

*A good image of myself*  
**An evaluation of the Image and  
Identity scheme**

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INVESTOR IN PEOPLE



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# Executive summary

## Background

'Image and Identity' was a scheme initiated by a consortium of six museum and art galleries as an integrated endeavour. It sought to engage young people in five regions of the UK in responding creatively to museum collections and displays of modern popular culture. The six participating galleries were Birmingham Museums & Art Gallery; the Royal Pavilion Libraries & Museums, Brighton; Manchester City Galleries; the Harris Museum & Art Gallery, Preston; Sheffield Galleries and Museums Trust and the Victoria and Albert Museum, London. The Campaign for Drawing, through its Big Draw campaign, and National Children's Homes (NCH) were also partners in the scheme. The scheme was funded by the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) Strategic Commissioning Funds for Community Education and Museum Education.

The scheme focused on the museums' collections from different cultures and set out with the aim of fostering a greater awareness and understanding of cultural difference, and of social issues common to all cultures, such as conflict between generations, territorial groups and social classes. The project sought to encourage children, young people and community groups to explore ways in which museum and gallery collections convey social, historical and cultural messages about the societies in which they are produced, and to explore their own image and identity. Under the scheme, each participating gallery established its own programme of activities. Artists and practitioners led workshops for each museum, developing activities using drawing and other media.

The National Foundation for Educational Research (NFER) evaluation (one of three research projects associated with the scheme) explored three objectives of the national scheme:

- to test and develop effective ways for young people to participate and learn in museums
- to foster a positive attitude and continuing desire for engagement in museum-based cultural activities

- to foster the skills and interests of young people in drawing and communication.

The research also investigated evidence of any increase in confidence or skills of the teachers, youth arts and community workers in using galleries and museums.

It should be stated at the outset that the research process also found evidence of the considerable impact on the young participants of the Image and Identity theme, and especially of their involvement with art of different cultures. This report therefore includes findings beyond those relating to the objectives identified above. The NFER evaluation focused on engagements with young people aged between 14 and 16 years old (key stage 4) in one project from each of the six partner organisations.

## An overview of Image and Identity projects

The report opens with a summary of the full range of the projects mounted by the six participating galleries under the scheme.

Partner galleries defined their aims very much in line with those set out in the funding proposal to DfES/DCMS, but with local variations concerning the precise educational purposes. Aims concerning the theme of Image and Identity were well developed, more so than those related to improving performance, behaviour and attitudes to learning across the curriculum. There were also clear aims concerning the promotion of the use of galleries and exhibiting young people's work. The project mounted in the six participating galleries encompassed a wide range of features:

- projects ranged in duration from eight weekly day-long sessions to one single day of activity
- target groups ranged from families, to community groups to specific school year groups
- although drawing featured predominantly as project activities, photography was strongly represented,

along with, in descending frequency, graphics, three dimensional work, digital media and other art media

- projects were led or facilitated by professional artists, up to half of whom had non-western cultural origins.

The Image and Identity Scheme offered a framework within which a variety of activities could be mounted, unified by a common focus but not constrained by specific demands. The plans drawn up by each of the consortium members revealed a range of interpretations or emphases within the overall plan. Chapter 2 describes one project from each of the six consortium partners as illustrative of how the scheme was realised in each location.

## **Six Image and Identity case studies**

The study of six of the total of more than 40 projects mounted under the Image and Identity scheme revealed a very broad range of activities and outcomes.

Half of the six projects took as their starting point specific cultural references and half approached the theme from personal or individual representation. Four of the projects were located in galleries and museums and used gallery collections. The other two took place in other locations appropriate to the young people or the activities they involved.

In all of the six projects studied, every young participant interviewed reported that they had enjoyed the experience and the majority described feeling a sense of achievement in doing something they did not know that they could do. In all the projects, participants reported developments in technical skills and in five of the six projects young people had developed their knowledge of art forms and their appreciation of art more generally.

Young participants in all the projects described powerful personal and social development outcomes. The workshops had enhanced young participants' self-confidence and self-esteem, as well as creativity and self-expression. All the projects involved interaction with adults and artists and this, alongside working with one another, was

deemed to have developed social skills. Those projects that approached the theme through consideration of specific cultural references generated reports of striking outcomes in terms of cultural awareness, and in at least one of the projects where personal or individual representation of Image and Identity served as the starting point, the thought process had broadened to consideration of cultural difference.

## **Key findings**

The following key findings have been distilled from the full report.

### **The strength of the choice of theme**

The theme of Image and Identity appears to have been both enabling and productive. It lent itself to a variety of interpretations in different settings, suited to the needs of the participants and the resources available. It enabled learning about other cultures as well as about self and in several cases resulted in learning about the relationship between those two aspects of Image and Identity.

The theme also provided the context in which other kinds of learning were enabled. These included art skills and knowledge as well as aspects of personal development such as confidence and social skills.

### **The value of enjoyment in learning**

It was very widely agreed that young participants had greatly enjoyed their experience of working on the projects. Several explicitly linked this to the level of achievement or to the hard work that they had invested. Several organisers and facilitators had highlighted enjoyment as an aim; this was not only achieved but apparently led on to learning outcomes.

### **The use of galleries as locations for learning**

Galleries provided more than just particular spaces and resources for young learners. Through the projects stud-

ied they also stimulated new learning relationships. Young people were often required to engage with previously unknown peers and adults and different expectations were made of them. They, and the adults who were responsible for them, frequently expressed satisfaction at what the new context and relationships produced, both in terms of artistic product and personal development.

### **The impact of exhibiting**

One of the objectives of the scheme as a whole was to establish exhibitions of the work of young participants. This appears to have contributed to the confidence and sense of achievement of the young participants and provided an additional motivation and impetus to the art processes undertaken. There is also evidence that being exhibited contributed to an improved attitude amongst young participants to galleries and museums as potential places to visit in the future.

### **Promoting the use of galleries and museums**

Although there is some evidence to suggest that the project may have increased the likelihood of young participants continuing to use galleries and museums in the future, there is more evidence to indicate only an increased respect for galleries and what they do or offer. Several interviewees spoke positively of galleries, but indicated that visiting galleries was not currently high on their priorities.

### **The time needed for effective projects**

While some projects were designed to give the maximum possible time for participant involvement, some were relatively brief encounters. While longer engagements probably generated a greater understanding of artistic processes, and greater sense of belonging in galleries (in projects where the activities took place there), significant outcomes were also reported for shorter engagements. In

some cases short engagements were deemed more appropriate since these were more likely to retain disaffected young people, or were all that was possible in busy school schedules. Indeed, one teacher expressed the view that more time might have diminished the project by making it 'a bit less edgy and a bit less urgent'. Tailoring the activities and ambition to the time available was seen as essential. Where the development of ideas and relationships were part of the aims, time became a more crucial factor.

### **The importance of 'not knowing'**

Interviewees believed that in some circumstances the fact that the participants were not known to those running the projects was beneficial, in that expectations of them might be higher. Young people expressed satisfaction at achieving that which they did not know they could achieve. In one case an artist attempted a technique that he/she did not know was achievable, and the learning derived from this experience by young participants and organisers alike was noted – the process of making art is often one of trial and error, adjustment and new attempts.

## **Concluding comment**

This small-scale research is based on the study of six of the numerous projects mounted under the Image and Identity scheme. Though the numbers of projects and participants interviewed for the study were small, we believe that the discourse of the young participants in particular provides significant weight to its findings. We suggest that consideration be given to maintaining effective channels through which young people can continue to contribute to any debate concerning the educational role of galleries and museums. We have been most grateful for their willingness to engage with this evaluation, both on the day of their project and through subsequent telephone conversations in their own time.

# 1 Introduction and overview of the Image and Identity scheme

## 1.1 Background

'Image and Identity' was a scheme initiated by a consortium of six museum and art galleries as an integrated project to engage young people in five regions of the UK in responding creatively to museum collections and displays of modern popular culture. The six participating galleries were Birmingham Museums & Art Gallery; the Royal Pavilion Libraries & Museums, Brighton; Manchester City Galleries; the Harris Museum & Art Gallery, Preston; Sheffield Galleries and Museums Trust and the Victoria and Albert Museum, London. The Campaign for Drawing and NCH – the children's charity, were also partners in the scheme. The project was mounted with funding from the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) Strategic Commissioning Funds for Community Education and Museum Education.

The scheme focused on the museums' collections from different cultures and set out with the aim of fostering a greater awareness and understanding of cultural difference, and of social issues common to all cultures, such as conflict between generations, territorial groups and social classes. The project sought to encourage children, young people and community groups to explore ways in which museum and gallery collections convey social, historical and cultural messages about the societies in which they are produced.

Under the scheme, each participating gallery established its own programme of activities. Artists and practitioners led workshops for each museum, developing activities using drawing and other media. Participants were encouraged to respond creatively, for example by recording their own Image and Identity on their own bodies, and in their personal and group territory, as well as designing items that would create a permanent resource for exhibition and development purposes.

It was also intended that the project be used to develop the skills of museum and gallery professionals, and through meetings with participating young people, that it would help to inform future project development and

advise galleries and museums on how to become more attractive and accessible to young people.

