Watch this Space Toolkit

engage in the visual arts
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MLA
MUSEUM LONDON
Foreword

THIS TOOLKIT DRAWS ON THE EXPERTISE OF TEACHERS, ARTISTS AND GALLERY EDUCATION STAFF WHO HAVE PARTICIPATED IN WATCH THIS SPACE, AN ENGLAND-WIDE PROGRAMME RUN BY ENGAGE AND FUNDED BY THE DEPARTMENT FOR CULTURE, MEDIA AND SPORT (DCMS) AND THE DEPARTMENT FOR EDUCATION AND SKILLS (DFES). THIS TOOLKIT IS FOR TEACHERS, ARTISTS, GALLERY EDUCATION STAFF AND ANYONE WITH AN INTEREST IN PARTNERSHIP WORK BETWEEN GALLERIES AND SCHOOLS.

The Watch this Space toolkit focuses on how to set up successful relationships between galleries and schools which are mutually beneficial and draws on the expertise of artists, teachers and gallery staff alike. In particular, the Watch this Space programme produced valuable learning in how to develop resource material for schools to use in galleries to support learning and teaching as part of the curriculum and at exam level. This toolkit shares some of what teachers, gallery staff and artists learnt.

engage (the National Association for Gallery Education) is dedicated to the promotion and support of gallery education and increasing access to and enjoyment of galleries. engage works in four main areas:

Professional development for hose working in gallery education – an annual conference, international summer school, seminars and training sessions for those entering gallery education and peer support through engage’s area groups across England and in Scotland and Wales.

Advocacy – engage plays a vital role in promoting the unique role of gallery education to funders and decision makers, thereby influencing policy and practice and initiating programmes such as Watch this Space.

Research – exploring and analysing gallery education through research with projects such as en-vision (promoting youth friendly galleries and supported by the Office of the Deputy Prime Minister) and en-quire (exploring the value of gallery education to young people funded by DCMS and DfES as part of Strategic Commissioning in Museums and Galleries, and delivered by Arts Council England).

Dissemination – the sharing of practice to our members and to others interested in gallery education through engage’s website, the bi-annual engage journal and other engage publications.

engage strives to work in partnership with others working in the field of art and design education such as NSEAD (National Society for Education in Art and Design) and VAGA (Visual Arts and Galleries Association) and with partners in museums and galleries such as the Museums Libraries and Archives Council and GEM (Group for Education in Museums).

engage has 1300 members in the UK and internationally; in England 500 galleries and cultural organisations are members. engage seeks to work with those involved in gallery education in the UK and internationally. In particular, engage has initiated programmes in Europe exploring adult education in museums and galleries – Collect & Share. Our members include artists, teachers, gallery staff and others with an interest in gallery education and art and education.

JANE SILLIS
Director, engage
Watch this Space Toolkit

Watch this Space is part of a national (England) programme funded by the Department for Culture, Media and Sport and the Department for Education and Skills as part of the Strategic Commissioning Programme for Museums and Galleries, developed by engage with the Museums Libraries and Archives Council (MLA). Watch this Space supports teachers to use galleries and gallery educators to work with schools. It compliments an MLA programme which encourages museums and schools to work together which is also part of the Strategic Commissioning initiative.

The Toolkit presents information and resources that were developed through the delivery of the first two phases of Watch this Space from September to December in 2004 and 2005. It is intended to help teachers and gallery educators to establish and sustain relationships that will enable school students to benefit from visiting galleries. It is also designed as support material for the delivery of further Watch this Space training.

Watch this Space was conceived as a collaborative training initiative that would enable teachers and gallery educators to communicate with each other. This Toolkit supports schools and galleries to work together, but should not be seen as a definitive document. In a continually changing educational and cultural landscape the information given here may well go out of date as new initiatives come on board.

The Toolkit has been compiled with the support of many of the contributors to Watch this Space – visiting speakers, teachers, gallery hosts and gallery educators. The participants in the first two courses brought a wide range of interests, knowledge and skills which they shared with each other and those who delivered the programme. The case studies included in the toolkit are evidence of this cross-section of interests – those of gallery education departments, primary and secondary teachers, Ofsted (Office for Standards in Education) and others involved in art education.

Special thanks are due to these contributors as well as to all Watch this Space participants.

*I will be able to confidently plan group visits in the future.*

**Secondary school teacher**

*This experience has opened up a whole new resource to my teaching. I believe it has led to me wanting to ensure the children at my school continue to experience contemporary art and that contemporary art becomes much more accessible to junior-aged children, losing its “exclusivity”. The children so enjoyed visiting the gallery – they became fully involved in their experience.*

**Primary school teacher**

*Our experience will serve as a good model for other non-visiting schools. It has really deepened our insight into the constraints that schools face, in terms of ways of contacting teachers and issues that schools face that might mean delivering our service in different ways.*

**Gallery education officer, hosting teacher placement**

*I am much more confident about talking to teachers and understanding their language, so I feel personally more motivated to work with schools.*

**Gallery educator**

HOLLY GARRETT AND PENNY JONES
Coordinators, Watch this Space 1 and 2

**WATCH THIS SPACE IS A PROFESSIONAL DEVELOPMENT PROGRAMME FOR TEACHERS AND GALLERY EDUCATORS TO GAIN EXPERIENCE OF EACH OTHER’S WORK IN ORDER TO INITIATE AND SUSTAIN RELATIONSHIPS BETWEEN GALLERIES, GALLERY EDUCATORS AND NON-VISITING SCHOOLS.**
Now in its third phase, the WTS pilot took place from September 2004 – January 2005, with two subsequent courses running in Autumn 2005 and Autumn 2006.

Who took part?

During the first two phases

17 Gallery educators from major national organisations, smaller galleries and freelancers worked with teachers in schools in a range of ways.

29 teachers 17 secondary and 12 primary spent up to four days with education officers in host galleries.

11 galleries hosted the teachers. They were Fabrica, Brighton; Modern Art Oxford; National Portrait Gallery, London; Orleans House Gallery, Twickenham; Serpentine Gallery, London; South London Gallery; The New Art Gallery Walsall; The Photographers’ Gallery, London; The Study Gallery, Poole; The Whitworth Art Gallery, Manchester; and Touchstones Rochdale.

Hundreds of school students visited a gallery, used the resources produced by course participants and shared their lessons with gallery educators.

What happened during Watch this Space?

Watch this Space consists of two parts:

1. A secondment scheme for gallery educators

What happened?

Gallery educators took part in three-day secondments in schools which had a history of visiting galleries, to learn from the teachers involved, to gain a greater knowledge of schools, the curriculum and teaching methods, and to discover how gallery visits impact on classroom teaching. They attended three days of training delivered by engage. They submitted project work derived from their observations and experience in schools.

Host galleries identified non-visiting schools in their area and invited teachers to attend the gallery for placements. The hosts attended two days of preparation training delivered by engage, and a final evaluation session with the teachers to share experiences and project outcomes.

Teachers from non-visiting schools took part in four-day placements in galleries which run regular education programmes for schools. The teachers discovered how galleries function and what gallery education can offer to them and their schools. They submitted project work inspired by exhibitions or collections at the gallery. The teachers took part in three days of training organised by engage. The final session brought all teachers and gallery hosts together to share experiences and outcomes.

Project outputs

Gallery educators

Project work completed included:

• A sample partnership agreement between a school and a gallery
• A toolkit for schools planning to work with galleries.
• An academic report on the gallery experience and learning benefits.
• Resources for gallery educators to use when planning to work with schools.
• Teachers’ notes for a range of exhibitions and collections.
• Reports on specific arts and literature work carried out with primary and secondary students.

Teachers

Project work completed included:

• New schemes of work at primary and secondary level.
• A CD Rom for Key Stage 1 pupils.
• Teachers’ notes for use with temporary exhibitions and permanent collections.
• New templates for self-guided school visits.
• Delivery of teacher INSET about a specific exhibition.
• A schools’ exhibition at a gallery.
Evaluation

Placements
Participants were required to set out aims and objectives for their placements from the first application stage. They were encouraged throughout training to discuss these with gallery hosts or host teachers, and with their peers, to modify and reframe them if necessary and to reflect on their experiences. A summary of the outcomes from group discussions were sent to all participants after each training session as a basis for further reflection and target setting.

Programme Evaluation
Participants were also required to evaluate the Watch this Space course as a whole, through responses to questionnaires that sought to find out expectations and whether these had been met.

Although, overall, all participants were very satisfied with their experience during the course, some expressed a desire for more time on placement and less time spent at training sessions. The timing of the course was considered difficult by a few teachers, and some non-specialist primary teachers suggested working separately from secondary art specialists for some elements of the course. Other suggestions for smoother running of the programme will be implemented as far as possible during Watch this Space 3.

The majority of teachers, gallery educators and hosts reported that they had developed strong relationships with partners and that they had already made arrangements or intended to work together during the coming year.

‘Non-visiting teachers now feel comfortable visiting the gallery with their students. One has already booked a day workshop session for January 2006. The teachers are now aware of what the gallery can offer them, as well as an increased knowledge of the collection and building layout.’

Host gallery

‘I have made a commitment to ensure that the children I teach in year 5 (and subsequent year 5s) will visit each exhibition at the gallery throughout the year… thus I hope they will gain experience and confidence to visit the gallery with their families – knowing what to expect and how they can enjoy and take full advantage of the experience.’

Primary school teacher

‘We now have an ongoing relationship which will continue to evolve and develop. … We will be continuing to visit the gallery on a regular basis, continue our membership of the gallery and will probably continue to have at least one workshop each year.’

Secondary school teacher

‘It has been a fantastic opportunity for me personally to develop my knowledge of school curriculum and teaching styles. Plus the resources for the gallery will ultimately transform our teachers’ notes.’

Gallery educator
A SUMMARY OF LEARNING OUTCOMES

Teachers

**Expected**
- Useful to see behind the scenes in the gallery – found out about activities other than exhibitions and education. For example: fundraising, publicity, front of house.
- Developed a new resource for use in school.
- Built new relationships with gallery educators and other teachers.
- Sustainable relationship with gallery developed.
- Personal as well as professional development – gained confidence as well as knowledge.

**Unexpected**
- Redefined my role as a teacher – I was learning from others.
- How flexible the gallery and gallery education department was prepared to be to accommodate our requirements.
- Developed new networks – the school was able to link to gallery networks – schools and other organisations, to share information and knowledge.
- Children responded really well to contemporary art.

Galleries

**Expected**
- Teacher input to gallery resources – identified what needs to be incorporated and what is unnecessary.
- Updated by teachers on school and course requirements.
- New areas of work developed as a result of teacher input.

**Unexpected**
- The ambition of the resources produced by teachers e.g. A CD Rom for KS1 children that will be piloted with other schools.
- Teachers could deliver INSET to other teachers based on gallery exhibitions.
- The creativity of teachers.
- The limitation on teacher time and opportunity for working outside school.

**Gallery educators’ school placements**

**Expected**
- Learnt about school life and the financial and practical restrictions imposed on gallery visiting by school structure, timetabling, paperwork required etc.
- Learnt about teaching styles, and considered how gallery educators can use these styles, particularly in ways to cater for students of all abilities in the gallery.
- Learnt about resources used in the classroom and what would be useful gallery resources.
- Compared the two environments, classroom and gallery, and considered teaching styles and content appropriate for each.
- Admiration for teachers and the work they do.

**Unexpected**
- The amount of IT used in class in all lessons and how this affects the kind of resources required by teachers – CD Roms, film clips etc for use with technology.
- The number of support staff needed to help with young people of all abilities – pros and cons.
- Identified a lack of connection between a standard gallery visit and classroom work that I want to address – more consultation with teachers needed.
- How little time is spent on art in primary schools.
- Teachers feel unappreciated.
- Gallery Front of House staff require training in responding positively to teenage visitors.
- Galleries should support teachers in publicising the work they do related to gallery visits in order to fund raise and enhance the status of art in schools.
Why work with galleries?
Excellence, enjoyment and entitlement in art, craft and design

An integral role for gallery education

Key issues emerging from school inspection:

- **Standards and achievement** are higher where pupils engage with original art through first-hand experience of work with artists, galleries and, most significantly, both together.

  For example, engagement often represents a turning point in their subject skills, knowledge and understanding. Improvements in their use of scale, colour and light, quality of surface and form in their own work are often discernable. Existing knowledge of other artists often shifts to greater understanding about purpose and meaning in the work of others.

  However, a high proportion of pupils continue to achieve more of the same, at a high skill level which might satisfy examination objectives but which does not necessarily represent significant enlightenment, change, review or modification as a result of experiences that present fresh challenge.

- **Pupils’ personal development** is promoted through relationships with public gallery spaces, gallery educators and artists, their teachers, in a different setting, unlike their familiar experiences in school.

