



broadening the spectrum

an evaluation of the professional development opportunities for teachers
and youth workers offered by the Image & Identity scheme

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Supported by the
Paul Hamlyn Foundation

“Broadening the spectrum”:

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& Identity scheme**

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July 2006

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Executive summary

“Broadening the spectrum”: An evaluation of the professional development opportunities for teachers and youth workers offered by the Image & Identity scheme

Background

‘Image & Identity’ is a collaborative museum education initiative led by the V&A, involving five regional museum partners and NCH, the children’s charity. NFER’s study of the third phase of the initiative focused on the involvement of teachers, youth workers and care workers, both as professional learners and as contributors to the projects. This report is based on questionnaire returns from 57 teachers and youth workers, six project case studies and a half day seminar for the professionals involved from all of the regions.

Findings

The impact of the Image & Identity project on the professional development of teachers and youth workers

It will allow me to let the students take their own journey a little bit more; to give them more freedom with materials and with outcomes.

(Teacher)

- Over three-quarters of questionnaire respondents reported a considerable impact on: their motivation to undertake similar projects in the future and opportunities to work with museums, galleries and artists; their enjoyment of the artform; new or improved links with working artists and with gallery and museum education departments.
- Over four-fifths of respondents identified the following factors as most instrumental in achieving the effects they had experienced: the artist delivering the session; working alongside the artist as a professional equal; the theme of ‘image and identity’; the museum or gallery, and its collection.
- The self-reports of impact on teachers and youth workers were mapped onto a well-established model of professional development outcomes (Kinder and Harland 1994). All elements of this typology were apparent among the various respondents following their experience with the Image & Identity programme.
- These impacts included: better information, resources and new awareness; enjoyment, motivation and greater confidence; impacts on their institution; shifts and confirmation in values concerning arts or cultural education; new knowledge and skills; and changes in their practice. In this way, the significant potential impact of Image & Identity projects on professional development can be confirmed.
- Projects also brought about dynamic, fluid and evolving relationships between the professionals involved in projects, where each had distinct yet complementary roles. There was great value in observing professionals from other disciplines working with young people and ‘mutual learning’ by all parties occurred.

- Professional development outcomes reported in all collected data went well beyond what had been outlined in project plans, in which such aims were generally second to the learning outcomes of young people.

The contribution of museums and galleries

I get a lot from going to galleries; it broadens my experience and gets me to think beyond the usual canon of school art. (Teacher)

Working in these fabulous spaces at the art gallery and the materials [we've used] has been sensational. (Experienced care worker)

- Through their leadership of the Image & Identity project, museums and galleries were seen to give access to exciting, stimulating and well-equipped spaces, offering informative collections and the expertise of their dedicated education staff.
- It was Image & Identity coordinators who led the project planning, involving the other parties to varying extents.
- Image & Identity coordinators also expertly brokered relationships between artists and teachers or youth workers.

The potential for sustained relationships between the partners

I will be looking to take a group of students there [the museum] again ... it's a great resource to be used. (Teacher)

- The Image & Identity project through its coordinators provided a unique opportunity for professional networks at both local and national levels, through meetings and the national exhibition. There was a demand for these relationships to be strengthened and sustained.
- Teachers and youth workers would welcome more opportunities for professional development (especially relating to artform skills) if offered by galleries and museums.
- The appetite for 'repeat business' was evident, testament to considerable satisfaction with the Image & Identity project.
- Resourcing a network at a regional and national level was felt to be valuable in order to sustain existing partnerships and generate wider participation. This network might be achieved through web-based and face-to-face encounters.

Conclusion

The impact of projects for young people involving cultural institutions is often perceived only in terms of student outcomes. While professional development did not feature strongly in the aims of most Image & Identity projects, very clear outcomes for participating professionals were reported. These are likely to lead to 'repeat business' and even more effective projects in the future. Thus, professional development may deserve a higher profile in project promotion and planning, given that the evidence suggests that projects can influence teacher and youth worker motivation, enjoyment, classroom practice and future partnership working, as well as benefiting museum and gallery worker development.

1 Introduction and overview of the Image & Identity scheme

1.1 Background

‘Image & Identity’ is a collaborative museum education initiative led by the V&A, involving five regional museum partners and NCH, the children’s charity. It seeks to engage and inspire new audiences, particularly young people, in responding creatively to museum collections and displays of popular modern culture through the performing and visual arts. The project began as a one-year project in August 2003, with full funding from the DCMS/DfES Strategic Commissioning Programme. It has continued as a three-year project until 2006, again funded by the DCMS/DfES with additional funding from The Paul Hamlyn Foundation and the Lloyds TSB Foundation for England and Wales. Continued funding has been confirmed by DCMS/DfES for 2006-7 and 2007-8. Further external funding is currently being sought to extend the project.

In years 2 and 3 of the project, the partnership comprised:

- Birmingham Museums & Art Gallery
- Manchester City Galleries
- Sheffield Galleries & Museums Trust
- The Royal Pavilion, Libraries and Museums, Brighton & Hove
- Tyne & Wear Museums
- V&A
- NCH, the children’s charity.

Under the scheme, each participating gallery or museum established its own programme of activities. Artists and practitioners led workshops for each museum, developing activities using a variety of media. Participants were encouraged to respond creatively to the theme of ‘image and identity’, producing artworks for display in Image & Identity exhibitions at the regional partner museums and at the joint exhibition at the V&A.

As in year 1 of the project, the Image & Identity scheme in years 2 and 3 has focused on using museum collections to encourage young people to explore cultural differences, as well as their own image and identity, and to develop analytical and critical skills. The aims for the Image & Identity scheme include the following.

- To inspire participants’ creativity through the performing and visual arts.
- To increase participants’ self-esteem, confidence and sense of entitlement to participate in cultural activities.

- To increase participants' sensitivity to cultural difference.
- To improve young people's performance, behaviour and attitudes to learning across the curriculum.

The Image & Identity scheme also held a number of objectives relating to the potential for the scheme in developing partnerships as follows:

- to assist school teachers to gain confidence and expertise in working with museums on the issues of young people's image and identity
- to build on the project's work with schools and increase the number of school children benefiting from education programmes through the partner museums and their collections
- to enable NCH centre managers to work effectively with museums
- to build partnerships with units for looked after children.

1.2 The NFER evaluation

The National Foundation for Educational Research (NFER) evaluated year 1 of the Image & Identity scheme, focussing on the learning outcomes for the participants and drawing heavily on the young people's own perceptions of the impact of Image & Identity on themselves (Downing *et al.*, 2004). Over years 2 and 3 of the Image & Identity project, the NFER's evaluation has focussed on the involvement of teachers and youth workers in the project.

The overarching aim of the evaluation was to identify the impact of gallery/museum education programmes on teachers and youth workers and the extent to which teachers and youth workers influence what galleries and museums offer. The evaluation had the following objectives:

- to identify the learning/development outcomes of Image & Identity programmes for teachers and youth workers
- to examine the potential of galleries and museums to provide professional development opportunities for teachers in the form of arts interventions
- to identify how, or if, programmes are conceived, planned and delivered with teachers' or youth workers' learning in mind
- to identify the ways in which the cohorts of teachers and youth workers can inform one another and learn from their experience of working in partnership with museums
- to assess how programmes might be designed to better serve teaching and teachers' / youth workers' needs
- to explore how teachers and youth workers may have an impact on project planning and delivery by galleries and museums
- to assess the quality and sustainability of the relationships that are built between partners and with schools and NCH centres.

1.3 Methodology

Three methods of data collection were employed, namely:

- Questionnaire surveys:** a questionnaire survey sent to teachers and youth workers involved in Image & Identity projects run by galleries/museums completed by 12th December 2005
- Case studies:** case studies of six Image & Identity projects, one run by each partner in the consortium
- Participant seminar:** a half-day seminar attended by a range of teachers, youth workers, artists and Image & Identity coordinators from the six partnership galleries/museums

Further details of the methods are presented below.

1.3.1 Questionnaire design

One questionnaire was designed for both teachers and youth workers to complete. The instruments were piloted in February 2005 with two teachers and one youth worker who had been involved in year 1 of the Image & Identity scheme. Instruments were re-drafted in the light of comments from the teachers and youth worker, as well as comments from the project partnership group.

The questionnaires contained the following items.

- some background information on the teacher or youth worker including experience in their profession and their previous experience of working with galleries and museums
- some information about the Image & Identity project including their role in planning and understanding of the aims
- perceived outcomes of Image & Identity projects for themselves
- influence of potential factors on the outcomes of Image & Identity projects
- the role of galleries and museums in providing professional development opportunities for teachers and youth workers, including future developments in this area.

The full questionnaire can be found at the end of this report in Appendix 1.

1.3.2 The administration of the questionnaires

The Image & Identity coordinators at each of the partner galleries/museums provided the V&A, as coordinators of the Image & Identity scheme, with a list

of teacher- and youth worker- contacts for each programme of activities they had run under the Image & Identity scheme. The data included the contact and organisation names, addresses and project dates. These details formed a database for the NFER survey.

Questionnaires were sent by post to teachers and youth workers once two weeks had elapsed since their project had finished. In practice, questionnaires were despatched in four batches: at the end of July 2005; mid-September 2005; mid-November 2005; mid-December 2005. A letter of encouragement with a replacement questionnaire was sent to all non-responding teachers and youth workers in the subsequent batch. Non-respondents were offered two replacement questionnaires before being telephoned to encourage them to return the questionnaires.

In total, 67 Image & Identity projects were completed in the six partner galleries/museums before the cut-off date for despatch of questionnaires of 12th December, 2005. Response rates are shown in Table 1.1.

Table 1.1 Response rates to the NFER survey of teachers and youth workers involved in Image & Identity schemes, 2005

Recipient type	Number despatched	Number of returns	Response rate
Teacher	41	37	90%
Youth worker	26	20	77%
TOTAL	67	57	85%

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005

As Table 1.1 shows, the achieved teacher sample was high, as many as nine out of ten teachers contacted returned the questionnaire. Responses from youth workers were lower, with seven out of ten youth workers returning their questionnaire. The overall response rate might indicate a high level of enthusiasm for the project.

1.3.3 The characteristics of the survey respondents

Of the teachers responding to the survey, only one teacher taught at primary level with the remainder teaching at secondary level, this age range being the target for most projects. As a result, differences between primary and secondary teachers were not sought in later analyses.

In terms of experience of their role, the median number of years experience that teachers and youth workers held was nine years, although one-fifth of respondents had had 20 or more years experience of their role.

In terms of their previous experience of working with galleries/museums, while one-third of respondents (19) had no experience, almost two-thirds had worked with a gallery/museum more than once (35 respondents), indicating the balance between sustained relationships and widening participation.

1.3.4 The case studies

One project set up by each of the six partner organisations was selected as a case study. School projects were selected in four of the partner organisations and community/youth-based projects were selected in two organisations. One community project involved NCH, and the other a local unit for looked after children. The perceptions of teachers, youth workers, artists and Image & Identity coordinators were sought through face-to-face and telephone interviews.

1.3.5 The participant seminar

The participant seminar, held over two sessions on the 15th March 2005, was designed to bring together all the parties involved in working in partnership through the Image & Identity project: artists; teachers; youth or community workers and NCH managers; and gallery/museum educators /Image & Identity coordinators. The purpose of the seminar was:

- to provide an opportunity for participants to share their experiences of working on their Image & Identity projects
- for NFER to report some emergent findings of their research
- to consider the effectiveness of any professional development opportunities that emerged for teachers, youth workers, artists and gallery/museum educators
- to consider how partner galleries or museums might further develop such learning opportunities in the future.

Researcher notes and feedback items from discussion groups informed the NFER evaluation.

1.4 Reporting conventions

The project involved both galleries and museums, their collections, facilities and their education workers or coordinators. For ease of reading, the text of the report will refer to galleries/museums throughout, except where it is clear that only one type of facility is referred to.

The research includes data from 57 questionnaire responses. The analysis of these responses is reported both as numbers and as percentages so that readers may better appreciate comparisons. However, comparisons between percentages should be made with caution due to the small size of the sample.

The following report begins with an analytic overview of the findings of the study in Chapter 2, before going on to present the data on which the findings are based in Chapters 3–6.

2 The findings: an analytic overview

This chapter considers the findings from the three evidence sources: the questionnaire (presented in Chapters 3 & 4), the six case studies (presented in Chapter 5) and the participant seminar (Chapter 6). It relates them to a typology describing different kinds of outcomes from professional development activities and to another study of the arts education interface. It then moves on to consider the role of the museum or gallery in contributing to those outcomes before discussing the potential for sustained relationships between the partners involved in Image & Identity projects.

2.1 The impact of the Image & Identity project on the professional development of teachers and youth workers

Kinder and Harland (1994) identified a model of outcomes relating to professional development activities. The primary function of most professional development is to bring about changes in professional practice. Kinder and Harland's assertion is that without other specific types of outcomes being achieved, practice is unlikely to change. They suggested that attention to three levels of outcome was more likely to result in the desired changes in practice.

Figure 1 An ordering of professional development outcomes

PROFESSIONAL DEVELOPMENT INPUT			
3 RD ORDER	Resources	Information	New Awareness
2 ND ORDER	Motivation	Affective	Institutional
1 ST ORDER	Value Congruence		Knowledge and skills
IMPACT ON PRACTICE			

New resources and information may be the most likely outcome of professional development activities, as when teachers are supplied with new curriculum materials, for example. Without generating enhanced motivation or confidence, such acquisitions are unlikely to bring about changes in practice. When teachers' values are affirmed or changed and they develop new skills and knowledge, their practice is more likely to change.

While Image & Identity projects were not designed specifically as professional development opportunities, this research has clearly identified that professional development took place for almost all teacher and youth workers who participated. Elements of the hierarchy of outcomes outlined above were apparent both from the questionnaire responses and from the case studies.

2.1.1 Information, resources and new awareness

Access to new information and resources were widely reported by teachers and youth workers in both the questionnaires and the case studies as benefits derived from the projects. Three distinct aspects of resource were referred to repeatedly.

- The gallery or museum as a learning space (including dedicated workshops)

The best thing is the studios. Whenever I do art I'm working in a very confined space with limited equipment – I have to bring my own materials in. But working in these fabulous spaces at the art gallery, and the materials has been sensational. (Experienced care worker)

- The collection that provided the stimulus for the work

I get a lot from going to galleries; it broadens my experience and gets me to think beyond usual canon of school art – in particular a greater awareness of contemporary art. (Teacher)

- The expertise of the gallery/museum staff

It was very interesting, being at the gallery. One of the museum staff showed us round and talked us through some of the exhibits and that was very interesting, getting that information. (Project worker)

There was ample evidence that teachers had become more aware not only of the existence of gallery and museum resources, but also of their accessibility to themselves and their students as a learning resource.

2.1.2 Affective outcomes – enjoyment, motivation and confidence

Motivation and enjoyment scored highly as outcomes in the questionnaire and increased confidence particularly emerged in the case studies. This applied to the use of galleries and museums and to the use of new techniques and approaches in the classroom. This confidence and enjoyment related to both the technical (e.g. the process of ceramics) and pedagogical aspects of their role (e.g. enabling pupils to pursue their own ideas).