## 1.2 The NFER evaluation

The NFER evaluation set out to explore three specific objectives of the scheme, all of them centred on aspects of learning by the young people participating in the scheme, referred to in this report as the young participants. The primary focus of the study was their perceptions, especially of the outcomes derived from their involvement. However, the aims and impact upon those planning, organising and delivering the activities were also explored in some detail, and the perceptions of these professionals provided some limited corroboration of the views of the young participants.

Three objectives of the scheme were under particular consideration:

- to test and develop effective ways for young people to participate and learn in museums
- to foster a positive attitude and continuing desire for engagement in museum-based cultural activities
- to foster the skills and interests of young people in drawing and communication.

The research also investigated evidence of any increase in confidence or skills of the teachers, youth arts and community workers in using galleries and museums.

It should be stated at the outset that the research process also found evidence of the considerable impact of Image and Identity as a theme on the young participants, and especially on their involvement with art of different cultures. This report therefore includes findings beyond those relating to the three objectives identified above.

Although the Image and Identity scheme supported activities for a very wide participant age range, following consultation with the project steering group, it was decided that the NFER evaluation would focus on



engagements with young people aged between 14 and 16 years old (key stage 4) in one project from each of the six partner organisations. Case studies were undertaken, based on preliminary interviews with gallery staff and teachers or youth workers; site visits were made involving observations and interviews with young participants and artists; and follow-up interviews with a sub-sample of those interviewed on site were carried out. These case studies form the contents of Chapter 2.

However, in order to set these six projects in the context of the Image and Identity Scheme as a whole, the following sections summarise the aims of the scheme and set out some of the features of the programmes of work undertaken by the participating galleries.

### 1.3 The aims of the scheme and the participating galleries

Researchers considered three different expressions of aims for the scheme:

- aims as written in the proposal to the DfES/DCMS Strategic Commissioning Fund for Museum Education (see section 1.3.1)
- aims as written by each participating gallery for their overall programme of activities under the scheme (see section 1.3.2)
- aims as articulated by gallery education organisers in interview (see section 1.3.3).

(Further details concerning the aims for the six case studies are included in the case study descriptions in Chapter 2.)

#### 1.3.1 Written aims for the overall scheme

The main aims of the consortium of galleries in setting up 'Image and Identity' were set out in their proposal for funding to the DCMS and DfES. They were to:

- inspire young people's creativity through drawing and image making in all media
- increase their self-esteem and confidence to participate in cultural activities
- increase their sensitivity to cultural difference
- improve their performance, behaviour and attitudes to learning across the curriculum.

The proposal went on to highlight the intention to 'foster a greater awareness and understanding of cultural difference, and of social issues common to all cultures, such as conflict between generations, territorial groups and social classes. Through this process we will encourage young people to reflect upon their own experiences and identities in their communities, and the ways in which these can be represented creatively, offering innovative approaches to the teaching of Citizenship, Media and Communication Studies, Personal Health and Social Education, and Literacy and Numeracy' (Image and Identity funding proposal, March 2003).

#### 1.3.2 Aims as written in each gallery's programme proposal

Each gallery in the consortium submitted its own programme of activities as part of the 'Image and Identity' scheme and each expressed a different accent concerning the aims, reflecting its own circumstances, resources, expertise and priorities.

'Drawing and image making in all media' were common aims for all six galleries, although the balance between drawing and other forms of image making varied considerably between them. All of the six galleries expressed the intention that the young participants would not only create their own images, but that they would subsequently be displayed in exhibitions.

The second aim, 'increasing self-confidence to participate in cultural activities', was addressed in different ways by the participating galleries. Expressions such as 'owner-

ship of and entitlement to participation in cultural activities', 'self-esteem, confidence and entitlement to cultural activities' and 'increase participation, especially for the socially excluded' suggest the various emphases being applied. A more general intention relating to this aim was to 'introduce new audiences to museum collections', suggesting access to, rather than participation in cultural provision, though in fact all of the activities mounted under the scheme were participatory experiences.

Aims concerning 'sensitivity to cultural difference' were also expressed in a variety of ways in the written statements, although not all six galleries directly addressed this aim. One referred to 'celebrating cultural diversity', another to 'embracing the diverse identities' of the participating young people. A third wrote of the purpose to 'enable everyone to enjoy its collections and explore the cultures that created them'. The three remaining galleries did not write specifically about this issue in terms of aims.

Similarly, 'improving performance, behaviour and attitudes to learning across the curriculum' was not addressed as an aim by all six galleries in their written statements, although all did refer to their plans to work with schools, directly with students and in some cases through generating resources for teachers. One wrote of 'impacting positively on educational results and providing role models for encouraging young people to go into further education' and two statements referred to developing the education practice of gallery staff in order to inform future education practice. However, the gallery statements revealed no aims concerning the wider curriculum, except in a single case where the intention was to support learning in literacy.

### 1.3.3 Aims as articulated by interviewees

The project organisers in each gallery were asked in telephone interviews to outline each of the projects that they proposed to mount as part of their programme and to state the aims for each one. For the most part these reiterated the aims that they had set out in their own programme planning statement. But they also revealed how aims crystallised when applied to specific projects. The following clusters of aims emerged:

- aims related to Image and Identity as the subject focus
- aims relating to cultural difference
- aims related to skills and knowledge
- aims related to promoting the use of galleries
- aims relating to exhibiting young people's work.

#### **Aims related to Image and Identity as the subject focus**

The overarching theme of Image and Identity was interpreted in a variety of ways, with interviewees expressing a range of related aims including:

- to provide positive role models
- to create positive images of self and
- to document their own beliefs and feelings.

Thus it was envisaged that promoting the identification of self could be addressed through working with, or exposure to the work of particular artists and through creating their own images of self involving not only their physical image but the representation of their own lives.

Closely related to this approach were aims concerned with personal development, such as:

- to raise self-esteem
- to develop social skills, for example through group work.

Thus it was envisaged that both the individual and the collective experiences might contribute to positive outcomes for the participants beyond the skills and subject matter being addressed. One gallery educator linked self-identification with relationship to others by expressing the issue as two questions; 'Who am I?' and 'How do others perceive me?'

### **Aims relating to cultural difference**

Project descriptions from four of the six galleries revealed in greater detail the extent to which cultural issues were to be addressed. Overall, almost half of the projects within the six galleries' programmes took non-western art as their stimulus, with the intention that they 'provide opportunities to participate in cultural activities', 'embrace cultural identities', 'link with Black History Month', 'relate to key areas of interest to local communities', 'raise awareness of Indian Cinema' or lead to 'group discussions around issues of Image and Identity'. Two different emphases emerged: supporting the cultural identity of particular communities by offering examples and representation of those cultures or supporting the greater knowledge and understanding of those cultures by people outside of them.

It is perhaps interesting to note that beyond the aims as set out in the funding proposal, there appeared to be fewer references to the aim concerning 'cultural difference' in either the written proposals by individual galleries, or the discourse of interviewees. This may perhaps relate to the complexity and sensitivity of the issue, resulting in some caution on the part of interviewees about committing themselves to statements out of the context of the work itself. In the words of one interviewee, 'Cultural awareness. It's an interesting term but I'm not sure what that really means'. However, issues around cultural difference, cultural engagement, cultural access, cultural identity and cultural understanding were addressed more freely when the six specific case study projects were discussed by gallery workers, artists, teachers and participating young people. Both personal identity and wider cultural identity were highlighted by interviewees, and the potential for the personal to connect with the wider cultural issues was very apparent. (The extent to which this occurred emerges in the case studies in Chapter 2.)

### **Aims related to skills and knowledge**

The development of skills and knowledge, particularly through working with experienced artists, figured prominently in the aims of all interviewees. The specific art form skills to be addressed are described in section 1.4, but interviewees' statements also suggested the potential for skill learning to produce outcomes beyond the

acquisition of technical skills. For example, one interviewee wanted young people to 'understand the power of drawing', another referred to the potential for new skills to stimulate ideas, another to enhancing evaluation skills. However, there were few references to 'transferable skills' or the potential for these projects to impact upon the wider curriculum, although one interviewee did refer to the intention to enhance literacy skills through the teaching of drawing.

### **Aims related to promoting the use of galleries**

Promoting the use of galleries featured as an aim for all of the interviewees representing galleries. A number of different approaches emerged, for example:

- linking with outlying communities
- involving more schools in the gallery
- providing open access, for example through free family events
- providing opportunities to participate.

Thus there was a clear desire to use this scheme to reach those communities, be they geographical, cultural or educational that were perceived to be under-using public facilities. For most interviewees, central to this aim was the intention to promote the gallery as a resource for learning, both by opening the space for this purpose and by developing resources that would support the use of collections by teachers or others for educational purposes.

### **Aims relating to exhibiting young people's work**

In line with the aims set out in the funding proposal, all gallery staff interviewees referred to the aim of exhibiting the work of young people. Again, this was expressed using different terminology. For example, 'showcase' might suggest an intention to profile the young people themselves and their work, while 'show outcomes' might suggest demonstrating the achievement or success of the

project as a learning opportunity. 'Produce an exhibition' perhaps suggested a desire to bring the work of young people into the gallery's core activity of exhibiting. These differing aims illustrate the extent to which the overall aims of the Image and Identity project were differently interpreted by each gallery, each finding their own relevance in the endeavour. The impact of exhibiting, as perceived by the young participants, will be explored in Chapter 2.