  For example, pupils often meet high expectations of their attitudes and behaviour, listen carefully, observe perceptively, initiate and respond to questioning. Where teachers are able to observe pupils their ability to manage time effectively to meet objectives through independent and collaborative work is often a strength.

  However, a high proportion of pupils continue to experience art education and make decisions about future options without having experienced gallery-based education, particularly pupils who are unconvinced by experiences in school and express negative attitudes or behaviour.

  Even the most committed pupils sometimes show superficial personal understanding, or reveal little individual connectivity between their own work and that of other artists.

- **The quality of teaching and learning** generally are improved through gallery experiences that develop teachers and support staff professionally, widen teaching and learning approaches and extend the impact of the learning environment – a stimulus often most highly developed in this subject.

  For example, professional development is evident in increased subject knowledge and understanding, improved questioning skills, accelerated pace of learning through sustained and timed opportunities for pupils to pursue ideas and observations, more explicit teaching of research skills.

  Too often, the distinctive professional development needs of teachers of art are unfulfilled due to prioritisation given to whole school issues and inadequate provision for subject improvement.

  In many schools the success of the subject, evident in examination achievement, masks the need for widening and deepening of subject knowledge, understanding and pedagogical skills.

- **Subject leadership and management** are developed through an opportunity to organise preparation, the visit programme, follow-up and evaluation of a different form of teaching and learning than their role typically involves.

  For example, sustained work in partnership with galleries is used to achieve curriculum aims that are often elusive in school or with particular groups of pupils; address improvement priorities with regards to underachievement of specific learning or examination objectives; and to articulate the uniqueness of learning in and through the subject.

  The value and impact of gallery education too often remains within the knowledge of teachers, support staff and pupils who have experienced it. Subject self-evaluation or improvement planning generally makes insufficient and sometimes uncritical use of the evidence available in order to sustain partnerships between the school and gallery or argue the need for wider impact.
Quality of provision

- What is the quality of partnerships between the school, galleries and museums and artists, generally?
  – To what extent has the school developed a sustained partnership with a particular gallery/museum, artist? What are the particular benefits and challenges of long-term partnerships to the different partners?
  – Do partnerships involve several partners, for example school, business/industry, artist, gallery/museum? What are the particular benefits and challenges of single or more partnerships to the different partners?

- How does art teaching in the gallery impact on the achievement of pupils?
  – What is the role of gallery-based educators? To what extent does this contribute uniquely to pupil achievement?
  – What is the role of teacher in the context of the gallery? What is the contribution of support staff?
  – How effective are the teaching strategies used?

- How does the learning environment of a gallery impact on achievement in art?
  – How do pupils react to gallery spaces? How well do pupils apply personal and social skills in responding to the environment? Do pupils show respect, independence, cooperation, inquisitiveness, interest?
  – Are different areas of the gallery environment effectively used, for example exhibition areas, practical workshop facilities, lecture room?
  – How effectively do pupils access different modes of learning, through looking, reading information, handling opportunities, listening, questioning, working practically?

- How does the quality of learning opportunities contribute to achievement?
  – What is the impact of engagement with original art and artefacts? Are original qualities such as scale, surface, colour and form, fully explored?
  – How effectively does gallery-based learning build on pupils’ previous gallery experience or knowledge, skills and understanding developed in school?
  – What is unique about gallery-based learning? What are the limitations?

- How effectively is gallery-based achievement assessed?
  – How do pupils’ responses to the gallery contribute to teacher and pupil self-assessment in the subject?
  – How is the gallery visit evaluated overall, by the school, gallery and others involved?
  – What are the most evident assessment opportunities? Are they realised?

- How effectively is the experience connected to the wider art curriculum?
  – Is the experience planned as a continuous part of learning about particular artists, periods of art, different cultures, art forms, processes and thinking?
  – How effectively have pupils been prepared for the experience and how appropriate is planned follow-up?
  – Are objectives for the gallery-based experience clear to gallery staff, teachers, pupils? How effectively do these relate to aims for the subject and other areas of the curriculum?

Leadership and management

- How effectively is the gallery-based experience planned, prepared and followed-up?
  – Have the school and gallery planned the experience in advance of the visit? Are objectives agreed?
  – Has preparation taken adequate account of opportunities available?
  – To what extent is planned follow-up dependent upon the gallery-based experience?

- How effectively is the gallery-based experience managed?
  – Has adequate risk assessment been completed prior to the visit?
  – Are pupils managed adequately, with sufficient regard for the learning environment of a gallery?
  – Are resources managed efficiently for example, expertise, time, space, practical resources?

Achievement and standards

- What are the strengths and weaknesses of work achieved in school as a direct result of gallery-based experience?
  – Which qualities are discernible as a result of direct experience with original art & artefacts seen/handled in a gallery context?
  – How effectively has the quality of pupils’ work developed over time since the gallery-based experience?
  – How does the quality of work developed in relation to the gallery-based experience compare with that achieved in other projects?
Galleries can play an important role in the early learning of pupils; they have the potential to encourage learning in a new, fun and informative way. Young children bring a natural inquisitiveness to their learning and are very receptive to new ideas and concepts.

All pupils are entitled to a rich and broad curriculum. Cross-curricular work is a powerful way of helping pupils to make sense of ideas, issues, and information in a context. Galleries and museums are ideal environments for such exploration, bringing together a wealth of issues, challenges, themes and meanings.

Primary school teachers are amazing, juggling, as they do, the delivery of so many diverse subjects. Art, for example, is not necessarily taught by a specialist teacher in the primary classroom: it may be taught by a geographer, scientist or mathematician. The whole concept of visiting a gallery may be unfamiliar; not having the knowledge of how to use it effectively may be uncomfortable. Gallery educators therefore need to find ways of accessing non-specialist art teachers through other subjects and cross-curricular topics. This will help teachers feel more confident about tackling new ground.

Using a museum or gallery is all about the uniqueness of a first-hand experience of objects or images. The use of computers, photographs, books and recorded images cannot replace the magic of this. It is critical that this experience is carefully managed, given that for many pupils visiting a museum or gallery is not commonplace. The value of working outside of the confines of the classroom and curriculum and encouraging pupils to be inquisitive and lifelong learners is clearly what every teacher/educator should embrace.

### How pupils learn

All teachers are encouraged to respond to the creative needs of all pupils, while encouraging independent learning through a variety in teaching and learning styles such as:

- Problem solving
- Reasoning
- Independence
- High order thinking
- Imagination
- Creativity
- Purposeful learning
- Play
- Role-play/drama

### How this impacts on learning outside of the classroom

All these ways of learning are embedded in museums and galleries. When primary teachers engage with galleries effectively they encourage cross-curricular learning that contextualises and realises learning for all pupils. The enrichment of the curriculum through outside visits is a very crucial component of a child’s education. Visits serve to stimulate creativity, helping pupils to make sense of their history and the world in which they live. Objects and works of art encourage debate, discussions, emotions and ideas. They create child-inspired learning, not just that which is teacher-led.

### Taking the classroom to the gallery

The teacher/educator needs to think carefully about the purpose of the gallery visit; what the pupils will learn, how they will record their ideas, feelings, thoughts and images. Various tools, such as structured worksheets you or the gallery has written, workshops, talks, sketchbook work and time to wander are all tools that you could consider using to assist learning at the gallery.
Bring the gallery into the classroom
Sharing the experience of a visit via a display or talk could encourage others to do the same. Ideally, pupils could bring their experience back into the classroom the next day, while the experience is still fresh in their minds. Endeavour to have pupils focus on writing about one object, painting, or experience; brief them about this at the start of the day, so that they can plan. Use the experience to create artwork, drama, stories, poems, or presentations as an exciting way to capitalise on the day. Encourage pupils to incorporate their own ideas into the work, so that it’s unique to them. A display is not only a way of contextualising the experience for pupils, teachers and parents who did not visit the gallery/museum. It is also a way of acknowledging collections that the school itself might have and of celebrating pupils as artists through exhibiting the artwork they have created.

Events and resources that can help bring the gallery to the classroom include START magazine (NSEAD Publication); a range of posters of work from galleries and museums across the country; teachers’ packs available from galleries or gallery websites; the national event, The Big Draw; and local events run by galleries.

Getting the most out of a visit
1. Make sure you have a purpose for your visit.
   • What is your theme?
   • What are your educational objectives?
2. Make sure you have undertaken a preliminary visit
   • Familiarise yourself with the museum/gallery layout.
   • Check the exhibits that will be on offer when you visit (remember, some galleries could be closed).
   • Check out the shop, images, handouts, books, website.
   • Check the facilities that will be available and find out where they are (eating lunch, loos etc.)
3. Make a Booking
   • Meetings of local teachers after school with free refreshments in galleries to talk about ideas, network and meet gallery educators.
   • Free resources as an incentive to return the questionnaires sent to schools (which often get left on teachers’ desks).
   • Private view invites: making teachers feel special by sending them a personal invitation is more likely to receive a positive response.
   • Free INSET training is also popular. Specify that it is for non-visiting schools or teachers initially, or else it will be filled by regular visiting schools.
   • Free posters or teachers’ notes for those who attend a teachers’ evening.
   • engage – Watch this Space Programme

Some ideas to attract new teachers and schools
• Meetings of local teachers after school with free refreshments in galleries to talk about ideas, network and meet gallery educators.
• Free resources as an incentive to return the questionnaires sent to schools (which often get left on teachers’ desks).
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• Free posters or teachers’ notes for those who attend a teachers’ evening.

How teachers begin to work with a gallery
• Teachers may have links with local galleries, through yearly trips, parent links or locality.
• Open days or evenings inviting teachers to come and look around are a great way to recruit schools to a venue.
• Some schools will travel miles to visit a gallery, not realising that a local museum or gallery has what they are looking for.
• Teachers’ packs also encourage teachers to visit and give them ideas and resources for the classroom.
• A teacher may have visited a gallery in their own time and been inspired.

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   • Check out the shop, images, handouts, books, website.
   • Check the facilities that will be available and find out where they are (eating lunch, loos etc.)
3. Make sure that your ideas can be accommodated and that your proposed scheme of work is achievable.
4. Make contact with a senior member of staff and discuss your ideas with them.
5. Find out if there is a teachers’ pack.
6. Get a contact name and number.

How do you want them to record the things they have seen and the experiences they have had?
• What are you going to make this a meaningful and lasting experience?
• Recording the visit: What will the museum or gallery allow you to use – cameras, flash, colouring/drawing materials, paints? (It is very important to find this information out in advance).
• What equipment, (pencils, sketchbooks, clipboards and so on), do you need to take?

4. Check how the visit fits the curriculum or classwork?
   • Are you going to use a worksheet?
   • Are there costs involved?
   • What is the ratio of adults to pupils?
   • What will these facilities accommodate in terms of pupil numbers?

3. Make a Booking
Once you have set a date/time for your visit (you may need to book a long time ahead) you need to consider the following:

What equipment, (pencils, sketchbooks, clipboards and so on), do you need to take?
• What is your theme?
• What are your educational objectives?
• What can the pupils work from?
• What is the ratio of adults to pupils?
Challenges facing teachers in using galleries

How do primary school teachers engage with contemporary art?
Some do; others don’t. Gallery educators need to help teachers step out of their comfort zone, take risks and challenge their choice of artists in the classroom. Some teachers shy away from it as it tackles tricky subject matter, or they are unsure of how it fits into art teaching.

Calculate the cost
• The cost of travelling to the gallery, coach hire etc.
• Cost of entry, or workshop, or teachers’ pack. Make them free if possible.
• Cost of time to the curriculum. A visit takes pupils out of school for the day and they miss other subjects. However, this could be seen as an investment in the value of cross-curricular learning and broad experiences that result.
• Cost of time for teacher doing a pre-visit, often in their free time.

Prepare the paperwork
• Risk assessment documents for visiting a gallery. Ask if the gallery undertakes a risk assessment that is sent out as part of the booking procedure.
• Paperwork to release pupils out of school – consent letters, for example.

Managing fear
• Some teachers may not have used a gallery before and find the whole experience daunting. Check if the gallery provides workshops or introductions for teachers on how to use a gallery trip effectively.
• A school may not have had a culture of visits.
• Previous bad experiences may have put them off subsequent visits.
• The experience may be seen as a “one-off” and not really used in the classroom. It is important to stress that a trip has a purpose.

Benefits of working with a gallery
The benefits of working with and in a gallery are considerable to all involved. Pupils will learn more about the world around them, to ask questions, investigate, explore, imagine and create. The experience will help them understand more about artists and collections. Most importantly it is hoped that the children will want to come back for more and develop a hunger for learning in a first-hand environment.

If relationships become meaningful to a school and they have a sense of belonging and feel welcomed by a gallery, this will encourage a school to use it regularly as an educational resource and recommend it to other schools. The links between teacher and gallery educator are crucial to help instil confidence within the non-specialist teacher to use their teaching skills in a new area. Out of this, long-lasting partnerships can develop.