It was interesting to see how a group gelled and how they engaged and got involved, that was good. It was also a change to get to know the young people better and feel more relaxed with them; we were doing something together that they were enjoying. (Project worker)

2.1.3 Institutional outcomes

Involvement in the projects not only affected the teachers and youth workers directly involved. In some case it resulted in wider impacts on the school and the respondent's role in it. For example, one teacher believed that her involvement had affected her status within the school – *'It's raised my professionalism among other members of staff'*. More generally, another teacher ascribed the high status of the art department within the school in part to their involvement with gallery projects.

2.1.4 Values

Shifts or confirmation in values concerning arts or cultural education are particularly noted as having positive effects on practice. These did not emerge from the questionnaire (no specific question was posed since it was thought to require too much explanation). However, the case studies revealed instances in which there was clearly an impact on teachers' or youth workers' values and beliefs about working creatively with young people. Some of the teachers and youth workers observed, and were part of, new styles of teaching and learning and were able to contemplate absorbing them into their own practice.

I think it will allow me to let the students take their own journey a little bit more, to give them more freedom with materials and with outcomes.

(Teacher)

I thought I'd just be sitting there doing nothing – discipline now and then and that was it. From the beginning, we were dressing up and the lads wouldn't do it - 'I'm not dressing up!' so I had to get on and do it and I really enjoyed it. And that made them at ease, so they joined in. I think that's professional learning – if you are going to make a child feel confident you're going to have to make yourself look a bit of a fool.

(Less experienced care worker)

It's confirmed the importance of visiting galleries, having access to artists in residence and allowing students to see the relevance of art in the workplace, moving out of the classroom bubble. It's confirmed how important it is to have access to those things and how varied art can be.

(Teacher)

2.1.5 Knowledge and skills

Increased skills and knowledge are another high order impact that can greatly affect practice, according to the Kinder and Harland model. While they did not feature as the most significant outcomes for teachers and youth workers in the questionnaire, the detailed accounts in the case studies revealed these to be some of the most tangible outcomes. Working in new media, acquiring new techniques and working with previously unfamiliar art genres all emerged as clear outcomes. One teacher said s/he had learned an entirely new approach to fashion design, using body sculpture, and all the techniques associated with such an approach. Another acquired the techniques needed to operate a kiln, a

resource that had previously languished in the school for lack of expertise. A third learned a new way of using sketchbooks: *'That has directly affected my teaching'*.

2.1.6 Changes in practice

There were clear intimations that teachers and youth workers expected or intended their practice to develop as a result of the projects. Further involvement with museums and galleries was one area where practice was expected to develop.

I will be looking to take a group of students there again and if workshops come up, or there are activities that I can see a way of linking through, then I will be very interested in using it. It's a great resource to be used. (Teacher)

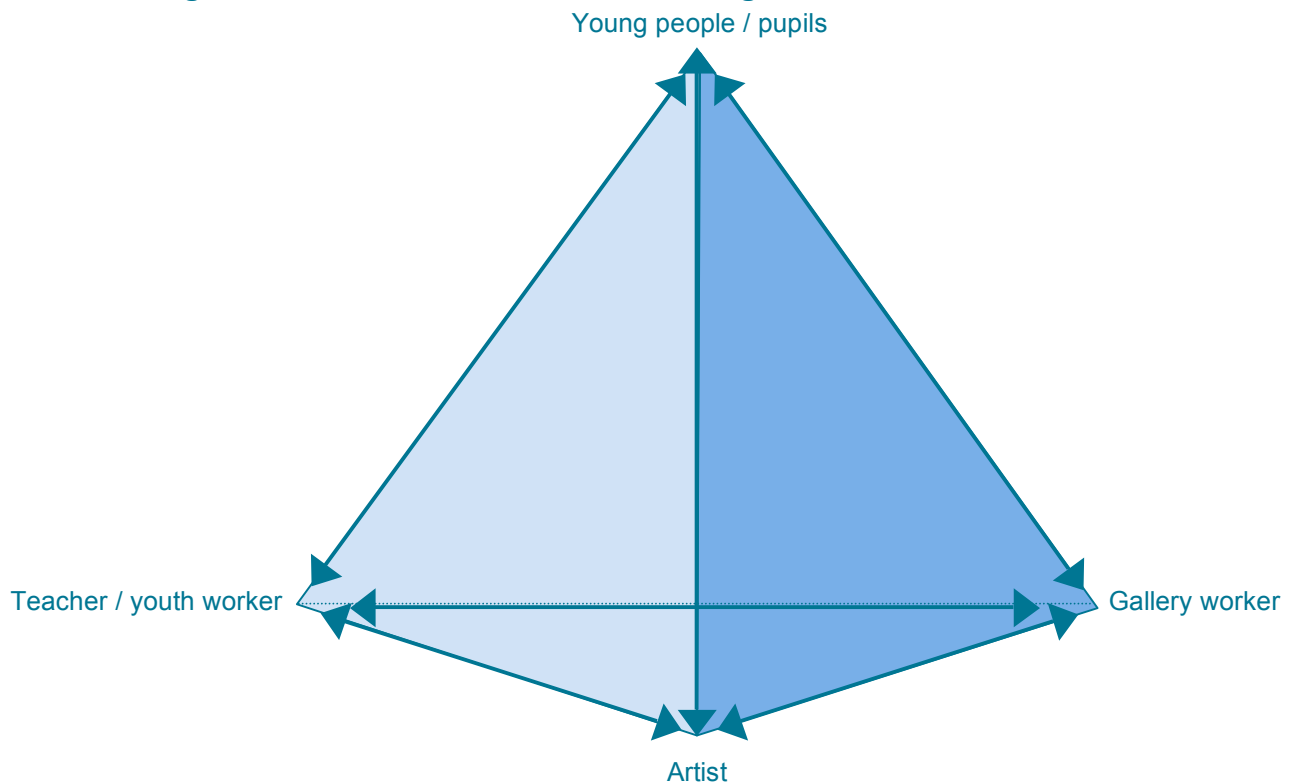
Some teachers also expected that their actual teaching would be influenced. (Examples can be found in the above sections – use of sketchbooks, re-commissioning a dormant ceramics facility, more open approaches to student creativity etc). In addition to these techniques and skills, pedagogical impact was reported:

It broadens my spectrum of teaching styles. You see different ways of asking questions. (Teacher)

Such outcomes may not necessarily result in more dealings with galleries and museums, but their value to schools and teachers is considerable and could be seen as a significant legacy of the projects.

2.1.7 Mutual learning

Previous research into the arts education interface (Harland *et al* 2005) revealed the unique way in which different professionals and learners (in that case teachers, artists and school pupils) can learn from each other through partnership projects. It was given the title, *The Mutual Learning Triangle*. The Image & Identity project brings another partner to this learning collective, the gallery/museum education worker. One might describe this as a triangular-based pyramid.

Figure 2 A model of mutual learning

Through the questionnaire, the case studies and the participant seminar, there emerged compelling evidence that teachers and youth workers, Image & Identity coordinators, other gallery/museum educators and artists all believed that they had derived enhanced professional development from working with their fellow professionals, and contributed to the learning of their colleagues.

I've learnt a lot about knowing how to handle the young people. When you first meet young people, they take a while to warm up to you and aren't comfortable with you. But if you watch them [the project workers] and how they are with them [the young people] then you know how to engage with them and work with them. (Image & Identity coordinator)

[The teacher] is very good at organising and getting pupils to listen, packing up, tidying up, being quiet. That's always a good learning curve.

(Artist)

The distinct but complementary roles of the various professionals were also recognised, with references to the value of observing professionals from other disciplines working with young people. Through working together, teachers and youth workers were able to develop some of the skills of artists, and artists were able to acquire valuable classroom and pedagogical skills. This transference of professional expertise was often enabled and supported by the Image & Identity coordinator and/or gallery/museum educator.

There was also widespread evidence, especially through the case studies, of the dynamic, fluid and evolving relationship between the professionals involved in projects. Whoever was ostensibly leading the project (Image & Identity coordinator, artist or in one case teacher), there usually appeared to be considerable flexibility and responsiveness between the professionals. Museums and galleries had often built on existing links with schools and other groups in planning projects and, in one case, the gallery had facilitated a second year relationship between the artist and the teacher. The developing familiarity and increasing confidence in each other's contribution to the learning process was noteworthy.

We know what to expect of each other – it's a tighter experience. (Teacher)

All parties valued highly these professional development opportunities. It became apparent that the professional development outcomes reported in the questionnaire, the case studies and the participant seminar went well beyond what had been predicated in project plans. There, the aims for professional development of partners were generally a distant second to the learning outcomes of young people. Professional development may deserve a much higher profile in project promotion and planning given that the evidence would suggest that projects can influence teacher and youth worker motivation, enjoyment, classroom practice and future partnership working.

2.2 The contribution of museums and galleries

Through their leadership of the Image & Identity project, museums and galleries gave access to exciting, stimulating and well-equipped spaces, informative collections and the expertise of their dedicated education staff. In some cases, those members of staff themselves led the projects with young people, drawing on the expertise of artists and teachers.

The local Image & Identity coordinators also led the planning, involving the other parties who expressed an interest in becoming even more involved in this part of the process in the future. However, constraints on time may limit the potential for greater involvement in planning, and there may also be value in teachers and youth workers being surprised by the innovative approaches to working with their young people as brought by artists, museums and galleries.

Aside from the local Image & Identity projects, through their own coordination meetings, gallery and museum staff also nurtured the national component of the project, especially in bringing together the final event and exhibition.

Partnership working can be very resource-hungry, requiring an investment of time from already busy individuals. Planning is the perhaps most demanding aspect, and the one that even dedicated teachers can find hard to

accommodate. Taking the lead in the planning process is a very significant contribution from the gallery and museum sector.

2.3 The potential for sustained relationships between the partners

The Image & Identity coordinators provided a network of professional involvement at both local and national levels. There was clear appetite from teachers and youth workers, expressed strongly at the participant seminar, for this to be strengthened and continued. The experience of the projects might suggest that the dynamic nature of the relationships between professionals could be sustained and further developed into the future if resourced.

Previous research (Downing et al 2002, and Downing and Watson, 2004) indicate that professional development opportunities for teachers in arts areas of the curriculum have been in short supply over recent years, with priority being given to ‘core’ subjects such as literacy, numeracy and sciences. Responses throughout the research would suggest that teachers and youth workers would welcome more opportunities for professional development (especially relating to artform skills) if offered by galleries and museums.

The record of, and appetite for, ‘repeat business’ was evident and was a testament to the considerable satisfaction with the Image & Identity project that participants expressed. Future joint activities could take the form of more projects in the style of Image & Identity or simply the continued use of galleries and museums as a teaching and learning resource. In several projects, teachers and youth workers expressed a greater awareness of the potential of such resources, and in some cases additional confidence in accessing them. To some extent, this continued use of the resources is in the hands of teachers and youth workers – there were plenty of cases in which they were already attuned to these possibilities and made use of them. Developing them further may require maintaining the networks to support such engagement and this requires energy and time, which the Image & Identity project has made possible. As a result, new partner schools and NCH groups have become involved, and existing partnerships have been sustained.

However, sustaining existing partnerships and generating wider participation potentially compete for limited resources. It may be possible to combine these aims by resourcing a network at a regional and national level, exploiting the positive experience of the Image & Identity project to date while welcoming new participants. This network might be achieved through web-based and face-to-face encounters and other communications.

2.4 Conclusion

As the third phase of Image & Identity comes to a close, it is apparent that very considerable learning and development has been taking place, both for the young people targeted and for the professionals supporting that learning. By focussing on the development of such groups, it is arguable that a very positive, long-term return on the investment in Image & Identity can be achieved. Too often, the impact of arts projects is measured only as a student outcome. By enabling professionals from different parties (teachers, youth workers, gallery/museum staff, and artists), the potential for sustained relationships and good practice is being nurtured.

‘Image and identity’ has proved to be a very fertile theme for development. Evidence suggests that the work undertaken has been enthusiastically received and a community of interest and commitment has developed around it. There is every indication that, given appropriate resources, positive outcomes for professionals and young people will continue to emerge.

3 The Image & Identity scheme projects

3.1 Young people involved in Image & Identity

Image & Identity projects covered a wide age span – the whole of compulsory schooling and beyond. In terms of the groups of young people who worked with galleries/museums over the course of the project, the minimum age was five-years-old and the maximum 18-years-old.¹

3.2 Programmes under the Image & Identity scheme

3.2.1 Who led Image & Identity projects?

In the majority of cases, respondents reported that Image & Identity projects were led by an artist (41 cases). Eight projects had been delivered by a gallery/museum educator. Other leaders included a teacher (5 projects), a poet or lyricist, writer, musician, dancer and, in one case, an NCH project worker.

Survey responses indicate that a wide range of adults were present in many projects. For the most part, there was an artist present (47 projects) and, in half of projects (28), a gallery/museum educator was present. Thirty-five projects involved teachers and half of projects had another adult present. In terms of the numbers of other adults present, they ranged from one or two up to nine.

Respondents were asked to indicate the total duration of their Image & Identity project. All 45 respondents who gave a response to this question indicated that their project had lasted for 'more than one day'. Table 3.1 reveals the distribution of responses for this question.

Table 3.1 The duration of Image & Identity projects

Total duration of the project	N	%
2 days	10	19
3 days	13	25
4 days	9	17
5 days	11	21
More than 5 days	10	19

Base: 53

Due to rounding, percentages may not sum to 100

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005

¹ Young participants had a median minimum age of 13 years and a median maximum of 14 years of age – Year 9.

A quarter of projects (13) had a total duration of three days, and one fifth of projects (10) took place over more than five days.

In terms of the timing of projects, the majority (more than three-quarters) were spread over time, with 12 of the projects occurring in a block of time or on consecutive days. Just over half of block-of-time projects involved youth workers. Those involving teachers and schools tended to take place spread over time (more than four-fifths), with five projects involving teachers taking place on consecutive days. Case-study data would indicate that this division appeared to be largely caused by timetable constraints in schools and the nature of the groups. For example, Case Studies 2 and 5 (involving youth workers) took place over the school summer holidays and provided looked after children with structured activities during the holidays. The remaining case-study projects involved schools for which teachers had negotiated time away from the timetable. In one school, this was a series of half days. In the remaining three, full days were taken as this was felt to be easier to arrange.

The questionnaire asked teachers and youth workers to indicate where their projects had taken place: i.e. within the gallery or museum, in school or NCH project base, or in other locations. They were asked to tick all boxes that applied to their project. More than half (46) ticked within the gallery or museum. However, interviews with Image & Identity coordinators made it clear that all projects included at least one visit to a gallery/museum (except for a small number of projects in which behavioural problems precluded a gallery/museum visit. In these cases, handling collections and resources were taken to the groups' venue). This apparent discrepancy may result from teachers and youth workers identifying the project location simply as where the majority of workshops took place: the visit to the cultural venue providing a stimulus to the project, rather than being the location of activities.

The other project venues were school (30 projects), an NCH project (8 projects) or a youth or community centre (3 projects). Other locations included alternative education provision premises (1); a youth project office (1), a recording studio (1) and a theatre (1).