The descriptions of aims as expressed at these three different levels (the scheme funding proposal, the written programme statements of each gallery and the discourse of interviewees concerning specific projects) do not map directly onto one another. As the intentions of the national scheme were converted into concrete programmes of work, the aims become less theoretical or general. As the overall plan became 'owned' by each gallery the aims were refined and interpreted to reflect locally perceived needs.

## 1.4 An overview of the Image and Identity programmes of the six participating galleries

This section, based on the proposal submitted to the DfES and DCMS, the written plans for the six galleries and interviews with their education workers, summarises:

- the duration of individual projects
- the target groups
- the ages of intended participants
- the activities and skills to be addressed in projects
- the identities of the project facilitators.

The six partners who set up the activities under the scheme planned 29 participatory arts projects between them, as well as project exhibitions or displays of work in each of the participating venues. Some of those 29 projects subdivided into sessions with more than one

client group, resulting in approximately 40 groups taking part. Thus, what was described in interview as one project may in practice have involved separate sessions with several different school groups. Each of the six partners undertook at least two school projects and at least three youth or community projects. Each also offered at least one project for access by members of the general public.

Some galleries were planning to concentrate their resources on a few projects, while others were going for a wider spread. One was clearly concentrating more on the general public than on other groups, while another appeared to be concentrating more on youth groups. These variations presumably reflected local circumstances. (It should be stressed that these numbers are based on the intentions of the galleries as stated in their proposals or interviews, and may not represent the final outputs of the scheme.)

### 1.4.1 Duration of projects

There was very wide variation in the duration of individual projects. Identified time frames included:

- an eight week programme of day-long events with one group of young people
- three days of visits, non-consecutive
- two days, consecutive or separate
- single full days
- four sessions of two hours
- drop-in days, implying varied time commitments from the individual participants.

It is perhaps notable that the most substantial time allocation involved young people who were making their own way to the gallery, rather than being organised through their school or a youth group. While sessions targeted at schools could rely on groups being organised

by staff, drop-in sessions relied on family organisation and personal motivation. The apparent effects of the variation in time investment will be explored in Chapter 3.

Although the museum or gallery collections were seen as central to the project, not all sessions took place on museum or gallery premises. However, most involved at least one session in the cultural site with access to the collections there. Other sites for the arts activities being undertaken were school premises and community centres.

### 1.4.2 Target groups

The Image and Identity scheme sought to involve a wide range of participants, and the target groupings broke down as follows:

- school students (ten projects)
- general public (nine projects)
- youth projects (five projects)
- school and youth projects (two projects)
- community projects (three projects).

According to their plans, between them the galleries intended to offer arts experiences to at least 12 groups drawn from the general public, over 20 different schools groups and 25 youth or community groups, most of the latter being organised through National Children's Homes (NCH).

Twelve of the 29 projects identified above were targeted specifically at school groups. In almost every case projects were delivered to individual schools. In addition, one project was aimed at gifted and talented (G&T) pupils, as identified by schools and by a G&T coordinator, but drawing young people independently from a range of schools. Across the various galleries it emerged that there were several schools with whom the organisers had already worked, but for about half the intention was to target schools that had apparent-

ly not been previously involved with the gallery or museum.

Nine projects were targeted at the general public, six of which aimed to attract the family as the social unit. While one worked through a family learning unit, others sought to recruit through publicity directly targeted at families, through a variety of media such as the local press, existing networks and gallery notices. This was in marked contrast to the highly manageable relationship with schools, with their established gateway to organisation. While this research offers no data concerning the take-up of these open family sessions in general, it notes the priority given to this potential client group. In some cases, it was hoped that young people attending galleries as part of school parties would become the motivating factor for future family attendance.

Five projects were targeted specifically at youth groups, mainly as part of the partnership with NCH. Many of these hoped to include a number of separate groups of young people. A further two were apparently aimed at both schools and youth groups, but no details emerged about whether both target groups had been attracted. The youth groups were all accessed directly through existing youth organisations rather than attempting to attract 'unattached' young people.

Three of the partner organisations targeted projects at existing community groups, including an Asian women's group, a family learning group and a Sure Start scheme. Again, capitalising on existing networks was seen to be an effective way of accessing members of the public who might otherwise not be inclined to use galleries and museums.

This range of target groups reflects the ambitions of the Image and Identity project as a whole, to increase participation in cultural activities and the use of cultural resources. This ambition to be inclusive appeared to be balanced against the need to ensure that projects were well used by the intended target participants, by working through existing gatekeepers such as schools or youth and community groups.

### 1.4.3 The ages of intended participants

Although this research focuses on the participation of young people between the ages of 14 and 16, the scheme chose to embrace a very wide age range:

- nine projects were targeted at all age groups, the largest age category identified. (This includes the family groups referred to above.)
- some of the school projects were targeted at a wide age range, from seven to 18, with two of them explicitly including primary schools
- six projects were designed specifically for the Key Stage 4 (14 to 16 year) age range
- only one project was exclusively aimed at an adult group, although another was designed as teacher in-service training.

While it has become common for arts organisations to tailor their activities for highly specific age groups within schools, here there was a significant proportion of projects that sought to address the needs of a much wider age range. Indeed, trans-generational work seems to have been a high priority amongst organisers. This may in part have been a recruiting strategy, but the more apparent reason was to address issues of either family or social identity through the projects. The scheme as a whole also sought to explore issues of inter-generational conflict.

### 1.4.4 Skills addressed through the projects

Perhaps because of the inclusion of the Big Draw project under the umbrella of this scheme, as well as the organisers' assertion that drawing is returning as a key feature of art education, 13 of the projects identified drawing specifically as one of the skills they wished to address. More than one art form skill was identified in the description of most projects:

- photography was cited for seven projects

- graphics for four projects
- performance and textiles were each identified for three projects
- three-dimensional work, electronic or digital arts and body or face painting were each identified in two cases
- perhaps surprisingly, painting as a medium was only specified in one case, as was graffiti.

In at least six cases it was clear that various skills or techniques would be addressed, depending either on the specific expertise of artists who had not yet been recruited, or on the interests of the eventual participants.

This highly eclectic approach to the deployment of skills and techniques might suggest an openness and flexibility on the part of the organisers in seeking to address the issues of Image and Identity, and that different identities, or culturally different ways of expressing them, require different skills and techniques to be made available.

### 1.4.5 The identities of project facilitators

In almost all of the 29 projects itemised, artists were employed to provide specific arts expertise. In several cases they worked alongside gallery educators, and although in most cases such a partnership was not specified, it may well be that both perspectives were informing the development of each project. Several references were made to the dual skills of the artists employed, both their own specific artform skill and their skills as community workers or education facilitators.

In several cases very specific skills, often related to particular cultural circumstances, were highlighted. Cartoonists, Chinese photographers, graffiti artists, cinema hoarding artists, digital artists of Asian origin, and large scale painting specialists were all identified. Because some artists had not been identified at the time of the research, it is not possible to give a statistical breakdown of their cultural backgrounds, but it would

appear that between a third and a half of artists used throughout the scheme were of non-western origin, supporting the aim of providing 'positive role models' for learners.

## 1.5 Summary and conclusions

Partner galleries defined their aims very much in line with those set out in the funding proposal to DfES/DCMS, but with local variations concerning the precise educational purposes. Aims concerning the theme of Image and Identity were well developed, more so than those related to improving performance, behaviour and attitudes to learning across the curriculum. There were also clear aims concerning the promotion of the use of galleries and exhibiting young people's work, although in the latter case it was apparent that distinctly different approaches were proposed.

- projects ranged in duration from eight weekly day-long sessions to one single day of activity

- target groups ranged from families, to community groups to specific school year groups
- drawing featured strongly as project activities, photography was strongly represented, along with, in descending frequency, graphics, three dimensional work, digital and other art media
- most projects were led or facilitated by professional artists, up to half of whom had non-western cultural origins.

The Image and Identity Scheme offered a framework within which a variety of activities could be mounted, unified by a common focus but not constrained by specific demands. The plans drawn up by each of the consortium members revealed a range of interpretations or emphases within the overall plan. Chapter 2 describes one project from each of the six consortium partners as illustrations of how the scheme was realised in each location. Chapter 3 offers an analysis of outcomes in relation to aims and other project features.

## 2 Case studies of six Image and Identity projects

### 2.1 Introduction

This chapter presents case studies of the six projects that were studied for this report. Each case study represents one single project from each of the six participating galleries. The six examples were selected through a dialogue with the Image and Identity coordinator at each gallery and were, for the most part, suggested as case studies by the gallery.

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

- preliminary interviews with the Image and Identity coordinator at the gallery, and with the teacher or youth worker involved with the young participants, in which the aims for the project and some background details of the participants were garnered
- interviews with either three or four participants for each project, completed during the NFER site visit, which also included observation of project activities
- interviews with the artist and teacher conducted during the NFER site visit
- follow-up interviews with the Image and Identity coordinator at the gallery, and with the teacher or youth worker
- follow-up interviews with at least one, and usually three, young participants previously interviewed for each of the six projects.