Galleries themselves can learn a lot from the naive way in which children tackle the most complex of ideas and issues, bringing a fresh approach to all they encounter. Such responses help galleries evaluate what they do and make the experience and atmosphere as magical as possible.

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How it all began…
My interest in working with museums and galleries began on my Art & Design PGCE course. I was lucky enough to do a training module based in a museum and a module based on an art exhibition of our choice. I chose Joseph Beuys at the Barbican and thoroughly enjoyed the freedom and excitement of planning a scheme of work based on this exhibition. From this point on I was convinced that working off-site and with cultural organisations could really enhance my teaching and pupils’ learning. I was also convinced that it was worth the effort to overcome school bureaucracy and the investment of time in building partnerships. Initially, I began by working with local museums with permanent collections. My success in these ventures encouraged me to be braver and tackle contemporary art and a changing exhibition programme by working with Sarah Mossop – Community and Education Manager at Modern Art Oxford (MOMA).

Why work with galleries?
In my case working with a gallery has really enriched my teaching. I have found it really stimulating to be engaging with new exhibitions and artists. It’s all too easy in teaching to play it safe or stick to what you know works. Working with a gallery enabled me to take more risks in how and what I taught.
I was really well supported by Sarah and the education team at MOMA. Sarah always helped me with planning and resources for visits and I really felt that my professional expertise was valued in return. Through the gallery I had access to different types of professional development that was not offered by the local authority.

Galleries have expertise and resources to offer schools and teachers that can compliment the work that is happening in schools. Galleries do want to share this expertise with teaching staff and students. Until you begin working closely with a gallery it can be difficult to see what is on offer. Once I had built a relationship with Sarah and MOMA I found that I could suggest and often get what I wanted for students in terms of interpretation, support, workshops and visits.
I have taught in areas of cultural and economic deprivation. I feel that a compelling reason for working with galleries and taking students on visits is that if this is not done within school, it may never happen in their lives. A successful gallery visit as a part of school life can be the starting point for a lifelong relationship between students and galleries.

How to work with galleries?
If possible I think it’s really important to build a relationship with the gallery and education staff prior to a visit with students. This is because you are able to benefit more fully from the support the gallery can offer. Think about what will benefit you as a teacher and benefit your students. I always try to plan visits or activities that offer experiences that cannot be provided within the classroom.

The current emphasis on teaching and learning in schools means that it is really important to select a group that you can justify will benefit from a gallery visit or outreach project. For me this was my Year 12 and 13 groups. As I got to know what MOMA could offer me as a teacher, I then began to look for suitable exhibitions students could visit or workshops they could attend.

To build a relationship with MOMA I attended teachers’ evenings, workshops and INSETs. I found that knowing about exhibitions in more detail enabled me to integrate new artists and ideas from exhibitions into my day-to-day teaching. As much as I would have liked to take groups out to exhibitions at MOMA more regularly, there is just not enough time to do this in teaching. Working back at school on projects that related to the gallery helped me be more experimental and gave me a greater breadth of artists and themes within my projects.
**Watch this**

**Space Toolkit**

**The benefits**

The key benefit for my students was being able to take advantage of the extra opportunities the gallery offered them. My upper school students really benefited from this contact with the gallery. Having been on school visits to MOMA they felt better able to visit the gallery by themselves and attend workshops and seminars held there. This caused a ripple effect in that they were generally happier to visit other galleries by themselves.

Many students went on to foundation courses locally and received positive feedback on work they had done at the gallery and their ability to discuss recent exhibitions and artists’ work. Increasingly I found students were more confident about using contemporary art in their own practice.

As a teacher my practice was enriched by working closely with a gallery. It gave me a renewed passion for contemporary art. By attending gallery events I was able to network and meet local artists, visiting speakers and other teachers. This gave me a feeling of being more included in what was happening in the world outside of school. I also gained confidence in using my teaching expertise outside of the classroom.

I worked in a large department and all of us had contact with MOMA through my partnership. We felt it was a place where we were taken seriously and found that through our commitment to the programme we would often be offered extra opportunities. In the staffroom we would really enjoy discussing the latest exhibition and it was really good for students to be able to join in discussions with us in class time.

**The challenges**

When you teach there just aren’t enough hours in the day. It can be really tough to motivate yourself to go to exhibition openings and teacher evenings but it is worth it!

Planning a visit is hard work. It is hard to find time in a school day to ‘phone to make bookings and really frustrating when you leave messages and calls aren’t returned. A gallery that you have taken time to get to know should really try and help you with all this. I found that by giving Sarah my home contact details it was easy for her to reach me later in the day.

Pressure on the curriculum means that time for “fun” visits that are just good things in themselves has vanished. Off-site activities must relate to syllabuses or schemes of work. Not every exhibition is suitable for school groups or happens at the most convenient time of year. I tried to be open-minded and adapt things to fit in where possible, but accepted that we could only visit the gallery when it was appropriate. The most important thing was for me to maintain contact so that I didn’t lose track of the exhibition and education programme.

**Currently**

You might be a bit puzzled about why this is all in past tense. For me the benefits of working more with museums and galleries have led me to have a career change. I now work as a freelance educator on a number of projects for museums and galleries, as a tutor on a Graduate Teacher Training programme and as a moderator. I am also studying for an MA in Museum and Gallery Education at the University of London.

I really hope that colleagues at my former school are able to maintain a relationship with MOMA. I know they are keen and have been to some events since I left so only time will tell.
Case Studies
Creating a sustainable model
Primary school teacher gallery placement
Andrew Vaughan
Schools Officer
The Whitworth Art Gallery
Manchester

Background
Over the last several years, the education department at the Whitworth Art Gallery, University of Manchester, has targeted building sustainable partnerships with local non-visiting primary schools as a main priority. Being involved in Watch this Space 2 has given the gallery an opportunity to pursue this goal, aiming to build a model of good practice that can inform future working relationships with primary schools and teachers. The project intended to inspire, enthuse and inform teachers, highlighting the value and benefit of working with artworks, exhibitions and collections within a gallery environment to promote and explore a culture of integration between gallery and school.

The Whitworth imagined that Watch this Space 2 would act as a vehicle to encourage teachers to question their current perceptions of gallery education. Watch This Space could help define this by discovering how collections can be used as a resource for creative teaching and learning, and visited at relevant times to support and enrich programmes of study across all curriculum areas.

One of the biggest challenges of attracting non-visiting schools to the gallery is that often they believe they have good reasons not to visit. From discussions with several schools prior to Watch this Space 2, common factors seemed to include:

- A non-arts ethos within the school or at senior management level.
- A lack of understanding of the benefits and value of a gallery visit and how artworks can inform class teaching across the curriculum.
- A lack of confidence, knowledge and expertise of art and artworks.
- Financial implications – coach travel, session costs, supply cover etc.
- Issues of risk assessment.

Gaining support
When initially contacting non-visiting schools to become involved in Watch this Space 2 it was decided to try and add the weight and support of the Manchester Local Authority (LA). The post of Museums and Gallery Primary Consultant, funded through Renaissance in the Regions money was put in place within LA in 2004. This position was taken by Sue Good, a former primary school headteacher who aims to promote and advocate the value and benefits of gallery and museum education within the primary sector. A list of local, non-visiting schools compiled from the Whitworth’s database was passed on to Sue Good to target headteachers.

In the past it has often been difficult to speak directly with headteachers, especially at Secondary level, as they have many demands on their time. However, this approach through the LA proved a great success in recruiting the school at the top of the Whitworth’s identified list, helping to outline the reasons for taking part. The involvement of the school’s senior management in signing up for Watch this Space 2 helped cement a strong relationship from the outset and, in turn, allowed the selected teachers to feel supported by the school’s decision to become involved.

The selected school, St Kentigern’s Primary, chose to include two teachers to take part in the project with the intention of achieving a greater impact upon whole school learning and dissemination. The teachers were Antonia Rovardi from Reception, and Chris Snook from Year 6.
Watch this Space Toolkit

A tailored experience
Watch this Space 2 teacher secondments were tailored to give an understanding of how the Whitworth Art Gallery operates and to explain how, through an active education programme, the gallery’s artworks, exhibitions and collections can be animated to stimulate and enrich a wide variety of school visits and educational projects.

Antonia and Chris spent the first two days within the education department, observing and taking part in cross-curricular and cross-artform workshops, looking at handling collections and generally getting a flavour of what the gallery can offer schools. Also, during this time they received input and guided tours from curators in fine art, wallpapers and textiles to enable them to become more familiar with the gallery’s exhibits and collections. They were also allocated time with the paper and textile conservators and development officer to find out other aspects of gallery life.

It was intended that this knowledge of the gallery and its collections would help when planning their final two days of project activity. As a direct result of Watch this Space 2, the Whitworth donated its Textile Tower to St Kentigern’s as a whole school resource. The Tower, funded in 2003 by the Clore Duffield Foundation, is a fun, hands-on educational resource that explores the world of textiles and was originally designed to bring the textile collection to life for school and family audiences.

It was important that the project had a real outcome and purpose, that will last and have meaning beyond the life of Watch this Space 2 for all involved. Much consideration was given to the best possible way that the Textile Tower could achieve maximum impact within the school environment. Particularly important, was how its use might meet the needs of all St Kentigern’s children and engage them across the curriculum, enhancing teaching and learning within the school. Antonia and Chris decided that it would be most useful to produce a scheme of work for each year group within the school that linked to the gallery’s collection and the Textile Tower. This guide also suggested what other staff at St Kentigern’s could do on a gallery visit to the Whitworth and which workshops from the 5–14 years’ education programme could support and be relevant for their individual classwork.

Life beyond Watch this Space 2
Since the completion of Watch this Space 2, St Kentigern’s have received full school staff training from Antonia and Chris on how this guide can work in practice. This dissemination of what they have developed and learnt is key to building a sustainable relationship between the school and gallery.

As the schemes of work were written to support classroom over a year cycle, it is too early to assess the true impact and success of the project’s longevity, but already two class teachers have booked to visit the gallery independently with their pupils. This is a great start to what I hope will become a familiar pattern – one in which St. Kentigern’s staff use the gallery’s resources as part of a natural planning process. I intend to revisit the school in the near future myself to observe to what extent the gallery and its collections are being incorporated and translated back into classroom teaching and learning.

Lessons learned
Making contact with a new school has enabled me to learn more about specific teacher needs and has increased my understanding of what is actually useful for teachers and schools.

The benefits of being involved in the Watch this Space 2 project have been important too for the Whitworth Art Gallery’s development of creating a sustainable model for working with non-visiting schools – a model in which schools can find value, meaning and relevance. Allowing more teachers to become confident with using artworks to stimulate teaching across the curriculum, enable more children to have access to resources that can enrich, support and make their learning real: this forms a core part of the Whitworth’s future strategic plans.
The Study Gallery of Modern Art is a relatively new contemporary art gallery in Dorset. It’s a beautiful, inspiring building, with lots of natural light and space that instantly makes you feel better. The gallery’s educational ethos has been at the heart of its design, policies and programming since its opening in 2000. Education has a dedicated practical studio and exhibition space positioned centrally in the building, in view of gallery visitors; activity brings the gallery to life, it quickens the gallery’s pulse and re-energises our exhibitions.

Since 2000, thousands of school children have engaged with the exhibition programme and we have made some great partnerships with local schools that continue to this day. When you have nurtured a partnership with a school it becomes easier to involve them and develop new ways of engaging with the exhibitions and staff; partnerships are important to the gallery.

We are always trying to make new links with schools. Trips out, for some secondary schools in particular, seem to be an obstacle course and this has a de-motivating effect on teachers trying to organise something a little different for their students. As an organisation we have tried to remain flexible in our approach to accommodate this – student twilights, after school clubs and the like, but informing secondary teachers of this has been a struggle. Word-of-mouth and direct contact has always been the most effective way to communicate with schools and Watch this Space offered a fantastic opportunity for the gallery and teachers to exchange ideas and work out new ways of working.

Finding teachers who could commit to the project was another hurdle. Nearly all teachers I approached were eager to take part, but many did not get support from their senior management team – despite the key incentives of financial support to cover staff costs. Timing was also another factor affecting who could take part; late summer term was not the best time to secure commitment from schools for an imminent project. I was not able to meet up with headteachers in the timeframe available, so I passed all information about the project to the teachers themselves. I think convincing senior management staff of the value of the placement was quite hard for some – especially as they were from schools that did not make regular gallery visits or, in one case, any at all. Eventually, we secured placements from three art teachers from three different, local secondary schools. After an initial meeting we planned dates and decided that all three teachers would take part in the placement on the same days and work as a small group.