Teachers and youth workers responding to the survey were invited to indicate, from a pre-selected list, what their role had been during the delivery of the project. Respondents were able to select as many roles as they felt applied, as well as to nominate further roles if they thought it appropriate. The results revealed that teachers and youth workers undertook a number of roles during the projects, with almost half of respondents indicating 'teacher' (28), 'participant' (28) and 'observer' (26). Further selected roles included: 'controller' (20), 'learner' (15), 'time-keeper' (9), 'gofer' (8) and one respondent who felt that one of their functions had been as a 'model'. Respondents were also invited to offer other roles that they felt they had fulfilled in their Image & Identity project. Four respondents felt they had been

an ‘enabler’, three said they had ‘facilitated’ and three had performed a ‘supporting role’, two had acted as ‘coordinator’ and one each as ‘motivator’, ‘supervisor’, ‘carer’, ‘deliverer’ and ‘preparer’.

These findings correlate with those of the case studies; for the most part, gallery/museum educators and artists felt that the teachers and care workers had fully participated in the activities, as well as maintaining a teaching/modelling/enabling role. This was particularly the case for those projects in which the teacher had been involved in planning, or knew what was happening in a particular session (e.g. Case Studies 4 and 6).

3.3 The planning of Image & Identity projects

Respondents were asked to what extent they were involved with planning a number of aspects of their Image & Identity project and were invited to rate the extent of their involvement on a scale of 1 (not at all) – 6 (closely involved). Table 3.2 reveals the responses to this question.

Table 3.2 The extent to which survey respondents were involved in aspects of planning Image & Identity projects

Aspect of planning	Extent of involvement						Total (N)
	Not involved ⁱ		Some involvement ⁱⁱ		Closely involved ⁱⁱⁱ		
	N	%	N	%	N	%	
Framing the aims	30	54	9	16	17	30	56
Planning the content	23	40	19	33	15	26	57
Planning the activities	26	46	19	33	12	21	57
Planning the style of delivery	27	47	20	35	10	18	57
Planning the timetable	10	18	14	25	32	57	56

i = rating of ‘1’ or ‘2’; ii = rating of ‘3’ or ‘4’; iii = rating of ‘5’ or ‘6’

Due to rounding, percentages may not sum to 100

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005

Table 3.2 shows that, with the exception of planning the timetable of activities for the project (in which almost three-fifths of respondents were involved) teachers and youth workers tended not to be closely involved in the planning of aims, content, activities or style of delivery.

Further analysis was undertaken in order to establish whether there were any differences between the two types of respondent’s role in planning. The extent of involvement in the various aspects of planning was re-categorised as *low involvement* (respondents circling 1, 2 or 3 on a six-point scale) and *involvement* (respondents circling 4, 5 or 6 on a six-point scale). These

categories were then cross-tabulated with the type of respondent, *teacher* or *youth worker*.

The results revealed that there were differences in the extent of involvement in planning according to the type of respondent. Youth workers were more likely to have registered *involvement*: half of youth workers were involved with planning content, almost half with planning activities and two-fifths with planning the style of delivery. This compared with two-fifths (content), almost one-third (activities) and just over a quarter (style of delivery) of teachers respectively. That youth workers should be more involved in the planning of sessions than teachers may not be surprising considering the often very particular needs of the young people involved in these projects. Youth workers would be best-placed to inform creative practitioners / gallery or museum educators of appropriate teaching approaches, ways to engage and what may or may not work (e.g. Case Studies 2 and 5).

In some cases, the amount of time available for joint planning between schools and galleries/museums was affected by time constraints related to the release of the funding for Image & Identity and the recruitment of suitable staff to coordinate the scheme in the partner galleries/museums. In two instances, a decision to employ a particular artist to run workshops for the scheme (e.g. Case Studies 1 and 6) also impacted on the extent to which teachers could input into the planning. In Case Study 1, time constraints were compounded by a decision that all school projects would involve photographic collage, resulting in a reduced opportunity for teachers to influence planning. Elsewhere (e.g. Case Study 3), teachers were involved in tailoring the project to suit their needs and, as a result, had more opportunity to influence project plans.

3.4 Understanding of the aims of the Image & Identity projects

Teachers and youth workers were invited, in an open question, to offer their understanding of the aims of the Image & Identity project they were involved in. Almost half of respondents (26) cited an aim as ‘young people being able to explore their own image and identity’ and 16 respondents described a more general aim of the opportunity ‘to explore the theme of ‘image and identity’’. A further 23 respondents emphasised this aim as ‘to produce work’ on this theme.

Another aim, described in survey responses, was the opportunity to use the gallery or museum. Eighteen respondents reported an aim for young people to ‘work in the gallery/museum setting’ and a further 18 reported aims regarding ‘use of gallery/museum collections’. The opportunities to ‘work alongside a practising artist’ (7 respondents) and to ‘develop ideas’ (11 respondents) were also cited aims.

4 What teachers and youth workers gain from Image & Identity projects

4.1 General impact of Image & Identity for teachers and youth workers

The questionnaire asked respondents to rate, on a scale of 1 to 6, the extent to which they felt able to influence the project and its outcomes. While most respondents felt that they had not been involved in the planning of their project to any great degree (see above planning section), more than two-fifths (24) felt they had influenced the project and its outcomes to some extent, and more than one-fifth (13) a great deal. Teachers believed they were more able to influence projects than their youth worker counterparts. Three-fifths of teachers (21) circled 4, 5 or 6 out of a six-point scale in response to this question compared with two-fifths (7) of youth workers, indicating that, within the bounds of the Image & Identity scheme, teachers felt they had more control over projects than youth workers. More than half of respondents to the questionnaire felt that they had learnt ‘a great deal’ from working with the artist over the course of the project. Indeed, only five respondents felt that this opportunity had had little effect on them.

No respondents reported that they had learnt little from working with the young people over the course of the Image & Identity project. Almost half (28) of respondents indicated that they had learnt ‘a great deal’ from working with the young people (i.e. they circled 6 on a scale of 1 – 6). When this was analysed by the type of respondent, nearly all youth workers (17 out of 18) reported having learnt ‘a great deal’ from young people, compared with three-fifths of teachers (24/36). This might be caused by a different relationship to students emerging from the workshop environment, or by the theme of the project, which focussed on the young people’s image and identity. It may also be a result of the young people’s response to the artist leading the session, which teachers recognised as being different to the kinds of response they themselves expected from students.

4.2 The influence of Image & Identity projects

In their questionnaires, teachers and youth workers were asked to indicate on a six-point-scale (1 = not at all; 6 = a great deal): ‘Overall, to what extent do you feel that the project influenced you professionally?’ and ‘Overall, to what extent do you feel that the project influenced you personally?’. The results are presented in Table 4.1.

Table 4.1 Numbers of teachers' and youth workers' registering a considerable impact from Image & Identity projects on a professional and personal level

(The table shows the numbers of teachers and youth workers circling 4, 5 or 6 on a six-point scale.)

(Scale: 1 = not at all; 6 = a great deal)

Type of impact	Number of respondents	% of respondents
Influence of project on a professional level	41	72
Influence of project on a personal level	39	68

Base: 57

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005

These figures reveal that, generally speaking, Image & Identity projects had a considerable effect on teachers and youth workers on both a professional and personal level. Almost three-quarters of respondents circled 4, 5 or 6 on a six-point scale with respect to the influence of the project on a professional level. More than two-thirds registered a considerable influence on a personal level.

Further analysis, in which the type of respondent was considered, revealed that there were no differences between teachers and youth workers in the extent to which they registered influence on a professional level. However, more than three-quarters of youth workers (14 out of 18) indicated that the project had a considerable effect on a personal level, compared with almost two-thirds (24 out of 37) of teachers. This resonates with findings described in section 3.1 above, in which nearly all youth workers reported having learnt from the young people they worked with in Image & Identity projects. It may further indicate that the different relationship with young people afforded by Image & Identity projects was personally fulfilling for youth workers.

4.3 The type of impacts derived from Image & Identity projects

Documented above were teachers and youth workers' perceptions of the overall impact of Image & Identity projects on them on both a professional and personal basis, but how exactly were their practices and attitudes affected? This section explores the ways in which they perceived they had benefited from the Image & Identity project and will also discuss some variations in the effects derived.

In the survey, teachers and youth workers were given a list of possible outcomes and asked to rate on a six-point-scale (1 = no effect; 6 = great effect) the extent to which the Image & Identity projects had affected their practice

and/or attitudes for each. The numbers of survey respondents registering that Image & Identity had a considerable effect on them in each area (a rating of 4, 5, or 6 out of 6) are given in Table 4.2. Responses have been re-ordered according to the numbers indicating 'considerable' effect.

Table 4.2 The numbers of teachers and youth workers registering that Image & Identity projects had had a considerable effect in specified areas

(The table shows the numbers of teachers and youth workers circling 4, 5 or 6 on a six-point scale.) (Scale: 1 = Not at all; 6 = A great deal)

Type of Impact	Considerable effect	
	N	%
Your motivation to undertake similar projects in the future	48	84
Your enjoyment of the artform	46	81
Your future opportunities to work with artists / galleries / museums	45	79
Your links with working artists	43	75
Your links with gallery/museum education departments	42	74
Your arts skills and knowledge	37	65
Your knowledge of using available equipment	35	61
Your methods of working with young people	23	40
Your confidence	23	40
Your status or professional recognition in your school / organisation	22	39
Your thinking about how you would like your career to develop	14	25

Base: =57

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005.

Motivation to undertake similar projects in the future

The area in which the largest numbers of teachers and youth workers report a considerable impact is in their motivation to undertake similar projects in the future; more than four-fifths considered the Image & Identity project to have had this impact. This suggests that the experience of Image & Identity projects may result in some 'repeat business' for galleries and museums with teachers and youth workers becoming returning customers. Indeed, the fact that more than two-thirds of questionnaire-respondents had previously worked with a gallery or museum testifies to this. Such repeat business indicates satisfaction and would suggest that galleries/museums can readily find willing takers for their projects. This perhaps would need to be balanced against the need to extend participation to novice project participants.

Enjoyment of the artform

As well as their motivation to work with galleries and museums in the future, there were high reports of outcomes for the participating teachers and youth workers in the areas of enjoyment, motivation and confidence. Four-fifths of respondents reported a considerable effect on their enjoyment of the artform. This links with previous findings relating to Continuing Professional Development (CPD) (e.g. Harland and Kinder, 1997; Downing *et al.*, 2004). In these studies, where affective outcomes have been high (that is effects on enjoyment, motivation and confidence), they have been an important catalyst to a chain of outcomes in the area of professional development (Moor *et al.*, 2005). In certain cases, such effects are beneficial in promoting more tangible outcomes, such as changes in practice.

Links with working artists and gallery/museum education departments

Questionnaire respondents also appear to have experienced substantial outcomes with regard to their links with working artists and gallery/museum education departments. Around four fifths reported a considerable effect in terms of their future opportunities to work with artists and galleries/museums, suggesting that the Image & Identity projects had resulted in plans for future collaboration. Thus they were not only motivated in this type of partnership, but also believed that continuing to develop as such was a real possibility.

Arts skills and knowledge

Image & Identity projects also generated outcomes relating to teachers' and youth workers' arts skills and knowledge. Two-thirds of respondents reported a considerable effect here. Again this resonates with findings from previous studies relating to teachers' professional development more generally. For some respondents there were further impacts in this area for example, their knowledge of using available equipment. This suggests that collaborating with artists and galleries/museums had afforded opportunities to work with new materials and equipment. In at least one case study this enabled teachers to use equipment already available to them, which they had previously felt ill-equipped to use themselves. In others, this enabled teachers to introduce new materials and resources into the classroom.

Knowledge of using available equipment

The timing of projects also appeared to influence reports of impact on arts skills and knowledge. For those projects that took place in a block of time with, arguably, a more intensive experience, reported impacts on arts skills and knowledge were higher (reported by three-quarters of respondents (9) in

this category) than for projects that took place spread over a number of weeks (reported by almost two-thirds (27)). Whether it is the case that the intensity of activity afforded by a one-week project really results in greater arts skills and knowledge, compared with a project in which skills are revisited over a period of time cannot be investigated in this study, indeed it may be an artefact of the small numbers involved in this survey. However, all 12 block-of-time-respondents registered high levels of enjoyment and half of them reported a considerable effect on their confidence.

While respondents involved in block-of-time projects registered high levels of impact for enjoyment, confidence and arts skills and knowledge, those involved in projects that took place spread over time reported greater impacts in terms of their links with working artists and their future opportunities to be involved with similar projects in the future. This might indicate that the projects that take place over a longer time period result in a larger capacity to build relationships between the partners involved, thus raising the implication that for projects like these, intended outcomes might be planned for through attention to the type of time in which a project takes place. However, it is important to note that the small sample size precludes statistical reliability concerning the impact of time spread on project outcomes.

Methods of working with young people

One area in which there was less impact for respondents was in their methods for working with young people. Less than two-fifths reported any considerable impact in this area. Considering that the workshop environments experienced through Image & Identity projects, and the opportunities presented to teachers and youth workers for taking a more observational role, it is interesting that there should be so little impact in this area and raises the question about the potential for cross-fertilization in artistic pedagogies. It is possible that more explicit attention to, or discussion of working methods and pedagogies could generate greater impact. Alternatively, it may be that teachers/youth workers do not see artist pedagogies as relevant to their own practice, but rather as a distinct supplement to the education process.

When asked whether they considered projects like Image & Identity to provide professional development opportunities for teachers and youth workers, more than four-fifths of respondents reported that they did. Almost all teachers and youth workers responding to the questionnaire (47 respondents) reported that they saw great value in the professional development opportunities offered by galleries and museums. However, the areas for which respondents reported the least impact related to professional status and career development. It was not the case that the professional experience of questionnaire respondents influenced responses to this question (i.e. less experienced respondents did not, to any extent, report greater impacts than more experienced respondents).

Further, when responses to this question were examined according to the type of respondent, it was found that teachers registered greater effects in these two areas than youth workers: about half of teachers reported a considerable effect on their professional status (16), compared with a quarter of youth workers (5) and a third (11) of teachers reported a considerable effect on their career development compared with one-sixth (3) of youth workers.

This might suggest that for youth workers, involvement in schemes such as Image & Identity holds less professional cachet than for teachers. This may be because the product or outcome of the project has a higher profile within a school environment and such links with galleries/museums and artists are more highly valued. An alternative explanation might be that the professional and career development aims of teachers and youth workers are different, with the predominantly art & design teachers surveyed here perhaps being keen to build on their subject knowledge.

However, it does raise the question whether teachers and youth workers have aims for their professional or career development in embarking on projects like Image & Identity, and whether such outcomes can be planned for.

4.4 The factors associated with outcomes for Image & Identity projects

The previous section has outlined the extent to which teachers and youth workers experienced a number of outcomes through Image & Identity projects. This section examines a number of factors that might be associated with bringing about the positive effects derived from involvement in projects.

