saturday School Programme included a range of different approaches, workshop, portfolio session and lecture. The different approaches used all worked well. The masterclasses in lecture format managed to inform many young people about the profession and how to join it and what to expect if one does. The use of a range of media added diversity and helped inspire the audiences. Most had not heard of the speakers, although some had heard of the companies and so it was not this aspect, which attracted the young people to attend. In fact the surveys show that most young people attended because their teachers had suggested it or given out leaflets. The fashion lectures also worked particularly well because they linked in to a very popular exhibition.

Even more successful were all the practical workshops which all provided opportunities for the young people to develop their own skills and creativity. Younger members in particular found these sessions had great impact with a number saying it was one of the best things they had ever done or that it was something they had not done before.

8.3 Practicalities

A number of practical aspects were highlighted in the evaluation.

- Of note were the good planning and publicity. Refreshments were generally adequate but young people do like water rather than tea or coffee. Most rooms used in the V&A were comfortable and spacious. Most also had a pleasant atmosphere and were well equipped. Although some negative comments were made about the seats in the lecture theatre.
- Several comments were made by tutors for the need for more computers and in particular printers and for wet areas to do more messy sculpture techniques. Again a wider diversity of materials would be helpful. For example more diverse materials could be made available eg in the costume sessions allowing individuals to design accessories or in the sculpture classes to diversify outcomes.
- The helpers used to support the tutors were essential and always effective.
- The display of costume, and final show of work for parents of gifted pupils were all very successful. There is a need for exhibiting the work

produced, even if just for parents, as this helps develop a sense of pride within the students.

- There is a need to continue valuing the high quality tutors (and helpers) used for these events. Not only should they be rewarded appropriately, but their opinions on the courses are also important. Formal evaluation of tutors would be useful.
- Motivation of students in portfolio classes need to be considered when promoting such classes