My expectations of the placement were open; I knew that I didn’t want it to be a one-way learning experience with the gallery perceived as the expert. I wasn’t expecting our placement group to produce reams of material for gallery teaching resources. It was more of a process-led approach I was keen to explore and see what opportunities emerged from this.
The placement itself took place over four days. These were not consecutive as planning dates out of school was impractical; however, this proved to be positive as it allowed time for reflection between placement days and provided opportunities to amend and experiment. On the first day, we talked, met with other gallery staff and spent time looking through the gallery’s permanent art collection; I spoke about past school and artists’ projects, from which we viewed archive material and began sifting through ideas about how the placement might work. Observing a school visit in the gallery really helped demonstrate the gallery’s approach to learning and enabled the teachers to formulate an idea of how we might work together in the future. A problem-sharing session proved especially cathartic. It highlighted for all of us the many reasons why many schools don’t bother with gallery visits and why the gallery’s mailed and emailed information never reaches the hands of those who want and would act on it.

The majority of our placement time was spent in the studio space, experimenting, inventing, playing, talking, swapping ideas and trying out different approaches. As a group, we had decided to make the placement time as practically focused as possible, trying out ideas for possible school projects and archiving them for future ideas. The teachers were particularly interested in the gallery’s artists’ book collection; so we made books. Our practical activities and experiments suggested exciting possibilities; as we made, we discussed and planned a future three-school-gallery collaborative project.

The whole placement was such a positive and enjoyable experience; I was lucky enough to work with some really enthusiastic young teachers with great energy and willingness to embrace new ideas. It has made me more aware of the difficulties many teachers face when trying to organise gallery visits. At the same time, I think all these teachers are now more likely to approach the gallery with ideas and be proactive.

One of the schools that took part has already brought groups of students to the gallery both in and outside of school time and we are working with their head of art on a project that will involve all their feeder schools for autumn 2006. I keep in contact with all the teachers who took part; doing so has become easier and I now know that the information I send reaches intended recipients. Not only that, they are now always on the look-out for information and opportunities from the gallery.
A photography and digital media project working alongside teachers with 12 Gifted and Talented Year 9 students at Kelmscott School, engaging with work from the Schweppes photography exhibition held at the National Portrait Gallery, London, in order to explore the potential of creating narrative through the analysis of photographic portraits.

The school was selected because I had worked with them before and knew that they were experienced in gallery education and encouraged gallery visits. The National Portrait Gallery was selected because the school was particularly interested in working with the gallery and the Schweppes portrait exhibition fitted the project. I wanted to observe how the teachers worked in class and in the gallery and to contribute my skills as a digital artist to the project.

**Aims**

As a freelance educator my main short-term aims were to:

- Build my confidence in approaching schools and suggesting valid projects that would fit their schedule and help them create a relationship with a gallery (with a special interest in its temporary exhibitions).
- Develop my skills in working on a cross-curricular basis according to the revised National Curriculum.

Using the experience I gained through the programme, my long-term aims were to:

- Work as an intermediary and generate future partnerships with schools and galleries.
- Explore options of creating a teachers’ resource that could be used by other schools in relation to any exhibition.

**Objectives**

**Short-term:**

- The creation of an education project in response to the Schweppes photographic exhibition at the National Portrait Gallery, London (NPG) for 12 Gifted and Talented Year 9 students from Kelmscott School, who might be interested in taking the result of this project further at Key Stage 4. The project encapsulated the main areas of art, photography and media, literacy, drama and ICT as it was intended to explore and extend the visual, verbal and analytical ability of 13/14 year olds.

**Long-term:**

- Search for funding options to take the project further.
- Based on the outcomes of the project, work towards designing a teachers’ pack.
Watch this Space Toolkit

Introduction

On the first day, I introduced myself and the project to the 12 pupils. They worked in pairs or threes to create storyboards that were inspired by images from the Schweppes photographic exhibition. On the following Monday, we visited the Schweppes exhibition at the National Portrait Gallery. The pupils presented their stories to the rest of the group in the gallery, showing little inhibition and a lot of confidence in their ideas. On the final day, I returned to the school and assisted the pupils as they researched their stories on the internet, took photographs for their story collages and worked in Photoshop adapting the images.

In school: Introduction to project

Working with Dan Ferguson, Media Teacher

- Using advertisements and reproductions of images from the Schweppes exhibition, the students were encouraged to make a visual and verbal analysis of the ways in which issues about identity were communicated.
- Students worked in pairs and chose a photograph from the exhibition to inspire a short story. The language and visual/verbal analysis would be ‘of huge and vital use to the coursework the pupils will produce at GCSE and BTEC level’.  
- I then worked on a storyboard for their story. Rough sketches were produced. I introduced the concept of the frame as a tool to promote the narrative, textually and visually.
- I introduced Photoshop software to the group and led a workshop session.

Examples of two stories written during this introductory day are below.

The Kiss

She knew him since kindergarten. He was her best friend. One day, last summer, they went for a walk in the woods. He was her best friend, but she loved him... She wanted him to kiss her, to make love to her. As they walked deeper in the woods her desire became stronger. And then she fell into a dream. She dreamt of him kissing her. She took off her clothes. They made love in the woods... When she woke up he wasn’t there. She took the way back home, alone.

Life after Watch this Space 2

Watch this Space offered me a unique opportunity, not only by allowing me to work on and apply a pilot project within a safe framework, but also by giving me the chance to exchange, during the training sessions, vital information with teachers and gallery educators who are at different stages in their career and who come from established institutions. Most of all, it helped me gain confidence in approaching schools and galleries and to create opportunities for collaboration.

After Watch this Space, I was approached by galleries with which I had never had the chance to work before. I am currently preparing a project with October Gallery that coincides with their Red Wave exhibition and plan to deliver a series of workshops during this summer’s Architectural Month in collaboration with a gallery in Hackney.

My relationship with Kelmscott School continues. We had a day’s celebration for FRAMED in May and discussed how students used the experience in the classroom. I intend to take FRAMED further. Working with a filmmaker, we are researching possible applications of the project and funding options.

Evaluation

The project was evaluated by Lucy Rose Bayley who, through observation, chatting informally to the pupils, taking photographs and distributing a questionnaire, concluded that as a result of the project all students were able to:

- Take photographs
- Download the images onto MAC and PC
- Organise and file them on the computers
- Manipulate the images in Photoshop – quickly creating interesting effects with their web-based researched images and their own photos.

90% of the pupils rated taking pictures as the most interesting activity; 80% of the pupils feel more confident in making their decision of choosing a BTEC/GCSE course at the end of the year. The majority of them want to continue working with photography.

*http://www.nc.uk.net/nc_resources/html/ks4_changes.shtml
Notes
Schools are involved in a wide range of initiatives that bring not only additional funding but the requirement to work with the community, other schools, sponsor organisations and a range of other organisations. You can be of help in fulfilling these commitments through participation or other forms. Over time, initiatives that have come on board and others have ceased operation. Check that your information on current initiatives is up to date at: www.dfes.gov.uk, www.dcms.gov.uk, or www.artscouncil.org.uk

Specialist Schools

The Specialist Schools’ Programme helps secondary schools, in partnership with private sector sponsors and supported by additional government funding, to establish distinctive identities through their chosen specialisms and achieve their targets to raise standards. Specialist schools have a special focus on their chosen subject area but must meet the National Curriculum requirements and deliver a broad and balanced education to all pupils. Any maintained secondary school in England can apply to be designated as a specialist school in one of ten specialist areas: arts, business & enterprise, engineering, humanities, language, mathematics & computing, music, science, sports or technology or a combination of two subjects. To achieve this status the school will have raised a substantial amount of money, matched by government funding and will have made a commitment to enriching learning opportunities in their chosen specialist subject area. These might take the form of a wider range of courses, including GNVQs or vocational GCSEs, increased time devoted to the study of, and dissemination of, specialist subjects through school time extension activities, forging links with feeder primary schools for teacher CPD and shared projects, and with the community. The status is reviewed every three years.

Every Child Matters: Change for Children

This programme is at the heart of the Children Act 2004. The programme has established five conditions as key to well-being in childhood and later life: being healthy, staying safe, enjoying and achieving, making a positive contribution and achieving economic well-being.

Schools have a role to play both in terms of formal education and in the extension of their activity into children’s communities, through initiatives such as Extended Schools that require schools to encourage students to become involved with their communities.

‘Culture, sport and play activities provide “things to do, places to go” for children and young people, but they also have an important role to play in delivering the Change for Children programme by contributing to the achievement of the five outcomes. DCMS is working through its sponsored bodies to mobilise the culture, sport and play networks in responding to the challenge set by the Change for Children Programme.’

For more information on Every Child Matters: www.everychildmatters.gov.uk

Extended Schools: www.everychildmatters.gov.uk/ete/extendedschools and www.teachernet.gov.uk/extendedschools

Excellence in Cities

Excellence in Cities (EiC) has replaced Education Action Zones and is a targeted programme of support for schools in deprived areas of the country. It offers a real chance to transform urban secondary education in these areas where standards have been too low for too long. Results show that it is already beginning to pay off. EiC provides resources (funding) and a programme of strategies focused on teaching and learning, behaviour and attendance, and leadership. The programme is delivered locally by schools working in partnership with their local education authority.

www.standards.dfes.gov.uk/sie/eic/

Academies

Academies are all ability secondary schools established by sponsors from business, faith or voluntary groups working in highly innovative partnerships with central government and local education partners. Sponsors and the Department for Education and Skills (DFES) provide the capital costs for the Academy. They give headteachers and staff new opportunities to develop educational strategies to raise standards and contribute to diversity in areas of disadvantage. As well as providing opportunities for their pupils, Academies have a key part to play in the regeneration of communities. A new Academy will be a significant focus for learning for its pupils, their families and other local people.

Academies will help break the cycle of under-achievement in areas of social and economic deprivation whether in inner cities, suburban or rural areas.

www.standards.dfes.gov.uk/academies

Artsmark

An Artsmark is awarded to schools who show a commitment to the full range of arts – music, dance, drama and art & design. It is a national award scheme and is managed by Arts Council England. The Artsmark is available to all schools in England. It is awarded after an application, assessment and validation process. It does not bring any funding automatically but demonstrates the school’s commitment to the arts and thereby serves as a good indicator to funders. Schools can apply for one of three levels – Artsmark, Artsmark Silver, or Artsmark Gold. Criteria for each level are detailed in the application form and guidance materials. Schools may apply for an Artsmark in November of each year. Application forms and guidance materials for the new round are generally available from each August.

www.artscouncil.org.uk/artsmark
Young People’s Arts Awards
A new initiative which supports young artists and young arts leaders and leads to qualifications at level bronze, silver and gold for arts work in and out of school. www.artsaward.org.uk

Creative Partnerships
Established in areas of economic and cultural deprivation and areas which suffer from rural isolation, Creative Partnerships is DCMS and Arts Council England’s flagship programme in the cultural education field. The idea is to give school children aged 5–18 and their teachers the opportunity to explore their creativity by working on sustained projects with creative organisations and individuals including architects, theatre companies, museums, galleries, cinemas, historic buildings, dance studios, orchestras, film-makers.

Creative Partnerships was launched in May 2002 in 16 areas across England: Phase 1 – Manchester/Salford, Merseyside, Tees Valley, Durham/ Sunderland, Kingston Upon Hull, South Yorkshire Coalfields, Birmingham, Black Country, Nottingham, Norfolk, Bristol, Cornwall, Slough, Kent, Inner London East and Inner London South. Phase 2 – a further 9 areas; Basildon, Bradford, Coventry, Cumbria, Derby, London North, North and South Tyeside, Plymouth, Southampton and the Isle of Wight.

The final and third phase, will be running in schools from September 2005 in a further 11 further areas: Thurrock, Tendring and Haven Gateway, Leicester, Ex-Coalfields Areas (Bolsover, Mansfield and Ashfield), North and South East Northumberland, East Lancashire, Hastings and East Sussex, Stoke on Trent, Sheffield, Forest of Dean and London South (Brent, Hammersmith & Fulham, and Ealing). In general, 15–25 schools in each partnership are selected to take part, (for example, three-five secondary, 15 primary), www.creative-partnerships.com

Special Education
There are many schools that cater for students with a wide range of special needs. They follow the National Curriculum but thanks to flexibility and small size they often make excellent partners for galleries to build partnerships with.

Types of special educational needs are defined as: Cognition and Learning Needs; Behaviour, Emotional and Social Development Needs; Communication and Interaction Needs; Sensory and/or Physical Needs.

www.teachernet.gov.uk/wholeschool/sen

Pupil Referral Units
PRUs are centres for young people who are not thriving in school or who have been excluded for behavioural or attendance reasons. Students are taught in small groups, are often of mixed ability, and can be very rewarding to work with. (See en-vision action research programme; embedding a youth friendly culture in galleries toolkit).