The case studies begin with a brief description of the project. The first major section in each case study considers perceptions of the aims of the project. For the most part, these correlated with the overarching Image and Identity project aims described in Chapter 1.

In general, the galleries' aims paid additional attention to the promotion of the gallery, through its use in the workshops, and through increasing confidence to participate in cultural activities. Galleries also tended to cite the exhibition of the young people's work as an aim

from their perspective, although this was never to eclipse aims regarding skills and knowledge, creativity or personal development. While the gallery educators' perceptions of aims tended to include a focus on product, the artists tended to talk more about process when describing their aims for the project. The discussion of aims from the teachers' points of view tended to focus on issues raised by the theme. They also focused on the ways in which workshops could fit in with both the school day, and with national curriculum or particular course requirements.

The case studies do not include a discussion of the wider aims for each gallery programme, but focus instead on those aims that were particular to the project described. Specific observations regarding the planning of the projects are also incorporated in this section.

The second section in each study presents a description of the activities undertaken during the course of the projects.

In the third section the young participants' perceptions of outcomes are discussed. The outcomes are considered under the following categories:

- enjoyment
- skills and knowledge
- personal and social development
- cultural learning.

The penultimate section then considers the impact of the project on the young participants' attitudes to galleries and museums.

The final section imparts researcher perceptions of the key factors or features that appeared to particularly contribute to outcomes for the young participants.



## Case study 1

This was a photography project based around the theme of Image and Identity for a group of young people from a local NCH project. The group of six young participants, aged between 11 and 18 years, came from a diverse range of backgrounds. They were all said to be well motivated and enjoyed being creative.

While the youth worker had been involved in projects with other galleries in the past, the case study project was the first with this particular gallery. It was a one-off full day event that took place in an NCH building and formed a part of the Day of Record, which aimed to allow young people to explore how they form and present their own identities.

The project explored issues of individual identity using photographs and a range of materials to produce mounted images. The young participants were encouraged to create a product that expressed their personal identity.

The following observations are based on interviews with the gallery educator, the artist, the youth worker and three young participants.

### Aims and planning

The various parties involved in this project had a set of core shared aims, the majority of which reflected the overarching aims of the Image and Identity project. There were also various aims that were complementary, including that of structuring a learning environment as unlike school as possible (since there were school-phobics and truants in the group).

The gallery had further aims to develop an opportunity to work with a new audience, and to collaborate with client groups that have not traditionally been involved in working with galleries or museums. The gallery anticipated that the experience of this particular project would serve

to inform future projects involving groups of young people other than school groups.

*This project should provide insights into working with groups such as youth clubs or NCH. This might be increased and easier in the future.*

(Gallery project coordinator)

The youth worker responsible for organising the involvement of the young people from the NCH had aims focussing on their development and providing a positive experience. Regarding the wider Image and Identity project aims of enhancing cultural awareness, the youth worker was determined that, for this group, any such discussion should be on a personal basis and within the comfort zone of the young participants. The youth worker also hoped that the workshop would foster a more positive attitude to learning.

*The NCH work with young people who truant and who find school very difficult. I want them to learn that when they are inspired, they learn. Learning is not just what they were parrot taught.*

(Youth worker)

This project recruited participants on a voluntary basis, so all the participants had made a decision to come along to the workshop. One of the three young people interviewed as part of the research stated that she had decided to attend the workshop because 'I had nothing else to do that day', another that his girlfriend had phoned him and told him he should go – 'I got nagged at'. Their aims for the workshop were similarly diverse. One young participant hoped that the workshop would involve an element of teambuilding: 'If you can't work as part of a team, you can't work at all.'

Another hoped to have 'a go at art' and see how it went, the third that it would 'be a laugh'.

### Activities

The project took place in an NCH building, rather than in a gallery or museum. The youth worker was keen that

this should be the case as her previous experience had found trips to galleries to be unpredictable and she did not want the environment to hamper the young participants' experience. The location for the activities presented the young people with an opportunity for a 'cosy' day in their own, safe, environment. Researcher observations noted that the atmosphere created was relaxed. The activities took place in a lounge-type area and the young people were free to take breaks and participate as and when they wished. There was evidence that the young participants appreciated the loose structure of the day's activities.

*Here it is more fun, much more chilled out. Whereas at school you've got to "do that" and you sit there and say "F\*\*\* you!" and doodle. Here, you're chilling out, at the same time drinking – and you do it, don't you? It's not all scheduled times.*

(Young participant)

The session was led by the artist with the support of the NCH youth worker. In the morning, the young participants were taught new photographic techniques, they created their own 'photoshoot' and took photographs of one another in different outfits and with different objects chosen to express their identity. These photographs were developed in the early afternoon.

In the afternoon, the young people began a process of selecting a photograph on which to base their final piece, using acetate and colours to enhance their final mounted photograph. The group sat in a circle and discussed their photographs. The young people took it in turns to say what their choice of photograph said about them and how they were going to use them. The artist was on hand to provide ideas and suggestions for materials, techniques and colours to represent the mood the young people wanted to create for their mounted picture. In addition the young people wrote some text about their products to be displayed alongside them.

Thus activities were varied, and as noted earlier, the day followed a loose structure. There were opportunities for discussion, the sharing of ideas and suggestions.

*It felt like they had the chance to be kids and muck about a bit. It was fun. It was quite hectic at some points – a bit run-around, a bit giggly but it was good they had a good time. [Young person's name] came out with something that really shocked me, she said 'I always have to act older than I am and it's really nice just to be me.' There was an element of them feeling they got to express themselves a bit.*

(Artist)

The time limit was felt to create a sense of momentum through the day, which perhaps helped to make the workshop an enjoyable experience for the young people.

## Outcomes

### Enjoyment

All the three young participants interviewed reported that they had enjoyed the workshop. Two of the participants had had 'fun' and the other was glad that the project had got him out of the house as 'there isn't much there'. One young participant felt proud of what she had achieved during the day: 'Today was really good, 100 per cent excellent.' All three participants talked about a sense of satisfaction with their work and with how the day had gone.

There was some evidence that the sense of enjoyment endured beyond the end of the project. In the follow-up interview completed with one of the participants, what stuck in her mind most from the experience was that she had had 'fun' and that the day had been 'a laugh', suggesting that the shared aim of enjoyment for the young people, expressed by the gallery, artist and youth worker, had been achieved.

*All of the young people really enjoyed it and were asking about any other projects in the same vein. They all felt they'd got something out of the day.*

(Youth worker)

### Art skills and knowledge

While all the participants were pleased with their final product, only one participant reported having learnt new

technical skills, specifically, that she had learned 'how to take photos properly'. However, the youth worker felt that they could 'all use a simple camera now and be able to take good shots'.

The same participant who developed technical skills reported an increased appreciation of art: she had changed her mind about photography, and had learned more about the processes involved. After the end of the project, however, when asked about new skills, this participant said 'it hasn't made any difference to my artwork 'cos I still can't draw', suggesting that she had reverted to a previous conception of art as restricted to drawing.

Despite a perception that she had not developed any arts knowledge or skills, however, another of the young participants revealed that the project had encouraged her to think about pursuing photography in her future life: 'I want to do photography at college.' Another participant reported in a follow-up interview that she had embarked on a painting course, subsequent to the workshop and that, in part, her participation in the workshop encouraged her to take part.

Interviewer: *Do you think the project has made a difference to your learning?*

Participant: *I'm going on a course where I'm doing, like, painting now and I think it's fun.*

Interviewer: *Do you think that going on this project might have helped you decide to do that?*

Participant: *Yeah.*

These perceptions corroborate those of the youth worker that the project had prompted an increased interest in 'doing art'.

### ***Personal and social development***

The process of taking photographs and creating their final products led two of the participants to suggest that taking part in the workshop had been good for their confidence. The young participants talked about being happy

with what they had done and feeling proud of themselves and their achievement.

In terms of social development, even in the limited time available, one young participant was pleased to have had the opportunity to make new friends and felt more confident in a group 'just with people having a laugh'.

The youth worker regarded the social aspect of the workshops as an important experience for the young people. One young participant volunteered this specifically as an area of development. This young participant had enjoyed the experience of working with others and felt that there was some achievement in that. He had further developed his inter-personal skills through the group discussions about their photographs, and identified an important development in terms of his interactions with others: 'I learned to criticise the views, not the person.'

Another young person reported that the workshop's learning environment had improved her communication and social skills: 'You listen more because you respect people more.'

### ***Cultural learning***

This project centred on issues of individual identity, and the objective was for the young people to create an image that reflected their own personality and identity. The youth worker had been very concerned to ensure that this topic was approached sensitively with the young people. However, one young participant reported that she found the discussion around Image and Identity confusing and unhelpful as she had not previously considered these issues and could not explain what she thought about them. Another reported that the issues were discussed but that it had not changed anything that she thought, or made her think more deeply about Image and Identity: 'We did look at identity but it hasn't changed what I thought – everyone looks normal except for me.' Neither of these young people mentioned any new awareness concerning the world around them, or experiences of culture or cultures.

However, another participant, who was older, described developments in terms of awareness of cultural diversity.