In the survey, teachers and youth workers were given a list of pre-selected factors and asked to rate on a six-point-scale (1 = not important; 6 = very important) the extent to which the impacts they had previously identified were caused by each factor. The number of survey respondents registering that the factors were of importance in deriving outcomes in Image & Identity projects (a rating of 4, 5 or 6 out of 6) are given in Table 4.3.

Table 4.3 The numbers of teachers and youth workers registering that selected factors were of considerable importance in generating outcomes for Image & Identity projects
(The table shows the numbers of teachers and youth workers circling 4, 5 or 6 on a six-point scale.) (Scale: 1 = Not important; 6 = Very important)

Factor associated with impacts	Of importance	
	N	%
The artist delivering the session	52	91
The opportunity to work alongside an artist as a professional equal	48	84
The theme of the project – ‘image and identity’	47	82
The gallery/museum and/or its collections	44	77
The ratio of adults to learners	44	77
The extent of your own contribution to the project	44	77
The location of the project	42	74
The opportunity to work alongside staff at the gallery/museum	41	72
New awareness of artforms	40	70
The time the project ran for	40	70
New awareness of working with young people in a workshop environment	35	61

Base: =57

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005.

Almost all respondents indicated that the ‘artist delivering the session’ was an important factor in achieving outcomes from Image & Identity projects, echoing the impacts relating to ‘future opportunities to work with artists’ and ‘links with working artists’. Indeed, ‘working alongside the artist as a professional equal’ was also considered an important factor by a large number of respondents.

The theme of ‘image and identity’ and the role of the gallery/museum in providing a starting point for exploring such a theme were also nominated as important factors by a large number of respondents. Some differences were observed between the types of respondent in relation to the gallery/museum as an instrumental factor. More than four-fifths (31) of teachers considered the gallery/museum an important factor, compared with two-thirds (12) of youth workers. In a similar vein, four-fifths (29) of teachers indicated that the opportunity to work alongside staff at the gallery/museum was an important factor, compared with two-fifths of youth workers. This may reflect a situation in which teachers involved in the projects tended to have an arts background and were currently teaching the subject, whereas it was not always the case that the youth workers involved in projects had that background or experience, or were involved in delivering arts projects to young people outside of the

Image & Identity scheme projects. It might be the case that teachers sought to engage young people in their discipline and increase their own knowledge and skills through the project's contact with the gallery/museum and artist, whereas the youth workers may have had different motives for involvement in the project such as developing young people's self-esteem and confidence, although the research data cannot confirm this possibility.

The relatively smaller number of respondents who nominated new awareness of working with young people in a workshop environment resonates with the lower effects observed in relation to changes in teachers' and youth workers' methods of working with young people. A larger proportion of teachers (two-thirds, 24) than youth workers (half, 9) registered this to be an important factor. Again, it is possible that more explicit attention to, or discussion of working methods and pedagogies could generate greater impact.

4.5 The value of Image & Identity projects as professional development opportunities

In their questionnaires, teachers and youth workers were asked to indicate whether they considered projects like Image & Identity to provide them with professional development opportunities. In response, more than four-fifths (47 respondents) stated that they did consider such projects to offer professional development opportunities.

Respondents were then further asked to indicate on a six-point-scale (1 = of little value; 6 = of great value): *Overall, what value would you place on professional development opportunities for teachers / youth workers provided by galleries and museums?*. The results are presented in Table 4.4.

Table 4.4 The value placed by teachers and youth workers on professional development opportunities provided by galleries and museums

(The table shows the numbers of teachers and youth workers circling 1 or 2; 3 or 4; and 5 or 6 on a six-point-scale.) (Scale: 1 = Of little value; 6 = Of great value)

Value placed by teachers and youth workers on professional development opportunities provided by galleries and museums	Number of respondents	% of respondents
Of little value	4	7
Of value	13	23
Of great value	40	70

Base: 57

Due to rounding, percentages may not sum to 100

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005.

As Table 4.4 shows, the majority of respondents felt that the professional development opportunities provided by galleries and museums were of great value to them, suggesting that such projects have their place in the menu of professional development opportunities on offer to teachers and youth workers.

4.6 Future developments or improvements

In order to gain some sense of teachers' and youth workers' preferences for services from galleries and museums in the future, questionnaire-respondents were asked to indicate on a six-point-scale the extent to which they agreed with a number of statements regarding the ways in which galleries and museums might improve their provision. The results are shown in Table 4.5.

Table 4.5 The numbers of teachers and youth workers registering agreement to suggestions for galleries and museums to better serve their needs

(The table shows the numbers of teachers and youth workers circling 4, 5 or 6 on a six-point scale.) (Scale: 1 = Strongly disagree; 6 = Strongly agree)

Area for development	Agree	
	N	%
Involve teachers/youth workers in planning projects	51	89
Involve teachers/youth workers in identifying themes for projects	50	88
Provide teachers/youth workers with more skills-based projects	46	81
Provide teachers/youth workers with more preparatory INSET	43	75
Involve teachers/youth workers in delivering projects	42	74

Base: =57

Source: NFER survey of teachers and youth workers involved in Image & Identity projects, 2005.

While most teacher and youth workers had been involved in planning to some extent and some to a great extent, Table 4.5 shows that almost all respondents (51 out of 55) agreed that galleries and museums should take steps to involve teachers and youth workers in planning projects. While this perceived lack of input does not appear to have affected the benefits that teachers and youth workers derived from projects, indeed the effects generated were high, it might be the case that teacher/youth worker-input at the beginning of projects could lead to more widespread or even different impacts in the future. However, it might also be argued that an element of surprise or novelty itself generates positive outcomes for teachers and youth workers, and that too much involvement in planning could impede this feature. One might also question the real potential of teachers and youth workers to make the necessary time to become more involved in planning.

Respondents indicated high levels of agreement with the remaining suggestions for improvements to the service provided by galleries and

museums. Teachers and youth workers want to be more involved, both in planning and delivering projects, and in identifying themes for projects in the future. Preparatory INSET also emerged as an area in which teachers and youth workers would like to see some development and it is possible that this might help to convey the aims of the Image & Identity project in all their complexity, as well as providing opportunities for teachers and youth workers to input into the planning and delivery of projects.

Finally, while around two-thirds of teachers and youth workers reported impacts relating to their art skills and knowledge and their knowledge of using available equipment, four-fifths agreed that galleries and museums could improve their service by offering more skills-based projects. This would appear to be an area in which galleries/museums might use their own links with working artists to facilitate or encourage fruitful collaborations with teachers and youth workers for sustainable, skills-based professional development. Other research (e.g. Downing & Watson, 2004) would suggest that while teachers do receive CPD opportunities relating to assessing pupil art, they have very few opportunities to develop artform skills and practice. This may be a potential area for galleries/museums to support more than at present, though funding would clearly be needed to enable this.

5 The case-study Image & Identity projects

5.1 Introduction

This chapter presents case studies of the six projects that were studied for this research. Each case study represents one project from each of the six participating galleries/museums. In total there are four school projects, one NCH project and one looked after children project. The six examples were selected through a dialogue with the Image & Identity coordinator at each gallery/museum and were suggested as case studies by the gallery/museum themselves.

Each case study is based on a number of data sources. These include:

- preliminary interviews with the Image & Identity coordinator at the gallery/museum, in which the aims for the project and some background details about the programme were identified
- interviews with the artist and Image & Identity coordinator, completed during the NFER site visit, which also included observation of project activities
- interviews with the teacher conducted by telephone after the NFER visit
- follow-up interviews with the Image & Identity coordinator at the gallery/museum.

The case studies each begin with a brief description of the project. The first major section in each case study considers perceptions of the aims and planning of the project. The second section presents a description of the activities undertaken during the course of the projects, playing particular attention to the role of the teacher / youth worker and the artist.

In the third and fourth sections the learning outcomes and factors that affected these outcomes are considered. The final section assesses the relationship between the parties and its sustainability.

Case study 1

School Project, Brighton and Hove

This photographic collage project took place in The Royal Pavilion Libraries and Museum involving gifted and talented students in Year 9. The Image & Identity coordinator was the artist leading the project who worked with the teacher in distinct, yet complementary roles to push students to achieve.

Aims and planning

This project was the first time that the artist and teacher had worked together, and although the school had previously been involved in Image & Identity, the participating teacher was new to the school, and relatively new to teaching (in her fourth year).

The teacher had responsibility for Key Stage 3 art and hoped to use the project to offer something extra for the gifted and talented students in Year 9. As well as aims for the students, the teacher was keen to work with a professional artist and to establish a link with the museum and to increase her status as a new teacher in school. It was also hoped that involvement in the project would afford her of the opportunity to reflect on her role as Key Stage 3 coordinator and on what was offered to students in school.

The artist had considerable experience in delivering workshops to a wide range of participants and had been involved in the Image & Identity scheme with the museum from the outset. In this current phase of the scheme, the artist was employed by the museum as the coordinator for Image & Identity and as a facilitator. Experience from the previous phase resulted in the museum offering workshops in photographic collage with all participating groups as *'that worked really well and the teachers were very keen for that because photography can be used as an intermediate material within their other work'* (Image & Identity coordinator).

The artist's aims for the project were three-fold:

- to encourage schools to use the museum as a resource
- to offer the pupils the opportunity to participate in a national project
- to offer pupils an opportunity to work with a working artist.

The planning for this project was undertaken by the artist coordinating the scheme. The teacher was invited to an evening event at the museum during which 'Image & Identity' was introduced, as was the broad plan of the content – photographic collage – and activities – workshops within the museum space. A number of factors

restricted the involvement that the teacher was able to have in planning the project. The artist was recruited to coordinate the project fairly late-on in the summer term, which was felt to be too late in the academic year to begin planning. The consequence of this was that when teachers were contacted in the autumn term for projects that were planned to take place before Christmas, the museum had to have already ordered the resources and materials. Thus, the plan *'had its restrictions'* (Artist).

One area in which there was flexibility and in which the teacher was able to influence the project plans was in its timing. The artist described that, while the activities of the projects were very set, the project itself was *'moveable'*. The teacher felt that there was an opportunity to suggest how the project could link through to work that was taking place in the school and that the artist was respectful of her professional expertise, especially in connection to the types of activities that would work with the students and those that would work less well.

Other areas of collaboration included an evening event for teachers held at the museum, which was felt to have been valuable. The artist presented a slide collection of artists' work on the theme of 'image and identity' and the resulting discussion allowed for input from the teachers: *'I talked about artists and then they suggested artists to me and I went away and researched those artists and used them as well. We all came up with a group of artists that we wanted to look at'* (Artist). The teacher felt that there was good discussion between the school and museum regarding the project.

The activities

The project took place entirely within the museum, and involved visiting parts of the collection, as well as a talk by the artist on the work of particular artists involving image and identity. The pupils used disposable cameras, digital cameras and other images to make photographic collages that were printed as postcards.

The teacher saw her role as *'keeping control of the group and being in charge and responsible for the group'*, yet felt very strongly that the artist was expecting her to impart her professional knowledge and subject knowledge to the pupils: *'Giving advice and aiding where possible, discussing with the children their ideas and evaluating them. I was used on a professional basis, both as a teacher and as an artist.'* This was seen as complementary to the role that the artist took: *'The way that I work with them as an artist is less structured than they work in schools and I think that's a challenge, but quite an exciting way of working'*. Indeed, the artist expected the teacher to work in partnership with her, and as an artist: *'It's an opportunity for them to be the artist, not the teacher'*.

As their understanding of each other's role developed, they were able to play to one another's strengths. The teacher was able to *take a back step* to allow the artist to get a response from students. Where appropriate, the teacher was able to

step in; knowing students' capabilities meant that the teacher could push them to achieve more and encourage them to think more deeply. Thus the roles were seen as collaborative as well as complementary. There were moments where conflict arose, for example, where the artist told a pupil to do something that contradicted the teacher, however, this was felt to have been beneficial to both the teacher and artist, and to the pupils:

It's like any collaborative situation. As an artist when I work with another artist there's conflict because each individual has ideas about how they want to work and there's constant negotiation but respect is maintained and I think that it's okay for the young people to experience people negotiating approaches to work. (Artist)

The teacher felt that their working relationship allowed her to influence the pace of the activities to ensure a positive outcome for students, without undermining the artist's looser approach to the structure of the workshops.

Learning outcomes

Learning outcomes were not specified for the teacher, or artist, as part of the project plans although inevitably a degree of learning did occur. While the teacher felt that the limited resources and materials available to pupils meant that she had not learnt any new skills, she did feel that the medium of photography and the use of instant cameras was something that she would employ in future work. Beyond the technical, an important area of learning was the discovery of how much could be achieved by '*allowing the students to go off in their very own personal directions*' and through taking students to work in a different environment; outside of the classroom. Indeed working alongside the artist and within the museum the teacher learnt a great deal about what the museum had to offer for future activities and projects.

The experience of organising out-of-timetable activities served as an important learning point for the teacher as a new teacher in her school. '*It's allowed me to understand a lot of different process that happen here at this school.*' This increased her confidence about taking trips, and particularly about achieving a good end product in a short period of time. The result was a sense of her professional status within the school having been raised: '*It's raised my professionalism amongst other members of staff.*'

The opportunity afforded by the project for pupils to have their work exhibited in the museum will have an impact on the school as a whole, as well as the individual pupils. The teacher is already planning to revisit the schemes of work and activities offered to gifted and talented students, in particular to offer students more opportunities outside the classroom. The experience is already changing the teacher's practice: '*I think it will allow me to let the students take their own journey a little bit more, to give them more freedom with materials and with outcomes.*'

For her part, the artist identified specific learning points relating to the organisation of school workshops and from having taken a role of both coordinator and deliverer of activities. However, alongside this the artist was also able to identify aspects of learning resulting from her engagement with the teacher. *'I really like the way [the teacher] works, I noticed how she was going around working one to one with the pupils but also how she could project her voice to get attention and make a point.'* The artist learnt from listening to the teachers encouraging pupils: *'There's more strategy to how they approach the work'*. She also learnt tips about being clear about what is expected, setting deadlines for completing activities and getting pupils' attention.

Key factors affecting professional development

The museum in particular, was vital to the professional learning achieved by the teacher. Visiting the museum provided the opportunity to learn about how such visits were organised within the school. Working with the museum and enabling the young people to produce their work raised the professional status of the teacher in the school. Indeed, the opportunity to work in the museum atmosphere, being away from school, immersed in art work, working with the professional artist all impacted the teacher's knowledge about how the museum could be used in an educational sense: *"It's confirmed the importance of visiting galleries, having access to artists in residence and allowing students to see the relevance of art in the workplace, moving out of the classroom bubble. It's confirmed how important it is to have access to those things and how varied art can be"* (Teacher).

Assessment of the relationship and its sustainability

The artist noted that the schools have a relationship with the museum beyond the Image & Identity scheme and the experience has certainly stimulated an appetite in the teacher to use the museum in the future: *"I will be looking to take a group of students there again and if workshops come up, or there are activities that I can see a way of linking through, then I will be very interested in using it. It's a great resource to be used"*.

The experience has encouraged the museum educator to revisit the planning of the projects. *'The idea of a three-year programme really excites me because you can say "Let's plan the scheme of work that's happening in two years time and start now" thinking about what artist they want to work with, what activity they would like to do'* (Image & Identity coordinator)

The artist would also like this to mean that there was an opportunity to go into the school after hours, plan with the teacher and meet the young people. As such, the projects would have more opportunity to have *'a more prolonged effect in comparison to other works that goes on in schools with artists'* (Artist).