Gifted and Talented Students
Gifted and talented pupils are identified in ordinary mixed-ability schools and there is special funding provision to meet their needs. This group is often a first choice for gallery partnerships because they are perceived to be good value – high achieving and often well behaved. You must decide if these are the young people you would like to work with, and you may have to negotiate convincingly if they are not.

www.standards.dfes.gov.uk/giftedandtalented/

Value Added
Value added shows the progress made by an individual or a group compared with the average progress made by similar pupils nationally between Key Stages, i.e. the relative progress they have made. It is a score shown in primary and secondary school league tables by which the improvement of attainment by students between their arrival in school and at the end of each key stage is measured. In secondary education this is from Year 7 to the start of GCSE courses. The score gives a clearer indication of progress by students with a wide range of special educational needs than SATs and GCSE scores. It is possible to argue that innovative and exciting opportunities motivate students and help to raise this value added score, and that low entry scores are often the result of an intake of disadvantaged students for whom working with galleries is an excellent opportunity to make progress.

www.dfes.gov.uk/performancetables/schools_03/sec3a.shtml
Notes for gallery educators
Working with schools: an overview

What are schools about?
- Part of the curriculum is academic, part is vocational, part is social.
- Parts of the curriculum are prescribed and parts are optional.
- Provision varies. Affecting this: specialist school status; Artsmark; Sportsmark; demographic of students leading to special provision for certain kinds of students; EAL; SEN; Gifted and Talented.
- Changing national agendas. The government’s agenda for primary and secondary education continues to change and develop.

The National Curriculum
The National Curriculum was introduced in 1986 to set out the knowledge and skills that children should be taught between the ages of 5 and 16. It consists of three main Core Subjects (English, maths, science) and other Foundation Subjects including art & design (which includes craft).

Primary Stages
Foundation ages 3–5 years
Key Stage 1: years 1–2, ages 5–7 years
Key Stage 2: years 3–6, ages 7–11 years

Secondary Stages
Key Stage 3: years 7–9, ages 11–14 years
Key Stage 4: years 10–11, ages 14–16

Testing
- Between the ages of 5 and 14, pupils take national tests in English, maths, and from ages 10–11, Science.
- Between the ages of 14 and 16, students take GCSEs, GNVQs or other national qualifications, based on curricula set by a number of different examination boards.
- Between 16 and 18, students take AS and A levels, also set by different examination boards (An AS level followed by an A2 level = an ‘A’ level).

From www.dfes.gov.uk/curriculum
Programmes of study set out what must be taught in each subject at key stage 1–3. The programmes of study for art and history include visits to museums and galleries.

Art National Curriculum includes:
Knowledge, Skills and Understanding developed through:
- Exploring and developing ideas
- Investigating and making art, craft and design
- Evaluating and developing work
- Knowledge and understanding
- Breadth of study – other cultures, group work, museums and galleries

Attainment targets: Eight different levels of attainment which students are measured against plus exceptional performance. They are expected to have reached level 4 by the time they reach secondary school and level 8 at the end of Key Stage 4.

Schemes of work were developed by the QCA (Qualifications and Curriculum Authority) in England to illustrate ways of teaching programmes of study. These can be accessed on the QCA website. The QCA are currently moving away from the expectation that these schemes be used wholesale and encourage individual approaches to delivering the Programmes of Study.

However, they do make good templates for planning work. QCA are also currently carrying out a review of the Programmes of Study. For sample schemes of work see www.qca.org.uk or www.standards.dfes.gov.uk/schemes3/
Primary Education

The Primary Strategy Excellence and Enjoyment, 2003, stated,

"Primary education is a critical stage in children's development – it shapes them for life. As well as giving them the essential tools for learning, primary education is about children experiencing the joy of discovery, solving problems, being creative in writing, art, music, developing their self confidence as learners and maturing socially and emotionally."

"Extended schools support children’s learning by taking a broader approach to it; and knit schools into the fabric of their community. Activities outside school hours help give children pleasure in learning, and support high standards."

Current thinking promotes six key skills to be developed in work across the National Curriculum:

Key skills
- Communication
- Application of number
- Information technology
- Working with others
- Improving own learning and performance
- Problem solving

Thinking skills

"By using thinking skills, children can focus on “knowing how” as well as “knowing what” – learning how to learn. The following thinking skills complement the key skills and are embedded in the National Curriculum."

- Information-processing skills
- Reasoning skills
- Enquiry skills
- Creative and thinking skills
- Evaluation skills

While some teachers do teach in a cross-curricular way there is strong emphasis on literacy and numeracy in the curriculum and often little time for art.

For more information visit:
- www.standards.dfes.gov.uk
- www.teachernet.gov.uk
- www.standards.dfes.gov.uk/primary
- www.teachernet.gov.uk/educationoverview/briefing/primarydocument
- www.standards.dfes.gov.uk/thinkingskills/

*All quotes taken from the Executive Summary, The Primary Strategy Excellence and Enjoyment, 2003

Secondary Education

KEY STAGE 3
The Key Stage 3 National Strategy 2004

The Key Stage 3 National Strategy is about making education for 11 to 14-year-olds challenging, demanding, vigorous and inspiring across the whole curriculum. The challenge is to build on the success of primary schools and to achieve much higher standards for 14-year-olds than previously.

It is also intended to provide a good foundation on which students can make choices about their schooling at Key Stage 4 – GCSE options.

The Key Stage 3 National Strategy is based on four principles.

- Expectations: establishing high expectations for all pupils and setting challenging targets for them to achieve.
- Progression: strengthening the transition from Key Stage 2 and ensuring good progression in teaching and learning across Key Stage 3.
- Engagement: promoting approaches to teaching and learning to engage and motivate pupils and demand their active participation.
- Transformation: strengthening teaching and learning through a programme of professional development and practical support.

The five strands of the Key Stage 3 National Strategy are:

- English
- Mathematics
- Science
- ICT

Foundation subjects: modern foreign languages (MFL), history, geography, design & technology, art & design, music, PE.

Additional statutory: Religious education and citizenship

C citizenship was introduced in 2002. It has many cross-curricular links and covers issues ranging from social and personal relations to the environment and politics.

In practice the standards site says:

- Careful attention is paid to pupils' individual learning styles, motivations and needs
- There is rigorous target-setting linked to high quality assessment
- Lessons are enjoyable
- Pupils are supported by others well beyond the classroom

Assessment: Students are tested at age 10/11 in English, maths and science at the end of Primary School; and at age 14 take Standard Attainment Tests (SATs). This helps secondary school get a measure of the abilities and knowledge of students on arrival and to measure improvement before going on to GCSE courses.

KEY STAGE 4
When GCSE exam options are chosen:

- Core subjects: English, maths, science, ICT – usually GCSEs in these
- Compulsory areas of learning: careers education, sex education and related learning
- Entitlement areas: the arts, design and technology, the humanities, and modern foreign languages: schools must provide GCSE courses if students wish to take them
- Work-related learning as a new requirement for all
- Smaller, updated programme of study for science
- Physical education with a greater focus on physical fitness, health and well-being.

(Modern foreign languages and design technology no longer compulsory)

KEY STAGE 5
Many students enter FE colleges which offer a wide range of options: GCSE, 'A' level, GNVQ, vocational training. Some attend sixth form in school.

For more information see:
- www.standards.dfes.gov.uk

A NOTE ON LEARNING STYLES

Individual learning styles

These have been developed in acknowledgement of the recent interest in the different modes of learning or learning theories. Essentially it is suggested that there are many ways of learning.

There a number of theories and models including Gardner's Multiple Intelligence Theory, the Brain Dominance Theory and the VAK Model, below:

VAK Learning Model This model has three main categories: visual, auditory and kinaesthetic learners

Visual learners memorise by seeing pictures; may be fast paced, may struggle to remember verbal instructions.

Auditory learners learn by listening and memorise by steps, procedures and sequence.

Kinaesthetic learners memorise and learn by ‘doing it’ or ‘walking through something’.

For an analysis of different theories and how they may be applied in gallery education see:
- www.inspiringlearningforall.gov.uk

Gallery education can do much to provide opportunities for learning through the different modes or styles, and well planned gallery visits take this into account.
Notes for gallery educators

Getting the most out of your school placement

Beginning
Know your school; find out as much as you can about your school before a first meeting. This could be from the school website; LEA website; Ofsted scores etc. For the many different specialist schools and initiatives schools may be involved in see this Toolkit: Notes for Gallery Educators 2: Know Your School.

Making Contact
• A named teacher in school who you already have some contact with is best.
• Sending out speculative letters is not advisable. But if you have to always follow up with a phone call.
• Have something to offer at this stage. This does not have to be didactic or educational but it must be interesting, inspiring and exciting.
• If you have a route through the LEA via scheduled teachers’ meetings, monthly mail-outs, advisers – use this if you have evidence of the approval of the LEA.
• Produce clear, visually attractive information on one side of A4 only.

Make an offer of activity to a school that may grow from, or will be the focus of your placement. The initial offer could be:
A one-off event such as a gallery visit or a series of workshops; a partnership for a limited period with outcomes that will be sustainable or repeatable; a long-term relationship that will produce resources that is process-led or without a clear idea of focus, so you may have to do it.

Enthusiastic teachers
This is the most important part of the exercise. Teachers are experts, they have a vast amount of experience, they have confidence and trust in their students and other members of staff and, if they are confident, they will be able to run with whatever you offer and take it further than you envisaged.
• Offer something exciting and different. It could be a tour of an exhibition or an opportunity to meet the artist, artistic Continuing Professional Development (CPD), or a new skill. Ensure someone is available who can inspire and enthuse.
• Consider the practical issues involved in spending time in school after school. Think, for example, of the timing, space, length of meeting/session and refreshment arrangements.
• Resources: even if you are not going to make an information pack, give details of sustainable resources. If there is a catalogue, or exhibition notes, offer these, if possible within the budget. Try to ensure that teachers leave with something – your general education information, for example, and/or an outline of your workshop plan.
• Be clear what you are offering – have written material with pictures available.
• Listen to teachers. Be flexible. Initiate discussion. Ask for teachers’ input on their needs and what they want for their pupils. If your initial idea does not fit, change it!
• Planning: Establish a way of working. Use a planning template so that meeting reports, contact details and dates for future meetings can be circulated. This takes time initially but is worth it in the long-term.

During the placement
• Meetings. Offer to be the facilitator at every meeting. Take responsibility for reporting back to all contacts.
• Be open-minded. Be aware that even art teachers in schools are working to fairly closed targets. While artists and gallery educators are used to starting a project that is process-led or without a clear idea of the outcome, some teachers may find this challenging.
• Evaluation. Always have this in mind. Discuss with teachers their basic curriculum requirements. Work on an evaluation strategy at the planning stage. What do you want to find out? If curriculum targets have been met? If young people enjoyed and benefited from a different learning style? How will you record student and teacher response to the work they have done with you and the experience they have had?
• Communication. Get agreements in writing from teachers and, if necessary, the headteacher’s agreement to your placement in class.
• CRB disclosure and insurance. Check if you will need this – you should not be left alone with students at any time during the placement.
• Contextualise:
  – Ask for teachers’ lesson plans if appropriate and their weekly/termly scheme of work.
  – Question why the teacher does certain things in class.
  – Notice whether cross-curricular links are being made.
• Establish your role in class:
  – Hands-on, or hands-off? – styles vary
  – Will you be part of the delivery of lessons?
  – What name would the school like you to use? Dress code?
  – Do you want to give a presentation in the gallery or at school to students?
• Documentation. You will have to do this or delegate. Even if the school says they can do it, it may not meet your standards. Also, what interests the school may not necessarily be your area of focus, so you may have to do it.
  How much will it cost?
• Beginnings and endings. How you meet the class and how you leave are important. Have a clearly agreed strategy. If the placement period involves artistic or other outcomes, will you have an exhibition, or a feedback session to pupils or staff, or something else?

After the Placement
• Feedback. Will your observations be of use to the school? How will you communicate them to the other staff?
• Using your project work. How will you share your project outcomes with the school, LEA, or with the gallery for which you work?
Gallery educators are involved in a considerable amount of evaluation including:
• Students’ and teachers’ experiences in the gallery or in relation to working with galleries.
• What happened during the WTS placement?

Evaluating teachers’ and students’ experiences of gallery projects
Much work has been undertaken in recent years to evaluate the impact of learning in museums and galleries. The Museums Libraries and Archives Council (MLA) carried out the Learning Impact Research Project in order to identify and assess learning in museums and galleries. From this research the FIVE GENERIC LEARNING OUTCOMES (GLOs) were developed and tested in a variety of cultural institutions. They were developed in acknowledgement of the recent interest in the different modes of learning and are flexible and learner-centred. While each individual experiences their own learning, that individual learning can be grouped into generic categories. Learning outcomes are what people have “learnt” as a result of an experience, programme or event. They can be very specific (ten key facts about any subject) and very broad, (the development of a more positive attitude to learning).