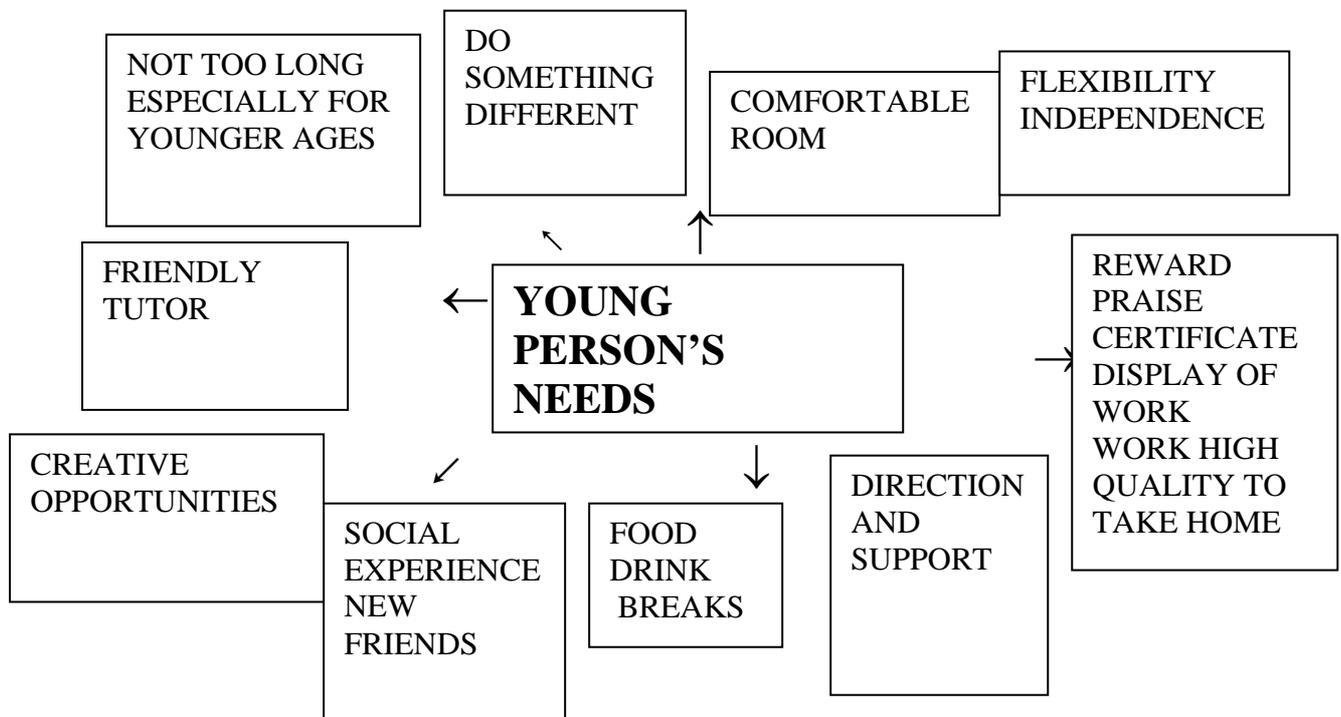
8.4 Quality

The issue of quality was raised in a number of course evaluation aims. The qualitative data collected offers evidence of quality experience, particularly in the practical sessions where young people had the opportunity to extend their own skills and creativity. The question is then, what factors actually support this quality experience? Using the data the evaluator can suggest a number of factors which regular occur and which may relate to the children's experience. The factors shown in the spider diagrams below relate to the tutor, the surroundings, the materials, and the basic needs of students. These factors link in well with research elsewhere in museums and thus could be used as a way of assessing quality⁷. To do this requires the collection of in-depth data as done in this evaluation, rather than tick boxes. In observing sessions, viewing outcomes, talking to students, tutors and parents, and in the use of surveys data can be collected to assess quality by building a complex picture of the programme.

Firstly there are the needs of the young people themselves. Some of these aspects clearly relate to the quality workshop and quality tutor discussed below. But it should also be pointed out that the basic needs of refreshments, toilets, comfort, and orientation have to be satisfied before any learning will take place⁸. Generally the programme catered for these basic needs. However some young people complained about the lecture room seats and the lack of diversity of teaching approach used during the lecture programmes. Figure 1 highlights the range of needs highlighted in the data that young people had during the Saturday programme.