Case study 2

The Costume Museum and a residential care home, Manchester

This project is the latest in a series of engagements between Manchester Galleries and a local authority residential home and used an initial stimulus of a touring exhibition of Black British Style at The Costume Museum. Young people customized boiler suits to reflect their image and identity. However, the distinctiveness of this project lies in the relationship that has built up between a care worker committed to the arts, working alongside an experienced gallery/museum educator and this appears to have provided the confidence for less experienced professionals to develop their capacity to support challenging young people.

Aims and planning

This children's home, run by the local authority, for some time has worked in partnership with Manchester Galleries. It has a reputation for providing creative activities for its young people. The initial proposal for the latest Image & Identity project was suggested by the Image & Identity coordinator, and because of the confidence of the care workers in the relationship, this was welcomed.

The initial stimulus for the project was a touring exhibition of Black British Style, shown in the museum. However, the project was housed in The Costume Museum, a museum on an intimate scale housed in Platt Hall, originally a Georgian family home, which had previously not been used for such workshops. Working in the museum studio, each member of the group would customise a boiler suit in ways that would express their own personality. The aims of the project relating to the young people were to create a product in which they could have pride, to generate a positive experience and to promote more independent use of galleries in the future. One of the artists echoed the commitment to quality product by the young people.

I like to think of them as artists and say, what professional outcome can we produce? I'm really fascinated by the idea that they can have something exhibited in a gallery space. And someone could go 'Wow, who's that artist?' I think it can be achieved. The output is very important to me. (Artist)

The gallery/museum educator intended that the youth workers would have access to new methods of working with their young people, develop more confidence in using galleries themselves and promote the use of galleries with their young people. Both artists saw aims for the care workers as secondary to the learning

aims for the young people. The more experienced of the care workers sought to benefit from the expertise of the artists and gallery staff, to have the chance to work in the more expansive environment of the museum studio, and

Studying paintings in a different light and learning different perspectives from the artists. I'd really like to develop doing art therapy – I'm not trained in art therapy but it's what I do with the children in effect. It's so therapeutic and calming, because they are so angry a lot of the time. (Experienced care worker)

The diverse aims from the different perspectives appeared to be entirely compatible, even though they apparently had not been agreed between the parties in advance. The less experienced youth worker had no particular expectations or aims concerning her involvement, but the actual outcomes for her will be discussed later.

It was always planned that the care workers would make their own work alongside the young people, an approach that might not be used with care staff that were less familiar with working on such projects.

The activities

Two artists and an education worker from Manchester Galleries, (not normally located in the Costume Museum) worked alongside youth workers from the care home over five afternoons in a single week. Staff scheduling at the home meant that individuals could not be involved for all of the sessions, although two staff committed their own personal time to remain engaged throughout almost the entire project. A minimum of two staff from the home were involved at any one point. Though the group initially comprised five young people, by the final day only two were participating, the others having ceased to be engaged for reasons not associated with the project itself.

This meant that there was an abnormally high ration of adults to pupils during the project. The young people involved could be very volatile, especially in their dealings with each other, and a high staff presence was always deemed to be essential. However, this did give additional opportunity for the staff from the home to participate directly in the creative process.

The process was consequently very informal and fluid, characterised by relaxed conversation between all of the participants, a high proportion of the time spent in collaborative rather than individual working and considerable fluidity of role amongst the adults.

The more experienced youth worker described her participation in the process as supervisory and was very clear that the artists were leading the sessions. She also saw her role as supporting the children, some of whom had special needs, to have confidence in their own ideas. The care worker participated in the activities

as a means of encouraging participation by the young people. Given her considerable experience of arts projects she was able to maintain a balance between modelling the technique to encourage or to generate ideas, and modelling a technique too well such that it discouraged participation.

The Image & Identity coordinator had a similar view of the involvement of this experienced youth worker.

I think she cross-references what they have done in the home already. That's an important part. And because everybody is doing the same thing, they are also going through the processes as well. So at the start of sessions we ask people to discuss what they've been doing, so [the care worker] said what she'd been doing and the young people responded to that. It means everybody is working on the same level – we are all artists working together. So she is contributing in the same way and the same dynamics as the young people. Hopefully that distance isn't so great. They aren't there to deal with behaviour; they are modelling learning. And the kids respond to them differently. It's always possible that because they [the children] have such low self-esteem they will compare themselves with what the adults are doing – they want to give up on it. But if it's not working we try to turn the failure to a positive search for another way.

(Image & Identity coordinator)

The less experienced youth worker had a slightly different perspective. As with the more experienced youth worker, she saw the artist as leading the sessions. However, she perceived her own role as a participant – on the same level as the young people. For her, participation was a means of bonding with the children and building relationships.

Both care workers referred to the need to occasionally revert to the role of behaviour controllers, but their familiarity with the young people meant that this tended to manifest itself as simply a look towards a child showing warning signs of tension.

One of the artists described the finesse with which the care workers acquitted their role: *'In [the care home] they actively engage – they're almost one of the children. But they keep dual roles going. One minute they're laid back, but they've not neglected the role of care worker.'*

The role of care workers as learner models for the young people was highlighted by the arts professionals, as well as their contribution in indicating to the artists and Image & Identity coordinator the specific needs or potential of individual children, insights which would otherwise not be available to the arts workers.

On the final day of the project, with time for completing the decorated boiler suits evaporating, all of the adults worked in partnership to enable the young people to complete their pieces. Time was still found for the care workers to complete their

work and to share with the young people their delight in the products they had created.

Learning outcomes

This project has to be seen a part of a much longer relationship between Manchester Galleries and the care home. The care workers interviewed were at very different stages in that relationship. While the gallery/museum organiser had helped to establish the partnership, the artists were new to this relationship. Consequently, one is able to discern learning outcomes at different levels for each side of the partnership. There were clear indications of mentoring roles emerging, with the gallery/museum educator, who took a real leadership role in the project, mentoring the artists and the more experienced care worker mentoring, or perhaps providing a learning model for, the less experienced one.

It was also apparent that the arts professionals and the care professionals had learned from each other, both parties commenting on how this had taken place. From the young people, the arts workers had derived new insights into working with young people with particular problems. From the care workers, the arts workers gained new awareness: *'I think they've lived a sheltered life with school and university. Working with me has really opened their eyes to what's there'* (Experienced care worker) and understanding of young people and how to work with them *'[it's taught them] ...how to handle the kids ... maybe it helps them look a bit deeper at why someone can't use scissors but may be confident at other times'*. (Less experienced care worker)

Learning by the care workers might be divided into two categories; learning new skills and experiencing the art making process for themselves; and learning skills that they could then use with their young people. One comment indicates the way that these two outcomes could combine.

I thought I'd just be sitting there doing nothing – discipline now and then and that was it. From the beginning, we were dressing up and the lads wouldn't do it - 'I'm not dressing up!' so I had to get on and do it and I really enjoyed it. And that made them at ease, so they joined in. I think that's professional learning – if you are going to make a child feel confident you're going to have to make yourself look a bit of a fool. (Less experienced care worker)

The less experienced care worker was particularly pleased to have had the chance to engage with art in ways that she had not had the opportunity to experience while at school herself.

I like the way I was used. You could take a back seat now and then. Be creative. I never had these art sessions at school. But now I'm using so many fabrics and paints and techniques. It's really good. (Less experienced care worker)

The more experienced worker identified a number of learning outcomes for

herself, ranging from an overall approach to art work, particular skills and information about galleries and exhibitions.

The Image & Identity coordinator hoped that the experience would enable the care workers to develop their use of galleries.

Maybe the way we work might help them to think about the way they approach the gallery situation – it can be daunting – and the technical things. I hope they feel they have learned a new skill. (Image & Identity coordinator)

Key factors affecting professional development

Two key factors led to the learning outcomes experienced by the youth workers in this project; the expertise brought in by the arts professionals, as referred to above, and the use of the museum. This project used an exhibition in one museum as its initial stimulus and was then located in a different gallery/museum for the workshop part of the process. The richness of the gallery and museum facilities, both in terms of the exhibitions and the workshop facilities available were themselves important, as was the newness of the location and its effect on the relationship between care workers and young people.

In [the care home] is not so good, the kids will kick off more – they have more freedom to walk out of the sessions. I think they like it more because they are somewhere different. It gets them visiting and gives them independence on busses. (Less experienced care worker)

The best thing is the studios. Whenever I do art I'm working in a very confined space with limited equipment – I have to bring my own materials in. But working in these fabulous spaces at the art gallery, and the materials has been sensational. (Experienced care worker)

Assessment of the relationship and its sustainability

This project is the latest of a series of engagements between Manchester Galleries and this particular home. The cumulative effect of the relationship is evident, as is its capacity to reach out to and engage other professionals, be they care workers or artists. Having care workers committed to the arts working alongside an experienced gallery/museum educator appears to have provided the confidence for less experienced professionals to develop their capacity to support challenging young people.

The relationship continues to develop. Since the completion of the workshops the gallery/museum educator has programmed sessions every third Sunday with the home, timed around the staff rota so that all staff wishing to can become involved. During these sessions, both young people and care workers are preparing guided tours of the touring British Art Show. The care workers have also been invited to

what has previously been a teachers-only seminar in preparation for the exhibition, with the aim of equipping the care workers to better use the exhibition independently.

The experience has encouraged the gallery/museum educator to plan more creative involvement by the youth workers than had previously been the case.

They are a crucial element of our future work. We can't ignore them or use them as crowd control. I want to get them even more involved in the process as creators alongside the young people. (Image & Identity coordinator)

Case study 3

School project, London V&A

An experienced textile artist led this fashion project at this London secondary school. Using the fashion and decorative glass collections at the V&A as a stimulus, pupils worked on sculptural textiles to create wearable pieces that were showcased at a fashion show in school for all pupils.

An exchange of skills and awareness took place between the teacher, artist and Image & Identity coordinator, with the teacher acquiring new resources and materials, which will be used to introduce an element of textiles into schemes of work at the school.

Aims and planning

The head of art was new in post when the offer of participation in the Image & Identity project was sent to the school by the museum. While the teacher had experience of working with artists in the past, this was his first opportunity for working with the V&A and the teacher '*grabbed it with both hands*'.

The partnership between the school and the artist was brokered by the Image & Identity coordinator with responsibility for the programme at the V&A. After an initial meeting at the V&A between the teacher and Image & Identity coordinator, in which the teacher was given a DVD from Phase I of the Image & Identity scheme and told about the aims of the project, a further meeting was set up. The teacher was given a great deal of freedom as to the content and shape of the Image & Identity project and initially suggested a project on photography. However, given the dates on which the school wanted the project to take place, and the availability of artists to run the project, this was not possible. As a result the project morphed into one on fashion as the teacher felt that this was an area in which he had less experience. The Image & Identity coordinator had previously worked with the artist and set up a meeting at the museum for the teacher and artist to meet one another and for the three parties to talk about what the project could involve. A further meeting at the museum saw the teacher and artist talking in more detail with the Image & Identity coordinator about the specific content of the sessions.

For the teacher, the aims for involvement in Image & Identity were:

- to have the opportunity to work with another agency, something the teacher had successfully done in a previous school
- to work with an artist in school, as an opportunity for both the pupils and the teacher as a practising artist himself
- to have an opportunity to test the water for running projects in a new school.

As well as more general aims for the pupils and Image & Identity project, the artist hoped that the project would introduce the teacher to some new materials and techniques that he could pick up on in later work in the school: *It's useful for art teachers to see textile or fashion based stuff so they can learn a different skill, different techniques and how to work with different materials* (artist). The artist had previous experience of running workshops in schools, and had worked with the Image & Identity coordinator on other projects in the past. After the planning meeting with the teacher and Image & Identity coordinator, in which the teacher had described the pupils' backgrounds and abilities and the timescale for the project had been discussed, the artist went away to consider potential activities for the workshops, deciding to come up with ways for pupils to *express themselves quickly through joining pieces together*, rather than concentrating on techniques such as sewing. The safety of using various pieces of equipment, such as knives and glue guns, was also considered.

A further planning meeting involving all parties resulted in the production of a broad skeleton plan, which both the artist and teacher acknowledged was tweaked throughout the project as necessary:

Even though we planned out how these things were going to work, there's quite a mixed ability within the group and it doesn't always work as planned. So from lesson to lesson at the end of the lesson [the teacher] and I'll talk and say 'Next week we need to do this' or 'After break we need to do that because this is too much for some of them or not enough for others' (Artist)

For the teacher, flexibility of both the museum and artist meant that a particularly good relationship was formed; the museum offered a service tailored to his needs and the artist a workshop tailored to the needs of pupils.

The activities

The project involved 24 Year 9 pupils and began with a visit to the museum. The teacher had clear ideas about what would work in terms of engaging the pupils who were participating in the project and had spent some considerable time planning the museum visit with the Image & Identity coordinator. The group spent time with the fashion collection, where the artist gave short talks about particular pieces. Time was also spent on activities related to the sculptural and textural aspects of a collection of decorative glass. The teachers' expertise was used in grouping pupils and in ensuring a mix of activities to keep pupils engaged throughout the day. The Image & Identity coordinator, teacher and artist collaborated on devising the activities during planning sessions.

Based on previous school project experiences, the teacher felt that his first responsibility in the activities was pupil behaviour and ensuring that this did not interfere with the artists' ability to lead the activities, or with the pupils' opportunity

to enjoy and participate. The teacher also saw his role as a collaborator in activities and as an assistant to the artist: he had a very clear view that the pupils' should experience as much contact as possible with the artist as a working professional.

The artist drew on the teacher's expertise regarding the school environment: '[The teacher] *knows the times, the breaks and he knows how long it takes to tidy up and all that sort of stuff, which if you're not working in schools you don't know*'. As the project progressed, the artist came to rely on the hands-on role of the teacher and both the teacher and artist felt that their roles had been complementary and contributed to the success of the project.

Learning outcomes

Learning outcomes for the teacher were not specified as part of the project planning, although the capacity to make use of new materials and to introduce sculptural textiles in order to embed some textile activity within the art curriculum within the school were considered. While the teacher noted that the technical skills involved in the techniques the artist employed were '*a relatively simple process*', due to the necessary timescales of the project, this was identified as a learning outcome. The artist hoped that the teacher had learnt about body sculpture and the manipulation of materials they were using. Both agreed that there had been further learning regarding the processes involved in textiles as an artform: the teacher felt more informed about the process from sketching, to making paper models before moving into producing final pieces.

Beyond techniques, through working with the artist the teacher was reassured that introducing textiles into the art curriculum did not have to involve skills such as sewing or complicated technology, but could be done with body sculpture in such a way that pupils would achieve. Both the artist and the teacher believed that by the end of the project the teacher was well equipped and confident to handle what might have initially seemed a daunting process. The teacher felt a renewed sense of professionalism as a practising artist through the collaboration with another working artist. Further, the showcase event of the fashion show was a new experience for the teacher, and involved a number of new skills in terms of organising whole-school events, rehearsals, poise on the catwalk and displaying body sculpture effectively.