GLOs for students:
• Increase in knowledge and understanding
• Increase in skills
• Changes in attitudes and values
• Evidence of enjoyment, inspiration, creativity
• Evidence of action, behaviour, progression

The fact that many learners in galleries and museums are operating outside the formal education system has been taken into account. The five outcomes are to be applied across all types of learning experience through the MLA’s Inspiring Learning For All framework. www.inspiringlearningforall.gov.uk

It is important to note that the GLOs were conceived as a starting point from which to develop more detailed analysis of the scope of learning in cultural organisations. At their most useful, they can provide a structure to which more detailed criteria can be added. The model does make suggestions for what each category could encompass. The GLOs are intended to be flexible and learner-centred, allowing for the intricacy and changeability of meaning-making to be represented. The aim of the GLOs is to provide a simple conceptual framework that is not prescriptive and enables ‘the gathering, analysis and interpretation of the evidence of learning’. The GLO framework can be seen as a starting point for examining learning outcomes and can be productively used as part of a Contemporary Gallery Education framework that takes on board the specific characteristics of teaching and learning in the gallery.
A proposal for a contemporary gallery education learning framework

The Contemporary Gallery Education framework is elucidated in "Learning in the Gallery: context, process, outcomes, by Emily Pringle, 2006.

Intended as a model for exploring and reviewing education projects facilitated by artists and educators in contemporary art galleries, it is both a development tool to help gallery education practitioners who are setting up projects and an evaluation tool for mapping, rather than measuring, learning experience. The model focuses on:

WHERE THE LEARNING HAPPENS (context)
- **Personal** – The prior knowledge, experience and motivation of the learner
- **Socio-cultural** – The nature of the community of learners (the group) and the facilitation by the educator
- **Site-specific** – The nature of the learning environment, e.g. the history and geography of the gallery

HOW THE LEARNING DEVELOPS (process)
- **Collaborating** – By valuing individual responses within a group, sharing learning, dialogue
- **Experimenting** – By engaging, revealing, risk-taking, maintaining open-endedness
- **Analysing & Reflecting** – By questioning, contextualising, reconsidering
- **Engaging holistically** – By responding on emotional and physical as well as cognitive levels

WHAT THE LEARNING INVOLVES (active outcomes)
- **Reflection** – Increased analytical/reflective thinking, articulation of learning
- **Meaning** – Using shared knowledge and skills
- **Engagement** – Increased involvement, commitment, passion/pleasure
- **Responsibility** – Taking ownership of individual and collaborative learning development and direction
- **Empowerment** – Increased self and cultural awareness and confidence

For more information, or to purchase a copy, visit: www.engage.org

Evaluating the Watch this Space placement

Quantitative and Qualitative Evaluation explained:
- **Quantitative** – large sample – multiple-choice questionnaires, facts and figures collected and analysed – obviously the quality of the initial questions profoundly affects the evidence collected.
- **Qualitative** – small targeted sample – for example, Key Stage 3 students and teachers through face-to-face interviews, open ended questionnaires, comments books/cards, discussion or focus groups. You are probably going to be doing this in relation to your placement.

Process for evaluation

**Set out your aims:** What do you intend to achieve? To find out more about schools and how they can be enabled to undertake gallery visits

**Objectives:** How are you going to do this? By observing Key Stage 3 lessons, running a session in a gallery with follow up sessions in school, collaborating with gallery visiting teachers to make a resource pack for their students

**Outputs:** What work was made or completed? A project report; a plan for a series of gallery visits or workshops; a resource pack.

Learning Outcomes: What did you learn? How have you communicated this to others through your project work?

Measures of Success: At the completion of observation and project work do you know more about the school day and the factors that make gallery visiting part of the curriculum in your school? How do teachers use gallery visits to inform classroom practice, or use gallery resources? How have you modified your practice as a result of the experience? How are you going to take the work further?

You may want to find out how pupils responded to some work you did with them. Be imaginative with your methods of evaluation. You can ask students to respond in a variety of ways:

- Draw a comic strip – the first frame illustrates their feelings before the start of the work, subsequent frames what happened or learning points, the final frame a concluding thought.
- Cartoons, photos, drawings, a simple sentence spoken into a video camera at the start and end of a session are all ways of capturing student responses.

For more on evaluation: www.nof.org.uk

Engaging young people in evaluation and consultation – research summary Steve Browning, full report Madeleine Swords for New Opportunities Fund.

www.inspiringlearningforall.gov.uk

The national framework for learning developed by MLA designed to improve services in museums, libraries and archives through the creation and application of a generic evaluation system to measure impact of education projects in museums
Notes for host galleries

Promoting your gallery to teachers

Some ways used by galleries to establish and sustain relationships with schools

- Establish a Teachers’ Forum. Invite a core team of keen teachers to work with you. Offer incentives such as free twilight sessions or special events. These teachers could provide help and information on producing relevant teachers’ notes, useful INSET for their peers, and/or the design of education friendly general information.
- Work with the LEA. Their endorsement of your programme will really get teachers on board. They can advertise your discussion forums, even if you do not have structured CPD sessions for teachers.
- Get your information out on local education networks, e-forums etc.
- Establish a teacher/school membership scheme offering workshops and visits.
- Produce targeted schools information. Marketing should be part of your education strategy. If marketing is far removed from you, make a case for having your own database and review it regularly.
- Generate good publicity, exhibition updates and teacher-friendly information about exhibitions well in advance.
- Have an exhibition – celebrate teachers’ and students’ work – but ensure this is well structured and relates to your collections or exhibitions and that there are entry criteria that involve your engagement with your gallery/museum – get sponsors to provide materials as prizes. This is a large amount of work but worth it if you really want to go there!

Notes for host galleries

Preparation for hosting a teacher placement

Preparation for a Teacher Placement

General Points
- Negotiate the teachers’ and your requirements of the project.
- Find out teachers’ expectations – how will Watch this Space impact on their work?
- Acknowledge teachers’ expertise and the contribution it will make to your work.
- Identify the school’s special strengths and weaknesses – specialist status, Artsmark, for example. How can the gallery support this particular agenda?
- Establish dates for induction in advance; be aware of constraints on teachers’ time.
- Invite teachers to events leading up to the placement, private views, for example, talks, INSET. Make them feel welcome.

Communication
- Establish best means of communication with the teachers in advance.
- Develop good communication with senior management – be clear that one of your aims is to get a class or group to visit the gallery as a result of the placement.
- Be clear about how you can be contacted.
- Teachers from Watch this Space 1 said mobile phone contact followed up by email worked best for them.

Visit the school
- Meet headteacher/senior management, ensure there is support at this level; secure a signed letter of support.
- Meet the teacher/s and their colleagues. Ask why school does not visit. Explain the benefits brought to the school by visiting.

Send to the teacher/s
- Information about collections/gallery exhibition programme.
- Information about general schools programme / existing education materials.
- Education mission statement/ policy/ strategy.
- Information about engage – application for a year’s free membership to be obtained through engage office.
- You could send all or some of the above to senior management if this seems appropriate.

At the gallery
- Brief colleagues about the Watch this Space scheme, explain timetable, that teachers’ expertise will benefit the gallery as a whole.
- Ask colleagues to participate by giving tour of a collection, or a talk about their work.
- Meet teachers informally before induction to get them enthused by the collection and exhibitions.
Notes for host galleries

Getting the most out of teacher placements

When the teachers come to the gallery:

**Introduce gallery/ museum**
- Teachers meet curators and members of support teams.
- Teachers meet education team/officer – explain how the gallery educator’s approach may differ from a teacher’s and why this is beneficial.
- Teachers meet, or are put in contact with a teacher who already regularly works with the gallery.
- Teachers meet an artist educator who works at the gallery.

**Show and discuss**
- Collections/exhibitions
- Existing education materials
- Workshops and other education activities taking place during the Induction
- Examples of past school projects

**Identify**
- Barriers to visiting for this school.
- Logistics for teacher to enable a visit to take place – risk assessments, travel, insurance. Consider how you could help with this.
- Potential impact on students, teachers, school that a visit will have

**Devise the teacher’s project through negotiation during the induction**
- You may have a clear idea of what you want to get out of the placement. Find out what the teacher wants. They may only find the treasure that sparks their imagination at the end of the second day.
- Make suggestions that fulfil your requirements but be flexible.
- Devise a project that has some clear material outcomes for both of you.
- Try to make one of these outcomes a visit by the school during or after the placement.

**Sustaining the relationship**
- Discuss how you intend to sustain the relationship beyond the time the teacher is with you in the gallery.
- Find out how you can help by taking action such as visiting the school, sending information, setting up a teachers’ forum, loaning objects/resources that will maintain the link with the gallery.
- What is the school’s particular focus and what are its current agendas? How could you build a partnership to support its current goals?
- Ensure that everyone at the gallery welcomes teachers and their students and ask for CPD for gallery staff if this is not yet the case.

Notes for host galleries

Supporting teachers on placement

What do teachers need, to get the most out of the experience?

Confidence to work with the gallery or independently, by gaining insight into the work on display or in the collections through:
- Their own research and responses
- One-to-one guidance – from you or a curator
- Access to catalogues, information, existing teachers’ notes, websites
- Developing a vocabulary appropriate for analysing exhibition or collections
- Making links with the National Curriculum
- A sense that they and students will be welcome

The support of their school

The gallery can help achieve this by:
- Communicating directly with headteacher / curriculum coordinator about this project to make school aware that this work is significant to a subject or across the curriculum.
- Helping to facilitate a visit: Send information about visits to headteacher or curriculum coordinator to help make a visit possible, such as good transport firms with which you work, Transport for London information.
- Offering examples of alternative strategies: if a visit seems unlikely – can you develop an aspect of the gallery as a school outreach project?
- Developing new strategies for making links with schools: for example, GCSE or ‘A’ level students may be able to attend independently if there are workshops arranged by the gallery that are promoted through the school. A gallery could offer support for the new Youth Arts Award programme as a venue or a partner.
- Giving information about past partnerships that worked well.
- Offering funding information: How, for example, could a school raise money to work with a gallery through the educational and Arts Council channels: Awards for All, working with an artist on a project based on work in the gallery; use funds from Gifted and Talented programme; Citizenship etc.
Notes for teachers

Working with galleries: why do it?

New context and experience for learning: being out of school and in a challenging environment increases motivation and enjoyment.

New learning and teaching strategies: As theories of different learning styles gain currency, gallery visits enable students to learn in different ways, through speaking and listening, drawing or movement, as well as through writing and more analytical approaches.

Cross-curricular working: visual artists do not work in a vacuum; visual art can be used as inspiration for writing, drama, dance, even science and maths activity.

Contemporary world: engaging with contemporary art enables young people and teachers to engage with the contemporary world. Themes and issues are the stuff of art and bring a new emphasis to the study of visual art that is different from the skills-based approach that often underpins the teaching of art in school.

Cultural entitlement: all young people are required to participate in cultural activity through school and engagement by young people and teachers with the arts in galleries can also lead to greater involvement by parents and families. It can also encourage teaching colleagues to visit galleries.

New and additional resources: there is nothing like a new experience for the jaded palate. Galleries will offer CPD and resources to inspire teachers.

New contacts: Gallery education officers can recommend artists who work with schools.

Developing a gallery project

Galleries contribute:
• Specialised knowledge
• New and stimulating environment
• Resources
• Teacher INSET
• Contacts with artists and educators
• Funding (sometimes)

Teachers contribute:
• Knowledge of curriculum
• Themes and ideas
• Own subject expertise
• Teaching expertise
• Knowledge of student group
• Knowledge of whole school – LEA links, specialist status requirements

Impact of gallery projects
• Enables critical reflection of current education practice in new contexts
• Often extends cross-curricular working
• Extends approach in art, beyond skills acquisition, to themes and issues
• Develops school’s experience of, and commitment to, partnership working
• Contributes to achievement of whole school agendas eg specialist status, Artsmark etc
• Can fulfil educational policy directives eg: Cultural entitlement, Excellence and Enjoyment, Enrichment.
Negotiating with the gallery
The galleries involved in this project want to build a long-term relationship with you – therefore you have room to negotiate. This is your chance to let them know what would enable you to bring students to the gallery. It is your opportunity to let the gallery know how best to work with your school, for example to target GCSE students or sixth formers, or provide an introduction to the gallery in school.

Negotiating with your school
Can you use the project to meet whole school agendas? Would gallery visits contribute to gaining Artsmark status, or meet the requirements of enrichment programmes or the special learning needs of particular groups such as English as a second language?

Complete the Aims and Objectives form
• This has been requested by gallery hosts.
• To enable you to negotiate, complete the form and give it to the gallery on arrival or before the first day of induction. If you are not sure of your goals, say so on this form. There will be time to decide as the placement proceeds.
• It may also help with your negotiations with the school for making visits as a result of the placement.