*[The artist] showed a slide show with different images. I learned a lot – different perspectives, different situations, focusing on small details.*

(Participant)

A careful approach was adopted for this group regarding personal issues of identity, and of image, and there was no further aim to confront ideas about difference, thus this was not talked about by the young people. There was also very little time for reflection of these issues on the day of the workshop. However, the development in social skills through group discussion work may well have laid the groundwork for future consideration of cultural identity.

*It's made a little bit of difference, not a lot though. I know people have different religions and it's different, basically.*

(Young participant, follow-up)

### **Impact on attitudes to galleries and museums**

Two of the participants reported that they had had previous involvement with galleries and museums. For one of the participants, this was extensive, and he had even had his work on display in a London museum. For another the experience had been limited to school trips. Both of these participants had positive attitudes to museums and galleries, one thought they were 'cool'. Both participants' experience of the workshop encouraged them to go to museums more than before. Another participant had not previously visited a gallery and thought they were 'boring'. While the workshop did not take place in a gallery, or use gallery resources, this participant conceded in follow-up that she would go to a gallery as part of an organised trip. The project, however, failed to make a difference to this young person's interest in galleries and museums. She reported that she was not more interested than she had been, and that the project had made no difference to her interest: 'I don't really go to galleries'.

### **Key features**

The sensitivity shown towards the needs of the participants in this project contributed particularly to its success. The youth worker had been extremely aware that both the interpretation of the theme, Image and Identity, and the structure of the workshop, should be appropriate for this particular group of young people from NCH.

The group included a wide range of backgrounds, including young people who truant and who found school very difficult. Thus the learning environment in terms of location (in familiar surroundings) and in terms of the structure (loosely structured, freedom to move and to interpret) was extremely important. The gallery and artist were sensitive to these requirements, and to the need to create a workshop environment that would inspire the young people's learning.

The result was a familiar, secure environment in which the young participants were able to learn, and one in which they had a degree of control over their experience. With the similarly cautious and sensitive approach to the exploration of issues of personal identity, these features contributed to a successful learning experience for this group of young participants, particularly in the areas of group discussion and personal development.

### **Case study 2**

This was an ICT photography project based around the theme of Image and Identity for a key stage 4 vocational art class. The group of participants were all girls and from diverse ethnic backgrounds.

The teacher had previously taken school groups to art workshops mounted by the gallery, although these had been brief experiences. The project took place over three weeks of the autumn term of 2003 and allowed the young people three two-hour workshops in a City Learning Centre.

The project used the cultural stimulus of Bollywood posters to explore issues of personal Image and Identity, followed by using and manipulating digital images. The young people were encouraged to design posters about their identity, their background and their cultural roots.

The following observations are based on interviews with the gallery educator, the teacher and the artist, and six interviews with three young participants.

### Aims and planning

The gallery, artist and teacher, while approaching the project with differing priorities, all had aims that fell into the overarching categories of the Image and Identity project aims.

*The projects are all about Image and Identity and ... it's encouraging them to step forward and not be afraid of who they are and what their backgrounds are.*

(Gallery educator)

The teacher further intended that the project would give the young people the opportunity 'to use something of themselves and be willing to incorporate that', in order to break down some barriers between students in her exam group.

The young participants' involvement in the project was not decided on a voluntary basis, since it was part of their scheduled art lesson. However, the young people did all have individual aims for their participation in the project. For one young person, improved ICT skills was the aim, for another the project offered an opportunity to try something new, and to broaden her knowledge about 'doing different things in art'. Another young person hoped to achieve a professional final product.

*I'm hoping to get something really professional out of this. Something that looks good, hopefully my work will be put up in the exhibition.*

(Young participant)

The workshops were largely planned by the gallery and artist, with the teacher organising the young participants and ensuring that they were prepared for sessions.

### Activities

The activities took place in a City Learning Centre which offered the ICT facilities required, and provided the young people with a familiar environment beyond the school.

Three two-hour sessions took place over the course of three weeks and involved a variety of activities to design and produce a Bollywood-style poster. In the first week, the young participants were introduced to the genre through a presentation from one of the artists. The artist talked through Bollywood posters and issues about image and about idols. The young participants then embarked on their own internet research on the genre and began to think about their own image, identity and idols, culminating in producing a working design for their own Bollywood-style poster.

In the second session activities were more practical. The young people were asked to bring in clothing and objects that they felt represented their identity and the session was spent taking digital photographs of one another in their clothing for use in their posters. The young people had also been asked to bring in a backdrop for their poster that they could scan, however an oversight meant that these were not forthcoming and so progress was delayed in the second week.

Activities in the third week's sessions were intended to result in completion of posters. However, the problems encountered in the second workshop meant that activities in the third week were hurried, and some young participants did not have time to complete work on their posters. While the artists had been contracted to spend extra time finishing off the young participants' posters for them, some participants had a lot of work remaining and subsequently reported that their finished work did not reflect their vision of it.

Throughout the workshops there were two artists, two gallery educators and the teacher on hand to help the

group and answer queries relating to manipulating their images. The activities took place in a lively atmosphere and built up a momentum due to the tight time-limit of the project.

*There are very good group dynamics and I think it's generally a good atmosphere. It's also interesting to see different groups of young people from different cultural backgrounds understanding different ways of communicating ideas about identity.*

(Artist)

## Outcomes

### Enjoyment

All of the young participants enjoyed the workshops and all reported feeling a sense of achievement, either through having picked up new ICT skills or through the piece of work they had produced: 'I've achieved more than at school. I really like what I've done, it's really cool. I had a good try at it.'

Beyond the end of the project, the sense of achievement was somewhat diluted for one young person who had been unable to finish her piece of work due to lack of time. Another young participant reported that she too had been unable to complete her poster and that she was not entirely happy with it as a result.

*Well, I haven't achieved much 'cos I didn't really get to finish my poster. I think it's alright, but it's not really Bollywood if you understand what I mean.*

(Young participant, follow-up)

The third participant had had clear ideas about her poster, and had made good progress over the workshops. As a result she had finished her poster and was very happy with the final product: 'It gives me a good image of myself.'

### Art skills and knowledge

Two of the young people reported developments in their technical skills, specifically those of ICT. This outcome was key for the teacher, who felt that in terms of these

technical ICT skills the project had been 'a steep learning curve', and most significantly the young people could relate 'to the way the project went about identifying art in a technological age more than they might [relate] to artists' (teacher). This development was echoed by the young participants, all of whom reported that the workshops had enhanced their knowledge of art, particularly about 'seeing what you can do with different technologies' (young participant). Two young people further reported that the workshops had increased their appreciation of art and encouraged awareness of other styles.

*For me it was about trying something new and understanding how to do different things in Art, just trying new things. This is really different.*

(Young participant)

There was some evidence that these developments endured beyond the end of the project. In follow-up interviews, two young participants reported that arts knowledge and appreciation were what they had taken away from the project, with one suggesting that she now had 'more outlook on art'.

### Personal and social development

There was evidence that two of the young people had had the opportunity to develop their creativity through the workshops, one young person reported feeling 'more creative' and another that she had enjoyed using her own ideas.

For one young person, the project had created a favourable environment for self-expression.

*I've been able to express myself. Just getting out of school and out of the classroom has been really good. I see how I can express my life more with the art that I do, so I think that's what I've been able to discover.*

(Young participant)

This young participant felt that she had drawn on her life in her poster, gaining a better sense of who she was.

For the teacher, the most significant outcome was in terms of the young participants' self-esteem: 'I think it's been very successful, particularly in terms of pupil self-esteem.' However, some young participants reported that being unable to finish the project had diminished these effects.

One of the success factors identified by the young participants was the opportunity to learn in an environment other than the school. All the young people appreciated the break from routine. This was also one of the main outcomes identified by the artist. An important development for one young participant was that this opportunity had encouraged her to revise her entire approach to art. She suggested that the project made her realise what art was about, and that she now focused more on art at school and understood it more.

*This is a place and space away from school for them to focus on themselves. They probably don't have this place and space at school and they probably don't have it at home. So I think to utilise that energy on something that they create is an outcome, which I think is great.*

(Artist)

### **Cultural learning**

This project used a non-western cultural stimulus to encourage young participants to explore issues of their personal identity, and an image that they might want to project to the world. There was evidence that this approach was successful in triggering a thought process regarding issues of Image and Identity, and for some participants, thoughts about their experiences of culture and other cultures.

*Everyone's got their different way and their different style. It's shown me that everyone's like, kind of different.*

(Young participant)

*Yeah I understand that there's other cultures and stuff like that. It has encouraged me to look at other people's views and things like that, you know, see what they are going on about.*

(Young participant)

For one participant, this thought process centred on personal difference, rather than group differences. For another, the project had led to increased awareness and an openness that she suggested she may not have had before the project. Beyond the end of the project, such new cultural awareness continued for the young people: 'I'm more aware about how people feel about their culture; how they act towards it, stuff like that' (Young participant, follow-up).

### **Impact on attitudes to galleries and museums**

One of the young participants interviewed for this project had taken part in a previous project with the art gallery. For the other two participants this was their first experience of workshops with galleries or museums. All the participants had visited a gallery or museum on a school trip, and had quite positive views on galleries and museums.

*I actually quite like them [galleries and museums]. I like studying the pictures and just wondering how old they are and the techniques they use.*

(Young participant)

Two of the young participants reported that they would go to a gallery or museum, either as part of a school trip, or in their own time, if they had the opportunity.