For her part, the artist was also able to identify specific learning from her engagement with the teacher in terms of how things are organised in schools: "[the teacher] *is very good at organising and getting pupils to listen, packing up, tidying up, being quiet. That's always a good learning curve.*"

The teacher hoped that the experience of the museum visit, and in particular, the attention paid in this case to pupil groupings and his contribution towards appropriate activities could influence the way the use of the collections would be approached in the future. Indeed, from the Image & Identity coordinator's point of

view the major learning point from this project was to begin a debate about how to improve the museum service in the future: *It gets me thinking about how we could improve the projects the next time, how to kick start outreach sessions, working in the gallery, how to improve work in future.*

Key factors affecting professional development

Various key factors emerged as contributing to the professional development of the teacher in this project; the expertise of the arts professionals – both the artist and the museum; the relationships that developed through the course of the project; and the showcasing of the work within school and in the museum.

The sharing of expertise, both the artist's expertise in fashion textiles and the teacher's expert knowledge of the participating pupils' backgrounds and abilities, as well as methods for engaging, controlling and encouraging achievement, resulted in subtle but important mutual learning. The commitment of all the professionals involved has meant that networks were established with the museum education department and with the artist, such that future work has already been and will continue to be develop. The new skills and materials afforded to the art department will prove a resource for the teacher and encourage future use.

Further, the plan for the project, the fact that all three parties were involved from the outset, its flexibility and the time taken *to talk at the end of each session* were also key factors in the success of the project and in the professional learning for the teacher, artist and Image & Identity coordinator.

Assessment of the relationship and its sustainability

The contacts made with the artist through the Image & Identity project have already been renewed beyond the museum: the artist's involvement in an Aim Higher project run at Central and St Martins College on fabric transfer relief resulted in the school getting the opportunity to participate as well.

There has been contact between the teacher and Image & Identity coordinator since the end of the project. The teacher is committed to the Image & Identity scheme, attending the participant seminar and bringing pupils to the Image & Identity Conference at the V&A where they had the opportunity to view their work in the Image & Identity exhibition. He is also committed to potential involvement in the next phase of Image & Identity. The museum is currently planning to run an event for teacher input into resource development at the museum, and will seek the teacher's involvement in that.

The teacher, artist and Image & Identity coordinator felt that the project had been a positive experience, resulting in good relationships and a mutual understanding of one another's needs.

Case study 4

School project, Tyne and Wear

For the second time in the Image & Identity project, a ceramic artist led a project at this secondary school. With the initial stimulus of an exhibition of topography at the Shipley Gallery, pupils worked on their own individual pieces in the medium of porcelain, exploring microscopic aspects of the human form.

An exchange of skills and awarenesses took place between the teacher and the artist, with the teacher acquiring technical skills and confidence in the process of porcelain ceramics, and the artist acquiring knowledge of pupil learning objectives and styles, and the more generic aspects of classroom management.

Aims and planning

This was the second Image & Identity project involving the head of the art department and the ceramic artist in this school. The teacher had considerable previous experience of working with artists, and the artist had already done two projects in other secondary schools.

The partnership was brokered by the Image and Identity coordinator at the Shipley Gallery in Gateshead. The school had had a dormant ceramics studio for some time, having no teacher with specialist ceramics expertise and having lost the services of a dedicated art technician. Other schools in the area had no such facility – *'It's silly for us not to use what we've got'*. The teacher made it clear at the introductory meeting organised by the gallery that she wished to once again work with the ceramicist to consolidate and extend her growing confidence to manage and teach ceramics. The teacher's aims were for the assessment objectives of the NVQ course to be met. *'Some say the art curriculum is assessment led, and in a way I'd agree with that. But you can turn it on its head and work in a creative way. The assessment criteria can then be made to fit in with that.'* She wanted to increase the pupils' awareness of how another artist's work can influence your own, and of the working life of an artist. The artist was there to contribute the specialist skills and techniques of working with the medium of porcelain and to lead in the creative ideas.

Planning on this project took on a particularly crucial importance. Working with the rather extended processes demanded by porcelain in the limited time available was a challenge. Time had to be carefully rationed, the materials and equipment needed to be in place at the right time. But within the initial plan there remained the flexibility to adjust to the *'organic experience'* of art creation. Thus the artist was able to add in a *'free play'* session for the students, in which they could explore the potential of the material without being too constricted by the need to move towards

their end product.

The activities

The project began with a visit to the gallery, focussing on an exhibition of topographical images. The school has a science specialist status, which pervades the whole curriculum, and as a result, the artist and teacher chose to explore the microscopic aspects of the human body, and to make this the focus of an entire making process culminating in the firing of porcelain items.

Based on previous school project experiences, at the start of her first involvement in Image & Identity the artist had expected to be the sole leader of the classroom activities. However, from the start, and increasingly as the partnership developed over the two projects, much more of a team approach developed. The process of creating porcelain objects requires specialist skills and organisation. In the teacher's words, '*at the end of the day you can't not have results for the students*'. The artist's professionalism and expertise allowed her the confidence to assume this would happen. For her part, the artist was able to step back and create the space for the teacher to contribute the teaching points and clarity to enable pupils to process their experience more effectively and move towards the assessment targets. Both adults produced work during the course of the project.

Normally, when there's only one adult in the group, you don't get that chance, because you are going round supporting students. Because there are two you are able to do experiments and try things out yourself. (Teacher)

As their understanding of each others roles developed, and as each became more confident to explore the expertise that the other brought, the practicalities of managing the creative process improved. Thus if the artist needed to attend to the kiln, the teacher was able to continue with the more technical support needed by the students in the classroom. For her part, the artist became more conversant with the learning objectives of the class and the learning styles of the students. Both artist and teacher spoke of their emergent relationship, '*We know what to expect of each other – it's a tighter experience*'. The partnership continued outside of classroom hours, with frequent telephone conversations to clarify and refine plans for the project as it developed.

Learning outcomes

Learning outcomes for the teacher were not specified as part of the project planning, although the capacity to make use of the dormant ceramics facilities of the school of necessity requires that the skills of the staff are developed to manage the specialist processes involved.

Thus it was not surprising that the teacher readily identified the more technical skills and knowledge learned during the project. These included key aspects of

health and safety, the stages of clay and its storage and the technical skills needed to manage the entire process. The artist provided her own lesson plans, including health and safety learning sheets, and the guidelines needed by the pupils if they were to produce successfully. Both the artist and the teacher believed that by the end of the project the teacher was well equipped and confident to handle what might have initially seemed a daunting process.

However, teacher learning went well beyond the technical and the gallery as a resource was key to this. *'I get a lot from going to galleries; it broadens my experience and gets me to think beyond usual canon of school art – in particular a greater awareness of contemporary art.'* Working with two other adults in the gallery – the artist and the gallery educator – was of particular importance. *'It broadens my spectrum of teaching styles. You see different ways of asking questions'*. The different learning styles of individual pupils were more likely to be provided for where there were alternative teaching approaches available, and the teacher was able to observe her pupils engaging in different interactions.

The experience is already changing practice within the department as a whole. The ceramics facility is being returned to its intended use.

The project also has a high profile within the whole school, partly because the exam results in the art department are very high, an outcome that the head of art ascribes partly to the work they do with the local galleries.

The artist was also able to identify specific learning from her engagement with the teacher. *'I've learned a lot about learning aims and about how to work within the time constraints in schools'*, a particular issue when working in porcelain, especially in the absence of a dedicated art technician.

Key factors affecting professional development

Various factors emerged as contributing to the professional development of the teacher in this project.

The gallery itself and its education specialist provided the stimulus for the whole project and another model of relating to the pupils. *'Galleries are much more student friendly now, encouraging students to handle works as well.'* The extended relationship between the teacher and the gallery, which had included multiple engagements through projects with pupils, teacher sessions and providing support to the gallery in the production of teacher resource packs, has secured a stimulus and resource for the art department.

The expertise and professionalism of the artist, and her willingness to support the teacher outside of project time, were important factors.

The emergent relationship between the teacher and the artist, built over a period

of time, was a central feature. The gallery was prepared to support this more extended relationship by repeating the partnership in the second phase of Image & Identity, when there may well have been demand from other schools for this particular expertise.

Assessment of the relationship and its sustainability

The appetite from both the artist and the school to renew the initial engagement in the second phase of Image & Identity indicates not only the success of the first engagement, but also the belief that more is to be learned from a more extensive relationship. The growing confidence of both parties, both in each others capabilities and in the skills and awarenesses that they had derived from each other, suggests that, at least in the case of this technically challenging area, the sustained involvement was a worthwhile investment. Squaring this with any requirement of equity between schools may be more problematic and it may be appropriate to consider balancing spread of resources against depth of learning.

The relationship between the gallery, the teacher and the artist has continued, with the practicalities of how to exhibit the pupils' work, and where, having to be decided. The prospect of asking the teacher to contribute to another gallery-led teacher INSET day has been considered, with a view to more widely disseminating the experience of one project in order to extend and to refine future partnerships.

Case study 5

NCH project, Birmingham Museum and Art Gallery

This NCH project brought together a number of looked-after young people from around the city who were involved with an Independent Visitors scheme. The project led the young people to work together with a story teller and lyricist/musician to create a piece of music. This music was then used as a backdrop in a showcase fashion event held in the gallery at a later date and will remain in Gallery 33 within Birmingham Museum and Art Gallery's permanent video display.

For the NCH staff, this was their first experience of working with a gallery/museum on an arts project. One of their first learning points was new awareness of what the gallery/museum can offer, resulting in one of the project workers becoming a member of a community panel that will advise the gallery/museum in the future.

This NCH project works to recruit and support independent visitors for young people who are looked after by the local authority. Over the project, the two youth workers supported the young people. This was in contrast to their usual role, which is to broker the relationship between the service users (looked after children) and the adults who act as visitors.

Aims and planning

This was the first experience that the NCH project had had of working with a gallery or museum. Their initial contact with the museum was brokered through NCH, working as a partner with the consortium of galleries and museums. The gallery/museum was keen to establish a new relationship with NCH in Birmingham and saw this Image & identity project as an opportunity to extend their provision to new groups.

For her part, the youth worker had very specific aims to improve the service that they offer to young people: '*We were seeing it as an opportunity to give added value in the service that we provide for the young people*'. Where their professional development was concerned, the youth worker was explicit that their aims for involvement in the project had not considered this: '*It was more about what [the young people] were able to achieve and facilitating that, rather than our own development*'.

Two meetings took place; one between the youth workers and the gallery/museum, where the Independent Visitors project and the types of young people that might take part were described. The Image & Identity coordinator was keen to tap into the youth workers' expertise, particularly since the young people would not know one another, and hoped to use the meeting to learn more about the needs and interests of the young people and how best to deliver the project to them. The youth worker thought that the gallery/museum was successful in taking their ideas on board and

translating the discussions they had had into a workable plan.

A second meeting took place between the two artists, the gallery/museum and the youth workers and covered the proposed activities in more detail. The inexperience of the youth workers in working with galleries and museums meant that although they had had two meetings with the gallery/museum, had toured the gallery space and discussed the project in detail, they remained a little uncertain about the process and activities that would be involved in the project. The consequence was that at times it was challenging for them to recruit young people to participate.

Two artists were involved in the project, a storyteller (who was not interviewed) and a lyricist/rap artist. The rap artist had been running workshops with young people for two years and had previously worked with NCH and looked after children. However, this was the artist's first engagement with Birmingham Museums and Art Gallery. The artist aimed to make at least one finished song, but was concerned that the plan should remain flexible: *'When I come to these things I don't know what to expect, so I just wait for it. I've tried doing that in the past, thinking "It's gonna be like this" and I get there, and it's just mind blowing'*.

Thus, the planning for the project capitalised on the knowledge and experience of the three groups involved. The youth workers shared their expertise on the young people, their needs and issues, and ways of engaging them. The gallery/museum brokered the relationships, introduced the artists to the youth workers and dealt with the logistics of project planning, space and resources. The artists planned the activities and provided more specialist equipment and resources.

The activities

The project took place in half day or full day sessions over a 10-day period in the gallery/museum and in a recording studio. Two project workers from NCH attended to support the participants, as well as the Image & Identity coordinator and one of the two artists. Each artist ran half of the sessions. Though the group initially comprised four young people, by the final day three were participating due to other factors that were not associated with the Image & Identity project.

As a result, there was a high ratio of adults to young people during the project. However, the ratio of adults to young people meant that there were enough adults to work one-to-one with the young people where appropriate and this was felt to have been beneficial.

The young people did not know one another prior to the project, coming from foster homes or residential homes from across the city. Similarly the two project workers did not know the young people very well. The usual amount of contact with the young people as service users occurred over an hour every six months. This made this an unusual project and required time for relationships to develop.

The process was informal and loosely structured. The youth worker saw her role as accompanying the children and enabling their participation, whilst the artists lead the activities. Where she felt it was appropriate, the youth worker participated in the activities, particularly as a means of making the activities more relevant for the young people or engaging them. Based on previous experiences, the rap artist had not expected the youth workers to participate so fully.

This has been a nice little learning curve; they've been excellent – head on if I needed a little idea. It's almost like we're a little team. I felt like they really cared and it's almost like they've been in this position before. (Artist)

Learning outcomes

This project represents the first experience for the youth workers of engaging in gallery/museum education projects, or arts projects of any kind, in a professional capacity. Conversely, the artists and Image & Identity coordinator had a longer history of working with groups like this and the learning experiences have to be considered in that light.

All parties claimed to have learnt from the young people. This was especially poignant for the project workers for whom this was the first time they had had an opportunity to work so closely with them.

We were able to spend way more time with them than we normally do, so that was beneficial. It was interesting to see how a group gelled and how they engaged and got involved, that was good. It was also a change to get to know the young people better and feel more relaxed with them; we were doing something together that they were enjoying. (Project worker)

The gallery/museum educator derived new insights into working with young people with particular needs or issues.

I've learnt a lot about knowing how to handle the young people. When you first meet young people, they take a while to warm up to you and aren't comfortable with you. But if you watch them [the project workers] and how they are with them [the young people] then you know how to engage with them and work with them. (Image & Identity coordinator)

The artist describes coming to a realisation that 'there are people out there that really do care' from working with the youth workers on the project. As well as enjoyment and fun, from the artist the project workers learnt about rap (a music form that the young people were very interested in) and how to put a song together. However, they felt that these were not skills that would be of great importance for their future work with young people.

Where the project worker felt that learning was useful to them was in the

experience of the project, and aspects they would change or alter in the future. The project worker indicated that in the future she might revisit the timing of the project, making the beginning of the project more tightly structured because although the children did need some time to relax and get to know one another, particularly since there were differences in maturity in the group, it was felt that this part of the project had been difficult:

I think we were aware that we have to be careful about the venue, timing and length of sessions. We had too much time at the beginning and not enough time at the end.
(Project worker)

A further area of learning for the project worker was through watching the approaches of the two artists to engaging the young people. Having seen both successful and unsuccessful approaches she identified the need to carefully match the practitioner and their ways of working to the type of young people that are participating as an important learning point.