Setting aims and objectives
During discussions in Watch this Space 1 and 2 the following goals for the gallery placement were suggested:

Personal
• Learn new skills and develop new interests.
• Make new contacts – artists, gallery educators, school workshop leaders.
• Expand knowledge of, and confidence with, contemporary art.
• Find out how gallery education works.
• Rekindle one’s own practice and artistic interests.

Professional
• Learn about gallery structure and organisation and how this impacts on what is offered to schools.
• Learn how to use galleries effectively.
• Learn how to access resources produced by galleries.
• Sign up to gallery education mailing lists.
• Find out how/if the gallery makes links to the curriculum and schemes of work when developing education programmes around exhibitions/collections.
• Share knowledge with colleagues back at school.
• Create resources that colleagues could use in galleries.
• Discover good examples of resources or methods of working with schools.
• Discover CPD opportunities in the gallery.
• Build a relationship with a specific gallery.

Students
• Contribute to making contemporary art relevant through gallery visits and contacts with artists.
• Make contemporary art and gallery visits pleasurable/more accessible.
• Enable young people to gain a sense of familiarity with a gallery.
• Enable young people to use new materials and methods.
• Expand their experience of what art is.
• Consider how to maximise the time spent in the gallery through the production of some kind of toolkit for use during visits.
• Work with the gallery to find ways of enabling KS3 students to visit galleries.
• Contribute to the favourable reception of work developed through contact with galleries and with artists at interview for foundation courses.

Whole School
• Raise attainment across the school through arts activity.
• Help school gain Artsmark Gold.
• Use gallery visits as a basis for working across the curriculum.
• Work with the arts, including gallery visits, to encourage parental involvement and to contribute to the public displays that promote the school.
• Work with galleries as part of extra-curricular activity.
• Work with galleries as part of enrichment programmes.
What is partnership?
The strongest partnerships are based on shared goals, mutual respect and a clear understanding of respective skills, roles and working methods.

Potential benefits
- Mutual respect
- Exchange of ideas
- Gain skills
- Understanding of others’ specialisms
- Confidence building
- New funding opportunities
- New networks
- Valuable and meaningful experience for participants
- Sustainable relationships
- Unexpected outcomes

Potential problems
- Confusion over responsibilities
- Time commitment underestimated
- Potential benefits to participants not fully exploited
- No clear framework for building on project outcomes
- Unexpected outcomes!

Some key elements to successful partnerships are:
• Communication and consultation – open and ongoing discussion of all partners’ expectations, aims and objectives and ensuring these are acceptable to everyone, even if they are not identical
• Realistic project planning and expectations should inform a schedule agreed by all partners
• Clear definition of roles for all involved
• Flexibility – the potential for change and adjustment is necessary
• Consideration of and provision of project evaluation and documentation at the start of work
• An agreed budget including at least 10% contingency for unexpected costs

What do schools and galleries bring to the partnership?

Schools contribute
- Understanding of National Curriculum and links
- Teaching knowledge and knowledge of students
- Established relationships in school
- Past experience
- School resources
- Creativity

Gallery contributes
- Knowledge of collections/exhibitions
- Relationships with artists and other professionals
- New context and experience for learning
- Additional resources
- Creativity

What requirements and restrictions are teachers and galleries faced with?

School requirements / restrictions
- Timetable – annual and weekly
- National Curriculum links
- Requirement to work with whole years, special groups
- Meet needs of schools’ specialisms

Successful strategies to build on:
- Sustainability
- Financial constraints
- Legal issues
- Health and safety issues

Gallery requirements / restrictions
- Gallery opening hours / accessibility
- Focus on the collection
- Limited access in terms of numbers/ space

Successful strategies/models to build on:
- Sustainability
- Financial constraints
- Legal issues
- Health and safety issues
A major focus in many of the projects undertaken during Watch this Space was the production of teachers’ notes or resource packs for both permanent collections and temporary exhibitions. Gallery staff from a range of organisations invited teachers to participate with them on the production of teachers’ notes or on the contextualisation of aspects of their collection within the National Curriculum.

The results of these collaborations have profoundly affected the production of teachers’ resources in a range of institutions. All galleries reported that they had modified their notes in some, or all, of the following ways: changes to design and layout; changes in the amount and quality of text; the number and quality of illustrations included; as well as the inclusion of additional information to enable gallery visits, such as the inclusion of sample risk assessments or travel details.

A survey of the galleries that worked with teachers on the development of teachers’ resources resulted in the guidelines below.

‘Getting hands-on knowledge made us appreciate that teachers want something quick and straightforward to use with good ideas. Also, that we must have a running cycle of re-evaluating design and layout, as well as ideas, so that notes don’t look outdated and that they do reflect new teaching methodologies.’

Gallery Educator, National Portrait Gallery

Contributions from: Rachel Moss, Education Coordinator, Serpentine Gallery; Yvonne Hardman, Art Gallery Access Officer, Touchstones Rochdale; Helen Hinkins-Lewis, freelance gallery educator; Harriet Curnow, Assistant Curator, School Groups and Teachers, Tate Britain; Debbie Challis, Learning Services Manager, National Portrait Gallery; and teachers from Maria Fidelis School, Lilian Baylis School, Pimlico School, London; Oulder Hill Community School, Rochdale.
Guidelines for teachers’ notes

Layout
• Simple, clear presentation and graphics.
• Clearly differentiated education content and visiting information.
• Include images where possible, particularly in promotional packs sent out before exhibitions or intended for use for self-directed visits.

Amount of text and quality of text
• Text that is precise and to the point—clearly broken up by headings or bullet points.
• Clearly differentiated key points and subsidiary information.
• A key word chart or list can be useful; glossaries and long explanations are not necessary.
• Concise use of language required. Take your audience into account, for example, English as an Additional Language (EAL) students.

Use of images
In packs for use in schools, teachers require large and full colour images to be put on the wall, as well as smaller images that can be copied and put in sketchbooks.
Digital images for whiteboard use accessible through the gallery website or on CD Rom are increasingly used by teachers across all subject areas. Visuals can be used very effectively for worksheets for use by all students, as well as those who have literacy issues.

Suggestions for activities in the gallery and in school
• Include worksheets that can be photocopied and activities for use in the classroom and for follow-up work.
• Include worksheets and ideas for working in the gallery that are clearly differentiated from classroom work.
• Separate out activities aimed at primary and secondary teachers so that they can quickly identify what is relevant.

Links to curriculum
These are NOT essential. Secondary teachers are experts in their field. Primary teachers are used to working across the curriculum and can make links.
Ideas for themes or starting points for projects clearly divided into primary and secondary are required.

Resources for study suggested by teachers
• Artists’ quotes and links to images and information about contemporary artists’ websites, for example.
• Large colour images—as many and as high quality as possible.

Challenges for galleries in meeting teachers’ requirements

Images and copyright
The teachers’ wish to have access to as many high quality images as possible is difficult in the context of current copyright restrictions and in terms of cost.
Larger institutions have websites which may enable images to be projected in class. Other galleries are taking steps to request that artists allow the use of images for educational purposes as part of general exhibition preparation.

Timing
Galleries must be aware of the education year cycle and take steps to programme major events when it is most convenient for schools.
Develop resources that will enable secondary students to visit the gallery independently if their art teachers are unable to programme visits during the school day.

Making visiting easier
• Give plenty of notice of exhibitions or special events and include visuals wherever possible.
• Visit schools, use LEA networks or form a teacher forum to ensure information is sent out regularly.
• Keep visiting information included in mail-outs clear and accessible.
• Apply the same standards of layout and design to workshop flyers, evaluation forms and all other materials sent to schools.
• Include a sample risk assessment for teachers to use as a template when planning a visit.
• Include transport information where relevant.
Resource Templates
# Watch This Space Educator Placements

## PRE-SECONDMENT PLANNING TEMPLATE

1. **Name:**

2. **School/s you will be placed with (name and address):**

3. **Name of teacher/s and their contact details:**

4. **Year group/s you will be seeing (if known):**

5. **Subject area/s you will be seeing (if known):**

6. **Dates of secondment (if fixed):**

7. **Have you had an initial planning meeting, do you have one planned?**

   **Date/s:**

8. **Do you have any initial ideas of what you hope to do/see/find out during your secondment?**

9. **Do you have any initial ideas of what project work you will do?**

10. **What are your overall aims for the project at this stage? (bullet points)**

    - **For yourself:**

    - **For your gallery/links with galleries:**
Watch This Space
Teacher’s Aims and Objectives

TO BE COMPLETED AT THE START OF PLACEMENT AND GIVEN TO THE HOST GALLERY AS A BASIS FOR DISCUSSION

Teacher Name:

Job Title:

School:

Contact details (tel, fax, email):

Gallery Address:

Main contact (name, tel, fax, email):

Aims and objectives for the placement:

Personal

Professional

For students

For School
## Watch This Space

### SCHOOL PARTNERSHIP PLANNING TEMPLATE

<table>
<thead>
<tr>
<th>Date:</th>
<th>School:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meeting:</td>
<td>Teacher:</td>
</tr>
<tr>
<td>Year group:</td>
<td>Number in Yr group:</td>
</tr>
<tr>
<td>Placement/Theme:</td>
<td>Artist/educator:</td>
</tr>
<tr>
<td>Works/objects referred to in the Gallery:</td>
<td>Schools General Aims and Objectives:</td>
</tr>
<tr>
<td>Curriculum Links:</td>
<td>How will the group be chosen/managed:</td>
</tr>
<tr>
<td>How big is the Year Group? Is it possible to work with the whole year group during this project?</td>
<td>Timetable:</td>
</tr>
<tr>
<td>Breakdown of available time:</td>
<td></td>
</tr>
</tbody>
</table>

### RESIDENCY/ WORKSHOP

- Suggestions from Gallery:
- Suggestions from school:
- Suggestions from Artist/Educator:
- Materials and Processes:
- Points to Consider:
- Measures of success/evaluation:

### ACTION

- School:
- Artist:
- Gallery:
- Date of next meeting/contact:
- Contact details:

### Points to Consider:

- Meas of success/evaluation:
- Desired Outcomes – Immediate and Long term:
The Serpentine Gallery
Group Visit Guidelines

Before your Visit:
- Adult supervision of students under 16 is required at all times, including in the shop. An adult student ratio of 1:5 for under 5s, 1:10 for 5–11 year olds, 1:15 for 11–16 year olds and 1:20 for 16–18 year olds is required.
- We recommend a preliminary planning visit, as for some exhibitions there may be works that you consider unsuitable for your group.
- To help you prepare your group for their visit there are teachers’ notes for each exhibition in the education section on the website at www.serpentinegallery.org
- The Serpentine Gallery has full disability access and large print versions of information are available at the Gallery.
- We advise that you carry out a risk assessment relevant to your group’s needs, although we comply with all current Health & Safety and Fire Safety legislation.
- Transport (free transport for London schools and colleges is available if you apply at least two weeks in advance www.tfl.gov.uk/schoolparty/): Underground – South Kensington, Knightsbridge or Lancaster Gate; Buses – 9, 10, 52 (south end of park) and 12, 94 (north end of park); Parking – Meters in Kensington Gardens and Hyde Park which now operate on Sundays and on Bank Holidays.

During your Visit:
- On arrival please go to the information desk where you will be asked to sign in.
- Teachers/group leaders and accompanying adults are responsible for their group’s behaviour whilst at the Serpentine Gallery. At no stage can the Serpentine Gallery assume the formal duty of care on behalf of teachers.
- Please make sure your group is aware of the following Gallery guidelines:
  - No running
  - No touching
  - No leaning against walls or plinths
  - No shouting
  - No mobile phones
  - No photography
- Many contemporary artworks are fragile and damage easily. Please make sure that your group understands that this is why they are not allowed to touch the art.
- Please be aware of the needs of members of the public in the Gallery.
- Please aim to arrive at the time arranged. The Serpentine Gallery receives large numbers of group visits and the timing has been arranged to allow all groups to enjoy the exhibition.
- Lecturing: If your group is larger than 30 please split them into smaller groups in the exhibition space and do not lecture in rooms where talks are already in progress.
- Sketching: If you would like to do some sketching please bring pencils and sketchbooks with you, as we are unable to provide these. No other materials are allowed in the Gallery.
- Shop: Please make sure that the group is split when visiting the shop and that they are supervised at all times. The shop sells challenging material within its books and postcards, which may not be suitable for children.