*I would definitely go to the gallery or museum if it wasn't a school trip. I've done it before. I've really enjoyed it. I nip in; take a look at the pictures. They have, like, metalwork, stuff like that, modern pictures.*

(Young participant)

One young participant reported a desire to visit the gallery or museum in her own time, but only if she had an opportunity to do so, as she would not be allowed by her family to go on her own.

For another participant, the project, while impacting positively on her perception of galleries and museums, failed to foster a desire to visit galleries and museums.



*Would I ever go to a gallery or museum if it wasn't with school? Yeah. But I don't know. I can't really imagine it. But if I've went with the school and I've seen something really interesting and I haven't had enough time to see it like I wanted to, then I'd go. But, I can see myself just walking past saying 'Oh I said I'd go but' ... I don't think I've got time for it, to be honest.*

(Young participant)

While this project did not take place in a gallery or museum, in follow-up interviews, two young participants reported being more interested in galleries and museums as a result of the workshops.

### Key features

The success factor for this project was the way in which it used a non-western artistic stimulus in the exploration of personal Image and Identity.

Through exploring the poster art of Bollywood, and exploring issues of their own Image and Identity, some young participants on this project developed opportunities for self-expression, and other young participants discovered something of the ways in which they could relate to others in the group, and to another culture.

Thus, in this project, and for this group of young participants, confrontation of cultural difference approached sensitively through exposure to non-western stimuli, resulted in a particular set of social and cultural awareness outcomes.

### Case study 3

This was a textiles project based around the theme of Image and Identity for a key stage four textiles class. The all-girl group of participants attended a local mixed secondary school, and came from diverse ethnic backgrounds.

The project took the form of two full-day workshops, held in the gallery's education space, separate from the main gallery, in the autumn term of 2003. The young participants had the opportunity to experiment with textiles in order to customize a garment they had purchased with a budget of £10, and the project involved drawing, creating a design board and finishing their piece, whilst being encouraged to explore issues of Image and Identity.

The following observations are based on interviews with the gallery educator, the teacher and the artist, and six interviews with three young participants.

### Aims and planning

There was broad level of consensus between the teacher, artist and gallery staff regarding the aims of the project, according with the overarching aims for the Image and Identity project as a whole. All three parties hoped that the workshops would provide an opportunity for the development of technical skills so that they would 'leave knowing something they didn't know before they came'. There were also aims for self-exploration and the development of creativity in thinking about issues of Image and Identity.

The teacher had particular aims for the project that centred on allowing the young people to be creative in a way that there was not time for at school. Similarly, that the project should provide a different learning environment from school was an aim for the artist.

Regarding planning, the teacher had met with both the artist and the gallery educator before the outset of the project, then 'took their lead'. The gallery educator and artist were involved in the shared planning of activities.

### Activities

The workshops were led by the artist in the gallery's education space. In the first session the artist 'opened



them up to the ideas behind the project' through discussing issues of Image and Identity and by using various stimuli from the gallery collections, including items of clothing, geological specimens, or objects 'with an outer appearance but an inside that was different'.

The young people were encouraged to think about and to discuss the theme of different outsides and insides. They then went about producing a design board which was to aid them in realising their final piece. They sketched objects that had caught their eye, collected images from magazines, and experimented with hard and soft textiles, sticking everything they produced or collected to their design board.

In the second session, the young participants began work on their final pieces, experimenting with different textiles and picking up new techniques. The participants were customizing various items of clothing, including boots, skirts, hats and jackets and the whole day's session concentrated on completing their work. The artist and teacher made their way around all the young people and were on hand to offer advice or practical help. The participants also offered advice and ideas to one another. The pace picked up towards the end of the day as the atmosphere became more pressured, with the young participants trying to finish their work.

## **Outcomes**

### **Enjoyment**

All of the young people enjoyed the workshops, some had enjoyed the practical aspects and others the freedom to use their own ideas, to be creative and 'messy'. There was some evidence that the sense of enjoyment endured beyond the end of the project with the all young people being able to look back on it as a fun experience: 'It was just a good experience, it was really good fun' (Young participant, follow-up).

### **Art skills and knowledge**

The workshops provided an opportunity for the young participants to pick up new skills. All three young people

said they had learned either drawing techniques or specific textiles skills: 'I've learnt more about materials and techniques of how to deal with things' (young participant).

The project had also led to an increase in the young people's knowledge about the process and methods involved through drawing and designing before beginning work on their piece.

*It's made a difference to my artwork 'cos we were using materials I've never used before and learning how to do different things, so yeah, I've learnt that.*

(Young participant)

There was evidence that, for this group of young people, the workshops were all about the process they were involved in, and less about the final product: 'I don't think it's been an achieving thing. I think it's more of a doing thing' (young participant).

All of the young people were enthusiastic about the opportunity that the project provided for them to be creative. The workshop offered them a great deal in the way of freedom, and resources, in designing their piece. All the young people talked about the enjoyment that stemmed from this freedom.

*It's a lot different to what we do at school. Because we're doing GCSE we do one project and you have to get it done quick and you don't get a lot of choice about what you do. Here, there's lots of choice about what we're doing. It's important to get a choice, if you're told what to do it's not as good.*

(Young participant)

This freedom led to reports from the young people that the workshops had helped their creative development. All the young people mentioned enhancements in their creativity either as imagination, experimentation or risk-taking, or using their own ideas: 'It's made me not think too straightforward, just generally not to do the obvious' (young participant).

### **Personal and social development**

These developments in creativity also seemed to lead to increased ability for self-expression. All the young people spoke about the workshops providing an opportunity to express themselves and their ideas or values about the world and themselves: 'I've been able to express my feelings in a piece of work, which is good' (young participant).

This aspect was sustained beyond the end of the project, with two of the young people reporting that, since the project, they had felt more creative in their work: 'I put more emotion and stuff into my work and so it reflects me more' (young participant).

This clearly supports the artist's aim to encourage the young people's creative development and the teacher's observation that 'they're allowed to be more creative here, they've got the time to do it, free of restraints from school'.

All the young people found the workshop process very different from school, and all felt they had worked harder, or at least differently, in the workshops. For one young person, learning in a new environment meant that she could really focus on the task.

*I think I did concentrate more when I was there than what I do in school because I think it's good when you're out of school doing things. When you're in school, you're always in school five days a week and you just, you lose interest sometimes. But when you're in a different place you're more where you can do, like, proper work.*

(Young participant)

The teacher corroborated this aspect, but added the further dimension that not only developments in creativity and in levels of engagement come about through working in a different environment; they also came about through the type of social interactions the young people were involved in at the gallery:

*Being in the gallery – it was a nice working environment – it was treating them as adults and I'm sure they responded well to that.*

(Teacher)

### **Cultural learning**

The teacher felt that understanding issues of Image and Identity, and developing cultural awareness was a complex matter.

*Image and Identity is quite a difficult concept to grasp. Some of them have got it better than others. An art group a year older have got on with it a lot better. They need more maturity ... some of them have ideas and the others learn from them.*

(Teacher)

There was evidence that the young people did not wholly engage with the issues of Image and Identity that were raised in the workshops. Two young people reported that the workshops had not changed anything they had previously thought, and another dismissed the subject: 'I'm not bothered about that'. However, despite such self-reported lack of engagement there was evidence in other comments made by young participants that the workshops had encouraged deeper thought about issues of identity.

*Everyone has different sides to their personality and some you don't show and some you do. I mean, I'm not even sure I have another side, so, I suppose, in a way, it makes you think.*

(Young participant, follow-up)

There was no evidence that the examination of issues of Image and Identity developed into a further specific consideration of cultural difference. The artist had chosen not to enter into this aspect of the wider aims of the Image and Identity programme: 'Cultural awareness. It's an interesting term, but I'm not sure what that really means' (artist).

None of the young people reported a deeper understanding of ideas about culture. However, they did talk about increased empathy for others.

*We talked about how people can be different to how they seem and that made you think about different types of people and how they come across like and how they really are like.*

(Young participant)

## Impact on attitudes to galleries and museums

All of the young people interviewed in this project had previously visited galleries and museums with their families, although not necessarily through their own choice. None of the young people had taken part in previous workshops. While the workshops did not involve an element of time in the exhibition gallery itself, all of the young people had been back to the gallery since the project, either with friends or family, suggesting that the workshops did foster a more positive attitude to galleries and museums.

*It's made me a bit more interested in galleries and museums, I suppose, 'cos when I went to go and see my boot in the exhibition we went to look round the rest of the place and it was better than I thought it would be.*

(Young participant)

Particularly, it appeared the young participants developed a different, more positive relationship with the gallery when they had their work exhibited.

## Key features

This project was particularly successful in enabling the young participants to feel that they had creative freedom and had developed their creativity. The theme of the project had proved open to their own interpretation, and the location of workshops contributed to a sense of freedom. Working away from the school environment and the structure of the school day was beneficial for these young participants, particularly in giving them the time and space to develop their creativity.

The resources that the gallery made available to the young participants also played a role in the success. They were given access both to an artist, and to a wide range of new and unfamiliar materials. The combination of their teacher's textile experience and the artistic direction of the artist leading the workshop were instrumental in bringing about developments in creativity.