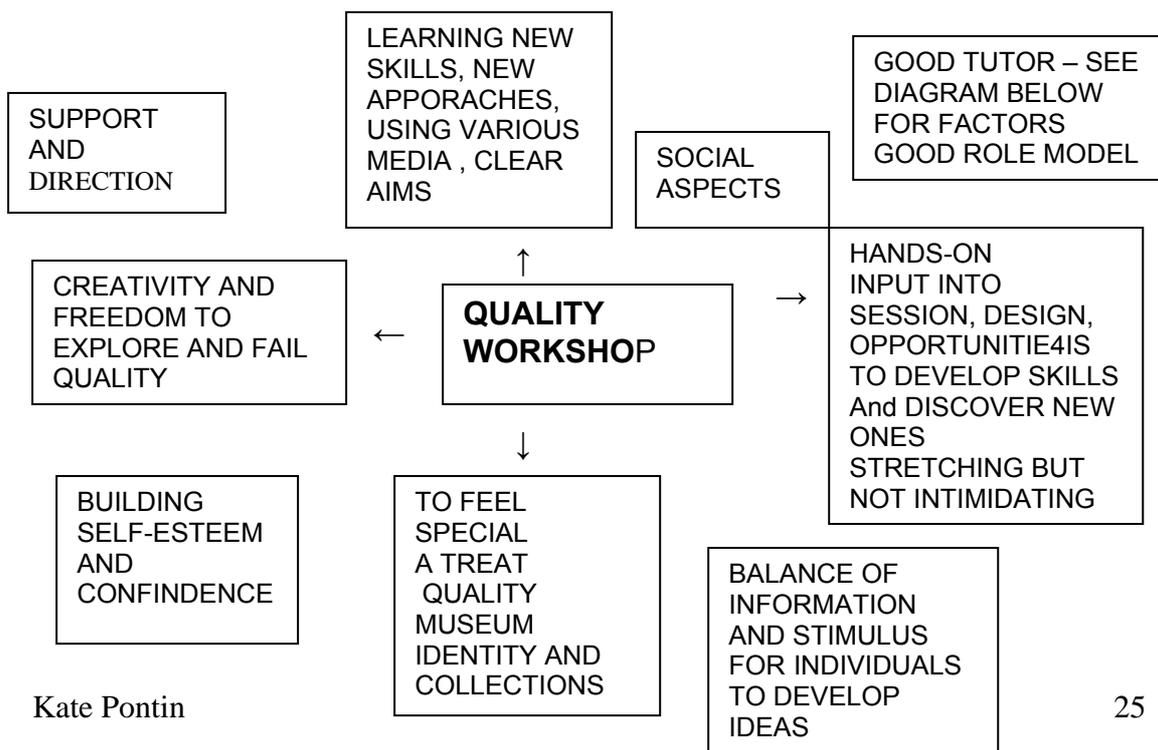
⁷ eg work at Walsall,

⁸ see Hein, the Constructivist Museum where he discusses the Maslow triangle and also what he sees as appropriate factors in supporting visitors.

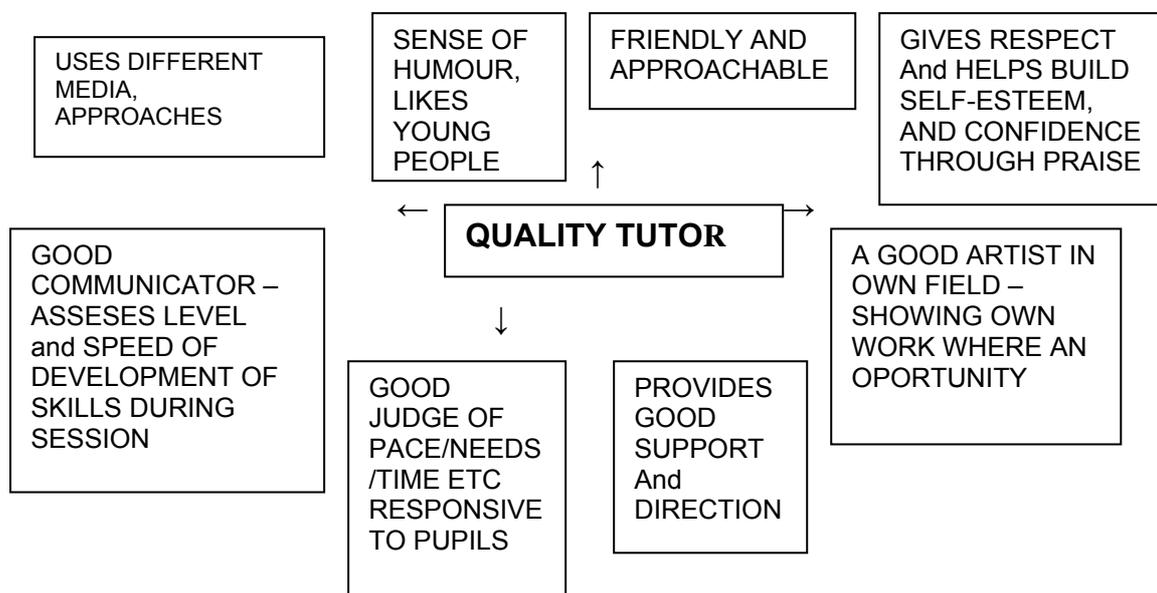


**Figure 1 Young person’s needs
A Saturday school evaluation**

More generally we can also look at a quality workshop/event. Again certain aspects were highlighted in many of the different types of programme offered. Figure 2 illustrates these “quality factors”



This spider diagram illustrates the range of factors that relate to a quality event in the Saturday school programme. A number of these factors can easily be assessed before any event takes place, including the room, the work programme refreshments etc. Assessing some of these, such as a quality tutor might be difficult. Others such as the opportunity to build self-esteem, socialise and be creative relate to the tutor and the approach used. It is therefore clear that the tutor/speakers is a key factor in the success of such events. Using skilled artists is obviously critical in offering appropriate knowledge and skills, and in providing a role model. This aspect could have been made more of with all tutors bringing examples of their work in. As important, though, is the use of artists who have good and appropriate communication skills. Being able to support and direct as well as providing freedom for the young people to be creative is not an easy balancing act. All the tutors managed this very well and many of those lecturing also provided a balance of information and stimulus. Figure 3 summarises the different factors that tutors need to consider when planning work for young people’s programmes.