The protection of children, young people and vulnerable adults
The Serpentine recognises that it has a moral obligation to protect children, young people and adults and has a policy in place to offer guidance and raise awareness of potential risk situations. In line with our policy for the protection of children, young people and vulnerable adults, please be aware of the following points when visiting the Gallery:
- Please make sure that the group is accompanied by at least one male and one female teacher, group leader or accompanying adult. If this is not possible please let the gallery know in advance of the visit.
- A teacher, group leader or accompanying adult must be with the group at all times, so that a member of the Serpentine Gallery staff is never left alone with the group.
- A male or female leader, as appropriate, must accompany individuals within the group visiting the toilet. For primary school groups, a female teacher may prefer to use the female toilets for all pupils – boys and girls. There is also one disabled toilet.
- If you have any concerns during your visit please report them to the artist leading the workshop/talk or to Rachel Moss, Education Co-ordinator.

Guidelines specific to the exhibition
These guidelines are specific to the exhibition Ellsworth Kelly (18 March – 21 May):
- Please make sure that the group stays behind the barriers in front of the art works.
- Drawing/writing materials are not allowed to be used in this exhibition, as works are unglazed.
- Photographs are not allowed to be taken in this exhibition.
The Serpentine Gallery
Risk assessment for workshops

ASSESSMENT UNDERTAKEN BY RACHEL MOSS, EDUCATION COORDINATOR

<table>
<thead>
<tr>
<th>1. ACTIVITY</th>
<th>5. WHO MAY BE HARMED</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Workshops for schools and community groups at the Serpentine Gallery.</td>
<td>• School pupils/young people/vulnerable adults and/or accompanying adults.</td>
</tr>
<tr>
<td>• Visits will include use of the Gallery’s public spaces and the Education Room.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. PERSON IN CHARGE</th>
<th>6. FURTHER ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The school teachers/group leaders will remain in overall charge of the pupils/young people/vulnerable adults.</td>
<td>• Ongoing assessment of potential hazards and continuous training of Gallery staff in risk assessment.</td>
</tr>
<tr>
<td>• Gallery staff will oversee all “teacher/group leader led” activities within the Education Room.</td>
<td></td>
</tr>
<tr>
<td>• In the event of a fire alarm please follow instructions from Gallery staff.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>3. LIST OF POTENTIAL HAZARDS</th>
<th>7. EXHIBITION SPECIFIC – ELLSWORTH KELLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Low-level windows in galleries.</td>
<td>Activities:</td>
</tr>
<tr>
<td>• Doors.</td>
<td>• Discussion and using paper shapes and card viewfinders in relation to Kelly’s work in the exhibition</td>
</tr>
<tr>
<td>• Glass cases in galleries.</td>
<td>• Drawing and cutting shapes out, or making shapes/shadows with bodies/torches in the ed room</td>
</tr>
<tr>
<td>• Tripping on table/chair legs in the Education Room.</td>
<td>• Matching 3 colours together and mixing colours by memory of Kelly’s paintings in the education room</td>
</tr>
<tr>
<td>• Cuts from handling arts materials.</td>
<td>Hazards and who might be harmed?</td>
</tr>
<tr>
<td>• Moving tables and equipment.</td>
<td>• Back injuries – moving tables and boxes of materials (staff)</td>
</tr>
<tr>
<td></td>
<td>• Cutting – using scissors (public)</td>
</tr>
<tr>
<td></td>
<td>• Injuries – reaching up to draw/stick on large paper on the wall (public)</td>
</tr>
<tr>
<td></td>
<td>• Lost people – within the exhibition (public)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. SAFETY PRECAUTIONS</th>
<th>Is the risk adequately controlled?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Toughened glass.</td>
<td>• Moving equipment – manual handling advised; staff only; sufficient number of staff to move objects together to prevent injury</td>
</tr>
<tr>
<td>• Verbal warnings and adequate supervision.</td>
<td>• Cutting – public to use only school safety scissors</td>
</tr>
<tr>
<td>• Students should be advised to use all equipment and displays in a sensible and appropriate manner.</td>
<td>• Reaching – not above hand reach height</td>
</tr>
<tr>
<td>• Students should be instructed not to lean against glass doors/display cases.</td>
<td>• Lost people – to report to a GA in the exhibition who would radio to locate rest of group</td>
</tr>
<tr>
<td>• Clear instructions on handling of all materials, supervision of activities and instructions to wash hands thoroughly after handling any materials (as appropriate).</td>
<td></td>
</tr>
<tr>
<td>• Accidents reported to first aider on duty.</td>
<td></td>
</tr>
<tr>
<td>• Verbal warnings and adequate supervision from accompanying school teachers/group leaders.</td>
<td></td>
</tr>
<tr>
<td>• Manual handling advice for staff. Sufficient number of staff to move objects together to prevent injury.</td>
<td></td>
</tr>
</tbody>
</table>
MUSEUMS AND GALLERIES

Reading:
- Websites:
  - www.engage.org
  - www.ml-agov.uk

Websites:
- www.clmg.org.uk
- Campaign for Learning through Museums and Galleries.
- www.museumsassociation.org
- The Museums Association represents the people and institutions constituting Britain’s museums and galleries.
- www.gem.org.uk
- A national membership organisation promoting the importance of learning through museums and galleries.
- www.tate.org.uk
- Tate website with a wide range of schools and educational resources and events for all sites nationwide.
- www.24hournmuseum.org.uk
- A huge data base of museums nationwide with sections for teachers.
- www.inspiringlearningforall.gov.uk
- The national framework for learning developed by MLA designed to improve services in museums, libraries and archives through the creation and application of a generic evaluation system to measure impact of education projects in museums.

EDUCATION

Reading:
- Primary Schools
  - There is no set amount of time that teacher training colleges are required to teach any of the foundation subjects including Art & Design. Some non-specialist primary teachers may spend as little as four hours out of school.
- Secondary Schools
  - There are many ways to teach Art in secondary schools, some of which are used in conjunction with others. Dick Downing and Ruth Watson, NFER, 2004

Reading and websites for reference

www.clmg.org.uk
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ART AND ARTISTS

Websites:
- www.arts council.org.uk
- Arts Council England
- www.creative-partnerships.org
- Arts Council England and DCMS programme for arts intended to raise standards and in schools.
- www.artsaward.org.uk
- New national accreditation which supports young artists and young arts leaders in and out of school.
- www.artscape.org.uk
- Information and advocacy organisation for visual artists, publishes monthly magazine artists newsletter.
- www.engage.org
- Site includes database of gallery educators with schools or with examples of gallery education good practice.
- Sites with databases of artists who work with schools or with examples of gallery education good practice.
- www.nc.uk.net
- For national curriculum details and sample schemes of work.
- www.ncaction.org.uk
- Examples of pupils work and projects.
- www.dfes.gov.uk
- The Department for Education and Skills.
- www.nsead.org.uk
- National Society for Education in Art & Design.
- www.teachernet.gov.uk
- Resources for teachers across the curriculum.
- www.campaign-for-learning.org.uk
- Campaign for Learning.
- www.everychildmatters.gov.uk
- Every Child Matters Programme of Reform that informs current education initiatives including extended schools.
- Teacher training
- www.tsti.gov.uk
- Teacher Training Agency.
- www.canteach.gov.uk
- Support for teachers and trainee teachers.
- www.engage.org
- Key documents and publications on current government policy can be found on the publications pages.

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EDUCATION

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  - Art Education 11–18, Hickman, R ed. (2000), London, Continuum
- School Art, what’s in it? Exploring visual arts in secondary schools, Dick Downing and Ruth Watson, NFER, 2004

Reading:
- Primary Schools
  - There is no set amount of time that teacher training colleges are required to teach any of the foundation subjects including Art & Design. Some non-specialist primary teachers may spend as little as four hours on the teaching of Art & Design before qualifying.
- START the magazine for primary and presch-new teacher of art, craft and design, NSEAD, download from www.nsead.org.uk/publications/start/aspx

Websites:
- www.cqa.org.uk
- Qualifications and Curriculum Authority provides example schemes of work for each curriculum subject.
- www.nc.uk.net
- For national curriculum details and sample schemes of work.
- www.ncaction.org.uk
- Examples of pupils work and projects.
- www.dfes.gov.uk
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- www.engage.org
- Site includes database of gallery educators and gallery education projects
- www.artscape.org.uk
- National directory for arts in education, including database of artists and arts organisations that work with schools.
Disclosure, which contains information about their criminal record. The level of check (Standard or Enhanced) is determined by the duties of the particular job involved. All organisations working with young people or vulnerable adults are required to have child protection policies that may include staff disclosure statements for employees and contractors; schools may wish to see these policies as part of their risk assessment procedure. A Disclosure check is not a guarantee than an individual is ‘safe’ to work with children; it simply indicates that there are not pending or previous convictions. Good safeguarding practice should always be followed (see Keeping Arts Safe, below).

www.disclosure.gov.uk or call the CRB on 0870 90 90 811.

Keeping arts safe, Arts Council England, 2005, ISBN 07287-1146-X contains guidance for individuals and arts organisations on child protection issues, and on devising policies and procedures to protect children, young people and vulnerable adults involved in arts activities (‘safeguarding’).

It can be ordered, free, from Marston Book Services on 01235 465500 or email direct.orders@marston.co.uk and is also downloadable www.artscouncil.org.uk

Child Protection websites:

www.disclosure.gov.uk or call the CRB on 0870 90 90 811.

www.crb.gov.uk

The Criminal Records Bureau.

www.dfes.gov.uk

Another site to visit re the disclosure process.

www.hse.gov.uk

The Health & Safety Executive which can offer guidance.

www.artscouncil.org.uk

For downloadable version of Keeping Arts Safe.

www.nspcc.org.uk


INSURANCE

Public liability insurance protects against claims for accidental bodily injury or damage to property to a third party. Although there is no legal obligation to take out this kind of insurance many contracting agencies or galleries insist that free lance practitioners have it. Professional indemnity insurance protects against claims for professional negligence to a third party such as bad advice or faulty design. Consult the organisations above for advice.

www.artscouncil.org.uk

Arts Council advises on types of insurance.

www.apd-network.info

Artists Professional Development Network.

www.a-r.co.uk

Artists Information Company

www.biba.org.uk

UK’s leading independent insurance body can provide a list of recommended brokers.

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www.creativecommons.org.uk

WHERE NEXT?

Fundraising:

www.grantsonline.org.uk

Latest information on grant funding opportunities from the European Union, UK Government, Lottery, Regional Grant Making Bodies and Grant Making Trusts.

www.lf.org.uk

The grant making body that distributes money from the National Lottery to the heritage sector.

www.aandb.org.uk

Arts & business brings together the arts and business communities locally for mutual benefit.

www.funderfinder.org

Develops and distributes software to help individuals and not-for-profit organisations in the UK to identify charitable trusts that might give them money.

www.artscouncil.org.uk

Funding for arts projects through the regional bodies.

Partnerships:

www.fgpartnerships.com

Guidelines for developing successful partnerships including Developing partnership Agreements; Developing Skills for Partnership Working; Five Degrees of Partnership.

www.creative-partnerships.org

Website for Creative Partnerships contains models of good practice and past projects.

The Health & Safety Executive which can offer guidance.

The Group for Education in Museums website contains downloadable resources and a guide to evaluating gallery education projects. It can be ordered, free, from Marston Book Services on 01235 465500 or email direct.orders@marston.co.uk and is also downloadable www.artscouncil.org.uk
engage in the visual arts

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Disclaimer
All text has been published to present useful information to stimulate thinking and generate debate and ideas. engage does not guarantee the accuracy of the information contained within the writing and all opinions expressed are those of the contributors.

Image Captions

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Cover Image
Teachers at workshop at the Serpentine gallery.
Credit: Declan O’Neill

WHY WORK WITH GALLERIES?

Page 11–13
Image 1 & 2
Primary teachers take part in practical art workshop held at the Pitt Rivers Museum Oxford.
Credits: Michele Claire Kitto

Page 14–15
Image 3 & 4
Secondary students take part in gallery workshops Modern Art Oxford.
Credits: Miranda Millward

CASE STUDIES

Page 18
Image 5
Teachers discuss textiles with the curator, Whitworth Gallery.

Image 6
Researching textiles for the textile tower.

Image 7
Planning content for the textile tower.
Credits: Andrew Vaughn

Page 19–20
Images 8–9
Secondary teachers making work in response to the collection of the Study Gallery.
Credits: Sandy Wilderspin

Page 21
Image 10
Story board drawing.

Image 11
Students drawing in the gallery.
Credits: Isavella Benekou

Page 21
Image 12
Part of photographic story, student work.
Credit: Isavella Benekou

NOTES

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Gallery educators write notes about objects for primary age students.
Credit: Penny Jones

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Image 14 & 15
Teachers in practical workshop National Portrait Gallery.
Credit: Penny Jones

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Image 16
Teachers on placement leads a gallery workshop.
Credit: Declan O’Neill

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Image 17
Students from Pimlico School attend a workshop during the Ellsworth Kelly Exhibition at Serpentine Gallery.
Credit: Declan O’Neill
engage in the visual arts