## Case study 4

This was a sculpture project based around the theme of Image and Identity for a group of ten key stage 4 young people. The group of participants attended a local secondary school, were all studying either Art or Graphic Design, had been identified as gifted and talented and were selected for inclusion on that basis. The group was of mixed sex and ethnicity.

The gallery had previously worked with the teacher and there was a good working relationship. The project took place over the autumn and spring terms of 2003/2004 in the gallery and in the school, and took the form of three full-day workshops. The young participants then continued work at the school in their own time to complete the work.

The project used non-western cultures as a stimulus for exploration of issues of Image and Identity. The group visited a Cinema India exhibition for inspiration and took Bollywood as a theme.

The following observations are based on interviews with the teacher, the gallery educator, the artist and four young participants.

## Aims and planning

The gallery, artist and teacher had shared aims that were in harmony with the overarching aims of the Image and Identity project.

*My aim was first to get people and children into the museum and to try to explain to them that it's not just about looking at artwork but about coming in and experiencing.*

(Gallery educator)

The artist had specific aims to involve the young participants in the artistic process up to and including exhibition, in order to gain experience of how the gallery worked. The

artist also intended that the workshops would look at Bollywood culture and encourage the young people to make links and comparisons with their own culture(s).

From the teacher's point of view, the major aim of involvement in the workshops was to have an opportunity for engaging the young people in some issues-based arts. The teacher was keen for the young people to expand their thinking, both about art and types of art form, and about experiences of culture. The teacher hoped that the experience would also raise the young participants' confidence in working with others.

*The aim of the project is issues-based arts, for them [the young participants] to be culturally aware of the society they live in, for them to recognise they are part of a multi-cultural society and how they can work within the community and benefit from that.*

(Teacher)

For the gallery worker and the teacher, the exhibition of the final product was an important aim, and while the artist placed emphasis on the artistic process, it is clear that this project aimed to produce work for exhibition.

*I'm really keen that they get their work exhibited at the V&A in London. They'd get so much confidence out of it as it's such a prestigious thing if something could be exhibited.*

(Teacher)

The workshops were planned collaboratively between the teacher and the artist. The artist reported having had a good working relationship with the school 'which has been fantastic'. The teacher helped to set out the objectives of the sessions, and worked with the artist in reassessing these when circumstances changed at the gallery in such a way that they were unable to work on the large scale that they had envisaged.

## Activities

Prior to the first of the workshops, the teacher gave a presentation to the young participants about the historical,

political and cultural context of Bollywood and its art, since Bollywood was, at that time, new to the young participants.

The first of the workshops took place in the gallery, and involved a visit to a Cinema India exhibition. The young participants were encouraged to respond creatively to the exhibition, through sketching from the displays, concentrating on the ways in which the figures were posed, which the young participants found were very different from western art.

*The best thing we did was visit the gallery, it gave me a lot of freedom in my sketchbook and that's what I really like to do.*

(Young participant)

The young participants took their sketchbooks away with them and continued with their sketching along the theme of personal identity. They were encouraged to develop their ideas and thoughts about their individual identities within their sketchbooks throughout the period of the workshops, but especially to spend some time considering what it meant to be 'British'.

The second and third sessions took place in the school. In the second session the young participants used modroc to model body parts. Their plan was to arrange the body parts on MDF boards with objects that they felt symbolised their identity. In the third session, the gaps between the body parts and objects were filled with clay and the entire boards were covered in layers of latex.

The teacher and artist had originally planned for the young participants to produce large latex wall-hangings moulded around body parts in Bollywood poses with objects reflecting the young participants' identity. They would then project images onto these wall-hangings. However, this plan was abandoned due to constraints on exhibition space. In the revised plan, the young participants would produce smaller latex wall hangings without images. Unfortunately, the latex did not set properly. However, the young participants were resourceful and able to rethink and adapt their original plans. Working with the artist and their teacher they turned the modroc body parts and objects into a different product for the final exhibition.

## Outcomes

### Enjoyment

All of the young people enjoyed the workshops. They had enjoyed experiencing Bollywood which to the majority of them was new, and had all greatly appreciated the opportunity to learn new techniques and to work with different and unfamiliar materials.

*It's just been a good experience, definitely worth coming to. Everybody's had a good time working together and everything, it's just been really enjoyable.*

(Young participant)

Some of the young participants reported a sense of achievement in having tackled the ambitious tasks that they had set themselves.

*When we were trying to put them together ... I thought the gaps would be too big and we wouldn't be able to fill them but we HAVE ... I'm glad it's worked so well, I'm really happy it all fits together. I'm really pleased with the results.*

(Young participant)

In follow-up, two participants expressed a sense of disappointment in the technical difficulties encountered over the course of the project.

*Well, I thought it [final product] was good but it's a shame that we had to scrap the idea as well. It's just I'd quite enjoyed doing the hard work of having to put on the coating.*

(Young participant)

However, it appeared that their enjoyment of the project outweighed their disappointment in any techniques that did not work. Indeed, the young people developed a deeper understanding of the creative process instead.

*We had this idea of what it was going to look like and we wanted to see how it would turn out but we couldn't because it didn't work properly. So we had to change that.*

(Young participant)

### Art skills and knowledge

All of the young participants had picked up new technical skills through their participation in the project.

*We've learnt a lot. We've learnt how to do plaster casting, and modroc-ing, and how to do the latex-ing. We're just learning all the time ... everybody's working together, we've learnt that skill as well. We've all helped each other, even outside of our groups. We've learnt skills and ideas from each other as well.*

(Young participant)

There was evidence that these new skills would be put into use by participants beyond the end of the project. Two of the young people said that the workshops had inspired them to 'do other things' with their artwork in their own time, trying out the new techniques they had picked up.

Two aspects of the workshops, the Bollywood focus and that it involved modroc and latex, led to reports of increased arts knowledge and appreciation. One young participant, who had considered 'art' as being two-dimensional, had discovered that art could be much broader than he had previously thought.

*I've learnt about development in art and that there are more routes into art. There are many routes you can go down and you don't just have to stick to one thing, you can do sculpture or clay or put it into any form.*

(Young participant)

All of the young participants felt that the workshops had increased their knowledge about Bollywood artists and about the social and historical context that they worked in. They also reported developments in their specific knowledge about Bollywood art, for example the ways in which figures were posed.

*It's very dramatic with the posters and everything. It's really good. It's quite different to what I expected 'cos I've never watched any Bollywood films and everything so it's all new ... I didn't know anything about India and I've learnt a lot about the messages of Bollywood art.*

(Young participant)

These developments in technical skills and in more general arts knowledge led three of the participants to the conclusion that their creative skills had developed through participation in the workshops. The young people were involved in a very experimental arts project, the artist had not previously used the technique, and there was evidence that this was reflected in the young people's thoughts about their learning from the workshops: 'I'm more adventurous in my artwork, (young participant).

### **Personal and social development**

All of the young participants talked about experiencing a boost in their self-esteem through their involvement in the workshops. For one young person this was due to having been selected to be included: 'It's quite an achievement for me to take part in such a thing, something important' (young participant).

For others it was a result of the new skills they had learnt and the difficulty of the challenge they were tackling.

*I didn't know I could do some of the stuff I've done. I didn't know how to do it, but I do now – makes me feel good.*

(Young participant)

This project incorporated a high degree of teamwork as the young participants were working in small groups to produce their pieces. Three of the young participants reported developments in being able to work together through their involvement in the workshops. For one young participant it had changed her ideas about working in groups, that it should be collaborative. For another the workshops had simply further developed skills that were already there: 'I've learnt to work in a team better' (young participant).

### **Cultural learning**

All of the young interviewees had developed their social awareness of others over the course of the workshops; this took the form of a deeper understanding or empathy for others.

*I've learnt lots of new things about the different culture and techniques and how to do things and how to compose things and just about being with different people that I wouldn't normally be with.*

(Young participant)

There was strong evidence that the workshops were highly effective in realising the teacher's aim of engaging this group of young people in issues-based arts, and in developing the young participants' awareness of the culture they live in. All of the young participants talked about the workshops making them more aware of both different image and identities and of different cultures, traditions and cultural diversity.

*It's made me understand that people from different cultures do things in their own way. It's not always the same; it depends on what society they're in.*

(Young participant)

Learning about a different culture, through the Cinema India exhibition led to some deeper thinking about how the young participants might relate to different cultures.

*We've been discussing like, how we felt about the different cultures. Realising how different people are, that not everybody's the same. We've even learnt that just within that small group there's a wide range of people and characters and everybody's different.*

(Young participant)

### **Impact on attitudes to galleries and museums**

The young participants interviewed in this project had all previously engaged in visiting galleries and museums in their leisure time. One young participant had been involved in a previous workshop at the particular gallery mounting this project. The young people expressed diverse opinions on galleries and museums ranging from 'boring' to 'it depends what's there' to 'they're quite interesting'.

All the young people interviewed in this project reported that the workshops had had some impact on their atti-



tudes to galleries and museums. One young person suggested that the workshops had changed what people thought.