Key factors affecting professional development

The Image & Identity project and the gallery/museum itself emerged as significant factors for the learning that the project workers derived from this project. This project used the gallery/museum space throughout, with the exception of the session that took place in a recording studio, and the gallery/museum environment was important.

It was very interesting, being at the gallery. One of the museum staff showed us round and talked us through some of the exhibits and that was very interesting getting that information.
(Project worker)

For the artist and Image & Identity coordinator, the project workers' commitment to the project and the project outcome, as well as to the young people, was identified as important factors.

The more committed the teacher or youth worker is, the better it is for the project and the better the experience the young people have. That was true for this case.
(Image & Identity coordinator)

That's one of the most important things when you're doing workshops; that love for a child, that comfort. If you don't have nothing like that, that's when kids start doing their own thing, messing about. With these set of kids it seems like they're drawn into their youth workers and that's a strong thing.
(Artist)

Finally, the gallery/museum felt that involvement from the key adults meant that the project was planned more thoroughly, with valuable knowledge being passed to the others involved. This maximised the amount that the gallery/museum and artist

could learn about the young people.

Assessment of the relationship and its sustainability

This project was the first engagement between NCH Independent Visitors and the Birmingham Museum and Art Gallery. The Image & Identity coordinator highlighted that the first project is usually just a taste of what the gallery/museum can offer – for the youth workers and young people alike. However, the gallery/museum felt that a good relationship had been established. One in which: *‘If I was to do a project in the future I could phone them and have a chat about it and be quite honest about it and it would be more open’*. The project worker has already started to be more involved in the gallery/museum:

As a result of doing that project the gallery’s set up a community action panel that I’m invited to be part of so they are very much wanting to get representatives of the community and get their ideas on how the gallery can relate to the community, how exhibits can be presented, how the general environment is more welcoming. I think I was invited onto that as a direct result of Image & Identity. (Project worker)

There is certainly an appetite on the part of the gallery/museum and youth worker for future, improved engagements, which will fit into the gallery/museum’s longer term strategy of reaching a wider audience:

These links I do think they should be sustained, but if we could sustain these ones as well as developing new ones that would be ideal. (Image & Identity coordinator)

Case study 6

School project involving two schools, Sheffield Millennium Galleries

While this was the first Image & Identity project that these two schools had participated in, the host school had previously worked with the gallery/museum on a different gallery/museum-led project and was keen to renew the relationship. Using the Ruskin collection at the Millennium Galleries as a stimulus, pupils explored the use of repeating patterns on everyday objects.

A key feature of this project was the working relationship that developed between the host school's teacher and artist. While the activities were lead by the artist, both the teacher and artist supported the work of pupils, becoming '*a well oiled machine*'.

Aims and planning

The Image & Identity scheme was set up by Sheffield Galleries and Museums Trust as a linked schools programme. The Image & Identity coordinator capitalised on the existing link with the host school when selecting schools to approach. From the outset, the school were very keen to be involved:

They knew the benefits of working on this sort of project and the teachers were very keen to be involved again. They've been a real asset because immediately that we put the offer out there they contacted me to say 'Yes we really want to do it and can our staff come and meet you this afternoon'. It was they who recommended that we approach [the partner school] as they're having to work together under a new academy status and they wanted the opportunity to work with that school.

(Image & Identity coordinator)

The Image & Identity coordinator brokered the partnership with the two schools and with the artist, a freelance educator who trained as a teacher and had a great deal of experience of delivering workshops in schools. The artist was clear with the gallery/museum about the artforms that she could offer, and the teachers had free reign regarding the materials, focus of sessions, dates, times and length of sessions within this. As well as wanting to take the opportunity to work with their partner school, the (very experienced) teacher at the host school had particular aims for the young people about involvement in the project – '*it's vital that they get involved in projects with working artists, visiting galleries. It's all extra to their diet in school and it's absolutely essential*'. The teacher's aims, however, were for her own development – '*I find it very stimulating working with different artists and with the gallery. For me it's an ongoing professional commitment and development*'. The artist herself wanted to try to offer project content and activities that best suited the needs of the partner schools:

I consider them to be professionals and I'm a visitor in their school coming into something they do everyday. I thought I could introduce them to techniques that they might not use in school because materials are always short. I had a feeling that they might not do sketch book work at all, so I thought it would be an interesting challenge to see whether we were able to do it. (Artist)

The gallery/museum's aims for the project were two-fold. For the young people the gallery/museum hoped to offer an opportunity to think about the theme of 'image and identity', to visit the Millennium Galleries and to work with pupils from another school and the social interaction that that would entail. For teachers, the gallery/museum wanted Image & Identity to offer teachers the chance to come and work with museum and gallery staff, the opportunity to shape the project, to work with the freelance artist and with teachers from other schools. As a result an INSET session to discuss and plan the project took place to which teachers were invited at an early stage.

A total of four organisations were involved in this project: Millennium Galleries, the two schools and the artist. As a result, planning was key and the school was involved throughout. The teacher was able to change the length of the workshop sessions from four half-day sessions in school, to two full-day sessions, as it was felt this would be more beneficial to the pupils and logistically simpler in terms of travelling between schools and timetable restrictions. An initial brainstorming session took place, with ongoing consultation between the artist and teacher. It was clear from the outset that both the artist and gallery/museum wanted to use the host-school teacher's expertise in setting up the project, due to her considerable experience and when the artist approached the host-school teacher with an initial plan, she was able to change the aspects she had reservations about.

For good reason, the involvement of the partner school was less active than had been hoped. The teacher involved was relatively new to the school and had not been teaching for very long. While this was partly why they had been keen to be involved, the teacher at the host school felt that their lack of input in the planning and difficulties experienced in arranging planning meetings resulted in them having less ownership of the project plans.

The activities

The project began with a visit to the Millennium Galleries where the pupils from the two schools had a practical workshop related to the Ruskin collection. It was then intended that this would be followed up by two full-day sessions, one at the host school and a second at the partner school. In practice both sessions took place at the host school because the partner school chose not to host a session.

Based on previous school project experiences, the host-school teacher expected to share the responsibility for the project, to be involved in the learning that was going

on by working with different groups of students and encouraging them to develop their ideas, to share her skills where necessary and to be involved with all of the students. During the course of the project it became clear that the teacher and artist were 'sharing' the teaching and a team approach developed. In the teacher's words:

It was nice not to have to take the lead. Although the artist led I was very involved because I was informed about what she was doing. I felt I worked alongside her with the students. (Teacher)

The artist had expected the teacher to be supportive, to deal with any discipline issues that might arise and with other practical issues. She also anticipated a lot of input from the teachers, as well as the other adults in the room too. The artist was thus able to spread herself around the room, knowing that the teacher would contribute to the teaching. Knowing their capabilities, the teacher was able to intervene when she felt a pupil was not reaching their potential, in order to encourage them and push their ideas further.

As their roles developed, so did their appreciation of the expertise each brought to bear. For the artist, the teacher's role contributed to the success of the workshop:

I think the ethos and atmosphere of the event depends on those involved being upbeat and positive about it. This happened. I feel we've acted as a team. (Artist)

The second teacher took a slightly different approach to the working relationship. This teacher worked very closely with her pupils, taking fewer opportunities to interact with the teachers from the host school or with the artist:

With this group it was different because [school name] was the host school, so if you're a visitor in somebody else's school it's difficult to take the lead and so the other teacher, because we never went into her territory, was playing a back, supporting role. I don't know whether her skills were used. Where it's been done in other partnerships with one in one and one in the other it's been more even-handed. (Artist)

Learning outcomes

While this project was part of a longer association between the host-school teacher and Sheffield Galleries and Museums Trust, the partnership between the artist, the schools and the two members of gallery/museum staff who worked on this project was a new one and much of the learning related to this relationship.

Both the artist and teacher commented on their mutual learning about working with one another and with the gallery/museum staff present in all of the workshops to assist and evaluate. The artist described new insights into working with a large team of adults – particularly the need to check with pupils whether they have

already spoken about their work with another adult to ensure that there are no contradictory messages. She also derived new knowledge of working in schools and how things are organised:

I've been picking things up from them as we've gone along. Things to do with use of the room, things to do with storage, things to do with individual pupils and what their needs are. (Artist)

Working so closely with the teachers, the artist felt some confirmation of a previously held respect for teachers: *'It confirmed what I already knew: what an amazing job teachers do, how hard they work and how demanding it is to keep these kids interested'*.

The teacher too described having learnt a great deal from working with other adults and with new people. From the artist she describes having learnt a new approach to using sketch books with pupils. This stretched her knowledge and she has plans to use this technique with pupils in the future. In her own words: *'That has directly affected my teaching'*. The teacher also describes the learning that occurred through working in partnership with another school; one which she felt held a different philosophy of art education. This caused her to reflect on her own values regarding art education. She also hoped that her experience in organising projects with galleries would be beneficial to the less experienced teachers from the partner school.

The artist felt that future projects should look very closely at the amount of time they set aside for planning the projects.

Teachers are very, very busy people and it's quite hard to contact teachers. Within that it means that you have to have more time than you would in another project. On paper it looks like lots of time, but what seems like a long time is not long enough for schools. (Artist)

One issue in particular was the time in which the funding for the project arrived – in the summer term – which was not a good time for schools. The impending summer holiday and the new term meant that teachers could not be specific about dates or times and the result was a very intense *'all-consuming'* period of time for the artist and gallery, in which a number of projects took place concurrently *'which is okay from the school's point of view, but not from my point of view and the point of view of the people who are planning it'* (Artist).

Key factors affecting professional development

One of the main factors contributing to the success of this partnership was the planning that had taken place. The teacher was involved in planning the activities from the earliest stages and worked with staff from the gallery/museum and with the artist such that she had a very clear idea of the project's aims, content and

activities. The working relationship that emerged between the artist, teacher and gallery/museum thus had a great deal to do with these initial discussions. For the gallery/museum staff, and the Image & Identity coordinator in particular, working closely with the teacher to find out more about the sort of things that a school might desire from a gallery/museum education project, and what the pressures of working in a school might mean for potential projects, had been a valuable learning experience.

Assessment of the relationship and its sustainability

The relationship between the gallery/museum, the teacher at the host school and the artist has continued. The school was invited back for a follow-up visit to view the touring Palace and Mosque exhibition and both the artist and teacher attended the NFER participant seminar at the V&A to discuss the learning opportunities that engagements with galleries and museums provide.

Following on from Image & Identity, the gallery/museum has initiated a follow-up project working with the host school on an object dialogue box. The Image & Identity coordinator felt that this school had embraced the way of working with galleries and museum and developed a particularly good relationship. They plan to work with a different age group in future projects, widening it out to other colleagues in the school as well as the head of art.

6 The Image & Identity participant seminar

The NFER research team conducted a seminar designed to bring together all the parties involved in working in partnership through the Image & Identity project, these being:

- the artists
- teachers
- NCH care workers and youth workers
- gallery/museum educators/Image & Identity coordinators.

The event took place on the afternoon of Wednesday 15th March 2006.

The first session included a brief introduction, a short breakout session to provide an opportunity to share experiences of Image & Identity during the year, followed by a presentation of emerging findings from the NFER evaluation.

The second session saw participants in discussion in groups relating to their role (i.e. artists, teachers, NCH workers etc.) focussing on professional development. After viewing all the findings on flip charts, participants split into partnership groups (i.e. Birmingham, Brighton, Manchester, Sheffield, Tyne and Wear and V&A) to vision the future of museums' and galleries' local roles in providing professional development. The seminar ended with some feedback on the outcomes of these discussions.

6.1 Sharing experience of projects

It was intended that this sharing process would inform participants about the progress of the Image & Identity project around the country. Descriptions were to include:

- planning
- the activities undertaken
- the outputs and outcomes (i.e. artistic product and learning outcomes).

Participants had four minutes each to outline these aspects of their projects. This informal session was not followed by a plenary feedback. It became apparent from the discussions that participants very much valued the opportunity to learn what had been occurring in different parts of the country. Indeed, it was widely felt that this session gave a greater sense of the national nature of the Image & Identity project.

6.2 Presentation of NFER findings

The research officer, Megan Jones, provided a 10 minute PowerPoint presentation of the key findings from the questionnaire aspect of the research. This included slides outlining findings concerning impacts, factors that had generated CPD opportunities and some views on potential future development needs.

Questions and comments after this presentation focused on the distinct but complementary roles of artists, Image & Identity coordinators, gallery/museum educators, teachers, NCH workers and care workers. While it was felt that the roles could be very ‘enmeshed’, there was also reference to the organizational role of teachers in ‘*ensuring a secure platform for pupils to experience the artist*’. Teachers commented on the benefits of the rare experience of being able to observe their pupils’ engagement with artists, while artists were aware of the benefits of teachers engaging actively in the activities that they were leading.

While planning was seen as valuable, there was some caution about the possibility of planning out the element of surprise and spontaneity that these engagements could provide. There were differing views on the extent, for example, to which artists should operate in support of, or with reference to, the national curriculum. One teacher valued the fact that pupils were expected to break out of the habitual roles and boundaries of the classroom, thus freeing them to engage in a novel way with the process of art making.

6.3 Consideration of professional development opportunities

Seven groups, comprising two groups of artists, two groups of teachers, one groups of NCH and youth workers, and two groups of gallery/museum educators, discussed the professional development opportunities afforded to them by the Image & Identity project. Each group identified a note-taker for each of two questions:

- What have we gained professionally from the projects?
- What have we provided by way of professional development opportunities?

The notes made by each group were transcribed and the points raised were classified as follows:

GALLERIES/ MUSEUMS LEARNED	
New awareness	<ul style="list-style-type: none"> • That many people think the gallery/museum 'doesn't belong to them'. • That Image & Identity raises profile of education in individual museums. • The responses of young people, teachers, carers to gallery/museum spaces and the objects.
About their potential	<ul style="list-style-type: none"> • Of working with museum departments and other organisation: broadening skills, negotiation and knowledge. • To offer more workshops in the gallery/museum. • Of opportunity to develop an art project and use the collection differently for each individual group. • To develop relationships with curators.
Methods of working	<ul style="list-style-type: none"> • Interactive sessions with teachers and youth workers are very useful. • Building relationships is key to the quality of the projects and the outcomes. • Freedom to work within a wider arena, this might include types of institution as well as media/artform (although this can be difficult too). • How NCH/social services/schools work, their structures and methods of communication. • Learning from teachers and youth workers about interaction with young people. • New art skills.
GALLERIES/MUSEUMS OFFERED	
The gallery/museum potential	<ul style="list-style-type: none"> • Access to collections and resources. • A space to explore different cultures, selfhood, and develop awareness & tolerance. • How to use collections as resources. • How to engage young people through objects and art. • A surprise for teachers and youth workers – in terms of the young people's enjoyment of the visit to the gallery/museum.
Activity	<ul style="list-style-type: none"> • Something new and different to try.
Status	<ul style="list-style-type: none"> • National profile for young people's art activities. • Networking and professional development opportunities.
Learning opportunities	<ul style="list-style-type: none"> • Empowerment to young people. • Opportunities to learn outside the classroom.