As can be seen in the spider diagram the tutors need many different qualities usually developed from much tutoring experience. The need to develop self-esteem and confidence is central to the teaching and to the student’s future development. The use of tutors who the institution is familiar with or who can show sympathy with this style of tutoring should be used.

The evidence on the factors relating to quality could be used successfully in future evaluation of programmes as well as aiding in planning and development work.

8.5 Overall recommendations

There have been a series of recommendations through out this report. It is useful that the more important aspects are summarised here so that they can be easily accessed for discussion and future development plans. Firstly though it is important to note how successful this programme, and its range of events, has been.

It is recommended that:

- 1.0 The Victoria and Albert Museum **continue to run a range of events on Saturdays for young people.**
- 2.0 **Internal evaluation should also be continued** as a means of monitoring visitor response. It might be useful to use one evaluation form or a similar set of questions for all types of events so that comparisons can be made. If quick analysis is needed it might also be more useful to make the answers more closed with opportunities to provide a score or assessment (eg poor, adequate, good, very good) for more of the responses.
- 3.0 **Evaluation responses should be sought from all tutors and helpers.**
- 4.0 **The range of publicity should be continued** and an attempt made to extend the audience so that future programmes do not just cater for returnees. **Adults (parents and teachers) appear to strongly influence the decision** to attend and this should be remembered when considering marketing.
- 5.0 **Links to major exhibitions such as Versace offer good opportunities for marketing.**
- 6.0 This evaluation has provided interesting data through the use of qualitative analysis (using survey forms and other sources such as interviews and observations) and highlights the factors, which relate to a quality experience. This type of approach⁹ helps to build up evidence of learning in museums and should be used again in the future
- 7.0 All the different age groups were positive in their feedback on the events. The tutors responded well to the different needs of different ages.
- 8.0 **The V&A needs to consider and discuss changes as a response to the student's feedback.** Each section highlighted

⁹ Compared with more quantitative approaches

specific points but frequently mentioned basic needs such as seating and refreshments and the need to offer a diverse range of opportunities within the event. Specific points are raised below.

- Providing more interaction in lecture events, through the use of debate and questioning. Some young people wanted more hands on activities but these would certainly be difficult to provide in such an event. The use of diverse media should be continued
- Providing longer breaks in lecture events
- Provide greater freedom for older students attending workshop events
- Make workshops for older students longer
- Charges can certainly be increased but it is recommended that this might be done gradually
- Portfolio sessions are particularly useful for 16-17 year olds and could be longer although some preferred a later start.
- Motivation of students is important to consider when accepting bookings.
- The gifted sessions offer great opportunities and could be used for a wider range of audiences.
- The younger ages (10-11) require longer breaks and/or shorter days.
- There is the potential to use a wider range of materials for some of the sessions.
- Tutors would appreciate paid time for planning and also time to discuss the programme with each other.

Appendix 1

Other subject areas for young people's sessions (as suggested by the young people surveyed)

These topics were suggested at the bottom of evaluation forms and were prompted by the question "What other workshops would you like run at the V&A"

Subject	Request frequency
Fashion (including design, pattern cutting)	54 ¹⁰
Photography	22
Art (including watercolours, sketching)	16
Interior Design	12
Film and set design	8
Architecture	5
Computer animation	4
Victorians	3
Sculpture	3
Music	3
Journalism	3
Jewellery	2
Accessories	2
Engineering	2
History of fashion	2
Art History	2
Drama	1
Ceramics	1
Collage	1
Boxes	1
Video/web	1

This table highlights the range of interests of young people. It also suggests that there area number of courses that would run successfully within the current clientele, let alone new users.

¹⁰ There is obviously a larger number of requests for fashion as a number of the events focused on the Versace exhibition