NCH AND YOUTH WORKERS LEARNED	
Arts knowledge and skills	<ul style="list-style-type: none"> • New materials and ways of using them. • New art form skills.
Approaches to working with young people	<ul style="list-style-type: none"> • Ways of interacting with young people. • Less negative environment. • The value of block time working.
About partnership working	<ul style="list-style-type: none"> • Role in planning, by advising partners about handling young people and their needs.
NCH AND YOUTH WORKERS OFFERED	
Expertise with young people	<ul style="list-style-type: none"> • Role in planning, by advising partners re handling young people and their needs. • Helping and encouraging young people at the evaluation stage. • Assisting in facilitation. • Communicating with young people before, during and after workshops. • Grouping young people to best advantage
Advocacy for the work	<ul style="list-style-type: none"> • Informing other professionals of young peoples' progress resulting from workshops. • Informing head teachers about the impact of projects on young people's self esteem.
Co-ordination of the experiences of young people	<ul style="list-style-type: none"> • Keeping an overview of workshops held and the work produced.

ARTISTS LEARNED	
About working with young people	<ul style="list-style-type: none"> • From teachers, about supporting individuality and balancing it with group interaction. • From young people, about peer support and their potential to create profound results. • From care workers, about patience, informality and communication.
About structuring work	<ul style="list-style-type: none"> • From galleries/museums, about structuring and framing the work. • From teachers, how to relax in a less structured and more flexible environment. • From galleries/museums about combining structure with freedom in sessions.
About leadership approaches	<ul style="list-style-type: none"> • From galleries/museums, about staying focussed on the theme • From galleries/museums, about presentation skills • From care workers, the calm and measured approach.
ARTISTS OFFERED	
New skills, knowledge and resources	<ul style="list-style-type: none"> • New skills techniques and approaches. • The use of unconventional methods. • Access to new resources.
New awarenesses about working with young people	<ul style="list-style-type: none"> • Enabling teachers to observe their pupils and their work differently. • Providing opportunity for a new range of relationships (artist/pupil/teacher). • A different body of experience in relating to young people.
New approaches to working	<ul style="list-style-type: none"> • Re-defining the classroom environment. • Providing an opportunity 'to go off-road, off-timetable'. • Freedom to experiment in a secure environment.
Bringing out the artist in others	<ul style="list-style-type: none"> • Creating art references in people's lives. • Fuelling the artist within teachers. • Providing confidence in risk-taking. • Empowering people with confidence in their own creativity. • Changing perceptions of what it is to be an artist. • A sense of pride in their products.
Helping galleries/museums hit their targets	<ul style="list-style-type: none"> • Delivering projects with target groups (e.g. young people)

TEACHERS LEARNED	
Art skills and knowledge	<ul style="list-style-type: none"> • Specialist practical skills from artists. • New materials and different ways of using known materials.
The profession of the artist	<ul style="list-style-type: none"> • The vocation of artists. • Industry standards of artists.
The potential of galleries/museums	<ul style="list-style-type: none"> • The gallery/museum as a resource for teaching.
A bigger picture	<ul style="list-style-type: none"> • New perspectives. • Being part of a wider community of teachers. • Participating in a national network.
TEACHERS OFFERED	
Ideas and planning	<ul style="list-style-type: none"> • Sharing ideas, including progression from previous projects. • Ideas for future projects on completion of work. • Planning and preparation for the project.
Practical and management skills	<ul style="list-style-type: none"> • Management of time. • Planning amounts of inputs. • Support and advice on time-flow.
Advocacy	<ul style="list-style-type: none"> • Publicising the project. • Making it a 'bigger deal' for students.
Understanding of context and pupils	<ul style="list-style-type: none"> • Channelling ideas from children. • Understanding the school and education context. • Pitching at the right level for the learners.

It is apparent from a brief analysis of these lists that certain themes emerged with some consistency.

- The value and potential of the gallery/museum as a site for learning was widely recognised, as was the expertise of gallery/museum professionals in organizing and facilitating such work.
- Artists were perceived to bring two main learning contributions; the specialist art skills at their disposal and the experience of working, and thinking, as artists.
- Teachers and NCH/youth workers brought expertise in classroom practice, insights into the learning needs and potential of their young people, and ideas towards the planning and development of projects.

The potential for collaboration between the professionals emerged as an underlying theme from the discussions. An appetite for opportunities to exploit that potential was perhaps the most prevalent theme of the entire seminar. This echoes findings from other research by NFER. Primary school teachers and higher education lecturers in the arts have clearly expressed a need for networking and collaboration arenas, believing that such opportunities have been eroded over recent years (Downing *et al.*, 2003; Downing and Lamont, 2005). The current research would suggest that this need is shared by other professionals working in the arts with young people.

6.4 Planning for future development

For the final session of the seminar participants worked in their six local groups, with the brief to identify a number of action points to address in the future. The six groups considered what they saw as their various professional learning needs and what approaches could support such learning. This was followed by a plenary report back so that each locality could consider the full range of ideas available. Each locality was asked to present three action points to the whole group, and in the well-established traditions of the creative and cultural sector, the number three was liberally interpreted by some respondents!

The following points emerged from the groups, again indicating a level of consensus about what needed to be done, and what could be done. While there could be no assumption that all of the action points would have to be realized, this served as a clear expression of need and commitment by the group as a whole. Not all of the action points were directly about professional development, many being about establishing and maintaining the context in which professional development, and the development of the Image & Identity project could flourish. The action points are grouped and listed below as bullet points.

6.4.1 Communications and community

A clear sense of common interest and purpose emerged during the session. Two groups expressed the desire to maintain the community that had emerged, but also to extend it by welcoming other professionals to the Image & Identity project.

- Maintain the strong relationships developed during Phase 3 of Image & Identity into the future, while bringing in more new partners.
- Build and continue the existing relationships while bringing in new voices

Some groups identified action points involving the young people and the ways in which they might contribute to this sense of national community.

- Establish the possibilities of cross-regional ‘buddying’ by young people to support the national profile of the project as well as individual development.
- Develop Image & Identity as a national ‘brand’, for example by inviting young people to design posters etc.

Communications, and the role that they can play in enabling professionals to support each other, figured strongly in the action points. This may well have been provoked by the excitement of communicating with each other during the course of the afternoon.

- Create an internet-based forum through which each regional group, and hopefully the national network, could support and develop the work collectively.
- Develop the national network so that the theme can be developed with an awareness of perspectives coming from around the country.
- Generate a national newsletter or information forum in Image & Identity activities.
- Establish a chat forum or national web site to help participants keep abreast of the wider picture.
- Build a web resource for the project nationally.

6.4.2 The gallery/museum resource

Several points were made about the role of galleries/museums and how this could be further developed for the benefit of young people’s learning and in support of those working with young people.

- Training in the use of galleries/museums and gallery/museum based research for all of the different professionals, including gallery/museum staff.
- To develop and maintain the gallery/museum as a focal point for continuing partnerships between the professionals involved.
- Embed Image & Identity activities and approaches into the mainstream gallery/museum programme and consciousness.
- Ensure a gallery/museum presence in all of the projects and make use of the gallery/museum more central to projects.
- Ensure more research time for teachers to work in galleries/museums before projects begin.

6.4.3 Training

The notion of a ‘mutual learning triangle’ (see further discussion in section 6.1) in which professionals can contribute to each others professional development, and thus to the learning opportunities of young people, was

expressed through several action points. It was clear that each of the professional groups had more to contribute to the process.

- Working with teachers to identify specific learning outcomes from projects.
- Set up workshops for NCH and youth workers with artists.
- Establish INSET days throughout the project as well as specialist training in techniques currently not available to all parties.
- Provide teachers and NCH and youth workers with more access to the expertise and knowledge available in the gallery/museum through training events.
- Support artists in developing new ways of working with young people, while ensuring that young people have access to artists as a distinct profession.

6.4.4 Project planning

Though not directly related to professional development, several action points emerged concerning the ways in which the different professionals could come together to plan and review their joint work with the intention of improving the educational opportunities being made available.

- Develop the greater use of block time (as opposed to projects spreading over intermittent sessions).
- Recognise and respond to the different needs of NCH workers and teachers, and plan accordingly.
- Bring partners together early to brainstorm project ideas.
- Conduct mid-project progress meetings.

6.5 Conclusion

This combination of artists, gallery/museum educators, teachers and NCH workers rarely have an opportunity to reflect on their work at a national level. The commitment to find ways of sustaining a national relationship was palpable in the discussions and clearly realisable through the action points. Any sense of achievement was accompanied by a determination to move further ahead with the sense of community that appears to have developed around Image & Identity. There would appear to be considerable potential for this combination of professionals to develop their mutual learning in the future.

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Appendix 1



Image and Identity

NFER has been asked to evaluate the impact of the Image and Identity project on teachers and youthworkers.

This questionnaire therefore focuses on you, your involvement in the project with the gallery and what you got out of it. It is your chance to have your say about what galleries and museums might do to improve their service to you in the future.

If you have any queries about the evaluation, or about how to complete the questionnaire, please do not hesitate to contact Megan Jones or Dick Downing on telephone number: 01904 433435

Please return the completed questionnaire in the SAE provided to:

National Foundation for Educational Research Northern Office
Genesis 4 Innovation Way Heslington York YO10 5DQ

**It would be much appreciated if you could return the survey
at your earliest convenience**

ABOUT YOU

1. Which of the following best describes your role? *(please tick one box)*
 Primary teacher Secondary teacher Youthworker
2. Please state the number of years experience you have in this profession.
3. Do you have any previous experience of working with galleries/museums?
 No Once A few times Many times

ABOUT THE PROJECT

4. Please state the age range and total number of young people you worked with on the project.
 Min. age of young people Max. age of young people Total number
5. Please indicate who led in the delivery of the project.
 An artist A gallery educator Other *(please specify)*
6. Please state the total number of adults who were present during the project session(s).
 Artists Gallery educators Teachers Other adults
7. Please indicate the total duration of the project.
 Less than one day One day More than one day Number of days
8. Please indicate whether the project took place in a 'block of time' (e.g. two consecutive days) or was 'spread over time' (e.g. one day a week).
 Block of time Spread over time
9. Where did the project take place? *(Please tick all that apply)*
 Art gallery / museum School
 Other location *(Please specify)*
10. To what extent were you involved with the following aspects of planning the project?
(Please circle one number which best matches your degree of involvement)
- | | Not at all | | | | | Closely involved |
|--------------------------------|------------|---|---|---|---|------------------|
| Framing the aims | 1 | 2 | 3 | 4 | 5 | 6 |
| Planning the content | 1 | 2 | 3 | 4 | 5 | 6 |
| Planning the activities | 1 | 2 | 3 | 4 | 5 | 6 |
| Planning the style of delivery | 1 | 2 | 3 | 4 | 5 | 6 |
| Planning the timetable | 1 | 2 | 3 | 4 | 5 | 6 |

11. What did you understand the aims of the project to be?

12. What was your role(s) during the delivery of the project? (Please tick all that apply and circle main role)

Observer 1 Participant 3 Learner 5 Timekeeper 7
 Model 2 'Gofer' 4 Controller 6 Teacher 8
 Other (Please specify)

WHAT YOU GOT OUT OF IT

13. Overall, to what extent did the project have an effect on you in the following areas?
 (Please circle one number which best matches the extent to which you were affected)

	Not at all					A great deal	
I was able to influence the project and its outcomes	1	2	3	4	5	6	
I learnt from working with the artist during the project	1	2	3	4	5	6	
I learnt from working with the young people during the project	1	2	3	4	5	6	

14. Overall, to what extent do you feel that the project influenced you ...

	Not at all					A great deal	
... professionally	1	2	3	4	5	6	
... personally	1	2	3	4	5	6	

15. In more detail, what specific impacts did the project have on your professional development? On a scale of 1 – 6, please rate the effect of the project on ...

	Not at all					A great deal	
Your methods of working with young people	1	2	3	4	5	6	
Your arts skills and knowledge	1	2	3	4	5	6	
Your enjoyment of the artform	1	2	3	4	5	6	
Your knowledge of using available equipment	1	2	3	4	5	6	
Your confidence	1	2	3	4	5	6	
Your status or professional recognition e.g. in your school/organisation	1	2	3	4	5	6	
Your thinking about how you would like your career to develop	1	2	3	4	5	6	
Your links with working artists	1	2	3	4	5	6	
Your links with gallery education departments	1	2	3	4	5	6	
Your motivation to undertake similar projects in future	1	2	3	4	5	6	
Your future opportunities to work with artists / galleries	1	2	3	4	5	6	

16. Were there any other impacts? Yes No

IF YES: please briefly describe these impacts.

17. To what extent do you think all the impacts noted in questions 15-16 were caused by the following factors? On the scale of 1 – 6, please rate the importance of each factor.

	Not important	1	2	3	4	5	Very important
The artist delivering the session	1	2	3	4	5	6	
The gallery and / or its collections	1	2	3	4	5	6	
New awareness of working with young people in a workshop environment	1	2	3	4	5	6	
New awareness of artforms	1	2	3	4	5	6	
The location of the project	1	2	3	4	5	6	
The time the project ran for	1	2	3	4	5	6	
The ratio of adults to learners	1	2	3	4	5	6	
The opportunity to work alongside an artist as a professional equal	1	2	3	4	5	6	
The opportunity to work alongside staff at the gallery	1	2	3	4	5	6	
The theme of the project – Image and Identity	1	2	3	4	5	6	
The extent of your own contribution to the project	1	2	3	4	5	6	

18. Generally, do you consider projects like this to provide professional development opportunities for teachers and youthworkers?

Yes No Don't know

19. Overall, what value would you place on professional development opportunities for teachers / youthworkers provided by galleries and museums. (Please circle one number)

Of little value 1 2 3 4 5 6 Of great value

20. In order to better serve teachers/youthworkers needs, galleries and museums should ...
(Please indicate to what extent you agree or disagree with the following statements)

	Strongly disagree	1	2	3	4	5	Strongly agree
... involve teachers / youthworkers in identifying themes for projects	1	2	3	4	5	6	
... involve teachers / youthworkers in planning projects	1	2	3	4	5	6	
... involve teachers / youthworkers in delivering projects	1	2	3	4	5	6	
... provide teachers / youthworkers with more preparatory INSET	1	2	3	4	5	6	
... provide teachers / youthworkers with more skills-based projects	1	2	3	4	5	6	
... other (please specify)	<input type="text"/>						

21. We would welcome any further comments, please attach a separate sheet.

MANY THANKS FOR YOUR TIME AND HELP

broadening the spectrum: an evaluation of the professional development opportunities for teachers and youth workers offered by the Image & Identity scheme

Image & Identity is a collaborative museum education initiative led by the V&A, involving five regional museum partners and NCH, the children's charity. NFER's study of the third phase of the initiative focused on the involvement of teachers, youth workers and care workers, both as professional learners and as contributors to the projects. While professional development did not feature strongly in the aims of most *Image & Identity* projects, very clear outcomes for participating professionals were reported. These are likely to lead to 'repeat business' and even more effective projects in the future. The evidence suggests that projects can influence teacher and youth worker motivation, enjoyment, classroom practice and future partnership working, as well as benefiting museum and gallery worker development.



Supported by the
Paul Hamlyn Foundation