*I think it's changed a lot of people's views, 'cos they just instantly say if you've been to an art gallery; 'Oh it's boring. I'm not going there.' But I've already been to quite a few and you've got to look at the artwork, not just walk around and have a glance, you've got to read about it.*

(Young participant)

Another suggested that the insight into the running of the gallery that the workshop had provided, i.e. the process of organising an exhibition, had encouraged a deeper respect for galleries and museums. A further participant reported that the workshops had inspired a desire to experience more galleries and museums.

*It's had quite an effect on me as it's made me want to go to see galleries more, 'cos when I was there, looking at the art I was thinking 'Wow! I've never really realised this' so it's made me want to look around more, to look at more art and it might influence me and help me out. I'm hoping to go to more galleries to look at more art, the kind of art that I like.*

(Young participant)

However, despite changed attitudes, the young participants did not all believe it to be the case that renewed or increased interest in galleries and museums would lead a priori to increased participation.

*I don't think I'd go to one again [gallery or museum] unless there was a special reason to. It's just not the kind of thing I enjoy doing in my spare time.*

(Young participant)

## Key features

The key features pertaining to the success of this project relate to the use of the gallery and the gallery resources.

This project was particularly successful in exploiting a gallery exhibition as the stimulus for the young partici-

pants' work. Having spent a great deal of time in the exhibition space and sketching from the displays, the young participants were highly engaged in responding to the exhibition in their own work, and in their own time. Thus, responses to the gallery exhibition played an integral part in the development of the young participants' artwork. They also had a positive impact on the young participants' attitudes to galleries and museums.

The fact that the exhibition displayed artwork from a non-western culture had further resonances for this group of young people. Use of the exhibition was particularly instrumental in developing the young participants' awareness of different cultures. For this particular group of young participants, exposure to cultural difference was a successful approach in this respect.

## Case study 5

This was a photography project based around the theme of Image and Identity for a key stage 4 vocational art class. The group of participants were all girls and came from different ethnic backgrounds, predominantly south Asian.

The gallery had previously worked with the teacher leading the group and had a good working relationship with the school. The project took place over the autumn term of 2003 and an extension to the project was planned for the latter half of the spring term 2004. The first half of the project allowed young participants four full-day sessions with the artist, two in the gallery and two in their school.

The project used the stimulus of personal identity to explore wider cultural themes and made use of a variety of gallery exhibitions to provoke young participant responses.

The following observations are based on interviews with the gallery's project coordinator, the artist, the teacher and four young participants.

## Aims and planning

The project aims were composed of shared and complementary aims for the gallery, artist and teacher. The core set of shared aims correlated with the Image and Identity project and covered the main areas of these.

*We want to get young people comfortable with using galleries and working at the gallery and able to just pop in if they're in the city centre.*

(Gallery educator)

The artist had a particular aim in developing a project that would have a 'lasting impact', and would leave an impression that art is continuous and takes some time to develop. The artist further aimed to develop the young participants' skills in experimenting and working with mistakes. On a more personal level, the artist wanted the workshops to provide a rewarding experience of working closely with a group of young teenagers.

*A lot of my thoughts are about a lasting impact. These sessions that I run are very intense and sometimes they feel a bit like a hit and run. You go in, you wow them all up and then you leave and relationships don't develop. From my point of view it's really important for them to experience art as being something continuous that takes quite a long time to develop. And to build up a relationship with the group.*

(Artist)

From the teacher's perspective, as well as being a good opportunity, it was essential that the workshops supported the wider aims of the GNVQ curriculum and it was fortunate that the timescale of this project allowed such dovetailing to occur: 'It's a great opportunity. You can't over-emphasise the importance of it for the pupils – on all kinds of levels' (teacher).

For the young people involved in this project the activities took place, for the most part, within their timetabled art lessons. Therefore, there was no great sense amongst the interviewees that they had had a choice about their participation. However, the young participants did talk about what they hoped to get out

of the project and spoke of new or enhanced technical skills and the opportunity to 'learn more about the artists' (young participant).

The core aims for the workshop seemed to have been clearly communicated, and all the parties had a say in how the workshops would develop. The teacher was heavily involved in the planning process with the artist. The gallery had also staged an open evening to which teachers and headteachers from all the schools involved in the various projects the gallery was running were invited. The headteacher and art teacher from the particular school involved in this project attended this event where aims and potential outcomes were discussed.

This project was fortunate in that the gallery was able to exploit existing networks between the school and the art gallery. The art teacher at the school had been involved in previous projects furnished by gallery funding and had experience of working with both professional artists and the gallery.

*The relationship between the gallery and a school, or NCH, or social services takes a long time to develop and that's why I think the relationship with this school has been so much stronger than with other schools, because we've worked with them before, there's that sense of trust.*

(Gallery educator)

## Activities

The first part of the project involved four sessions with the artist over the autumn term of 2003. Two sessions took place at the gallery and the other two in the school. Activities continued beyond this structure, both within class time at the school and after school with the artist, who gave up free time to expand the work with the young participants. Over the course of these sessions the young participants took part in numerous activities including, amongst other things:

- making and using pinhole cameras



- developing their exposures and learning about the chemical processes involved
- meeting a number of working artists
- creating artwork inspired by a particular artist's work
- responding creatively to exhibitions in the gallery, developing a portfolio of work in sketchbooks
- learning to scan objects and images
- learning how to use software packages
- creating a final piece through layering and colouring digital images.

As well as the practical activities surrounding photography that took place within the school and in the young participants' own time, the young participants had two sessions in the gallery. In the first of these the young participants went to see an exhibition of work by a particular artist who explores the theme of image and identities, and were encouraged to sketch from the exhibition and to create their own work in the same style. They also had the opportunity to question the artist about his work.

In the second session at the gallery the young participants were involved in continuing and developing ongoing work on their own images, but also in two gallery activities. The first of these was to respond to a particular gallery collection and the second to sketch from a particular exhibition, both of which involved high levels of engagement from the young participants.

One feature of this project was that it aimed to have a sustained impact on the young participants. To do this the project was split into two parts, the first for which the activities are described above, and the second which at the time of writing was due to start. The activities planned for the second phase of the project mirrored those for the first. The young people would repeat the process of making and using pinhole cameras and creating and manipulating digital images, but having done it before, the teacher and artist were hop-

ing that they would learn more about the process of creating artwork.

*It's part of a long process ... they're only just out of Year 9 where things have a beginning, a middle, and an end quite quickly but this is going to be a year ... so although they're uncomfortable about the process they're going through and the open-endedness of it, they know roughly what they're going to be doing ... Part of their course in terms of being creative is the uncomfortable feeling that they're not quite sure why they're doing it. They're not quite sure what the end result will be but they can learn to enjoy that process.*

(Teacher)

## Outcomes

### Enjoyment

All four young participants on this project interviewed during the course of this research reported outcomes relating to the most immediate effects of engaging with the arts: a sense of enjoyment, fulfilment or achievement.

Testimony to their enjoyment of the project included comments on the activities themselves, the development of skills, the opportunity to learn in new environments and a sense of achievement in creating their final product.

*The best thing we've done is, on the wall we did a big load of [artist's name] drawings, we first of all drew them out in our sketch book and then we projected them big on the wall and we painted them really big. It was, like, of each other. But I've enjoyed everything really.*

(Young participant)

The evidence from follow-up interviews suggested that after they had completed their final product, participants were left with a sense that they had enjoyed their time at the gallery and with a lasting sense of achievement based on their acquired skills and abilities.

*It's made me feel good, like, I didn't know I could do this but now I have. Other people have surprised me too,*

*they've done stuff really good even though they say they can't and it's good finding their stuff interesting.*

(Young participant, follow-up)

*If you draw something, if you look carefully at the detail you can get a lot more out of it, start from the detail, then move out.*

(Young participant)

### **Art skills and knowledge**

The young people discussed enhancements in a wide variety of technical skills and capabilities, including skills related to making and using pinhole cameras, drawing skills and enhanced ICT skills.

*I think what I've done is quite different. I didn't know I was going to do it and I just went on it and it's, like, 'Oh my God! Have I done this?' I've learned how to draw pictures and learned how to make a camera, learned how to take a picture, learned how to make a darkroom of your own and how to go on the computer and scan stuff.*

(Young participant)

All of the young participants mentioned an increased appreciation of the art form. Comments surrounded appreciating a broader repertoire, or that there are other styles of art, or just valuing art more than they had previously. This particular aspect of learning appeared to be sustained, and in the follow-up interviews was mentioned by three of the participants.

*I think when I looked at art the first time, quite boring and maybe it's done in one day. But knowing that some paintings were done over 10 years or it took other artists to finish it, it really surprised me.*

(Young participant)

In the follow-up interviews, all of the young participants who were interviewed reported that they had transferred their new skills and techniques back to art at school: 'In art I didn't used to be able to draw but I think I'm getting the hang of it and so I've achieved more' (young participant).

The teacher highlighted outcomes regarding the young people's wider knowledge of art, through having had opportunities to talk to artists, and opportunities to learn about materials and sources, and how to develop sources.

*Just opening the children's eyes to the fact that art isn't just sculpture and drawings but can also be objects and things that don't have a lasting importance from some people's points of view. It opens their eyes to what art can be.*

(Teacher)

The teacher perceived that one of the most significant outcomes from the project was in the development of interpretive skills, and the critical skills to make aesthetic judgements.

*The way they use words and the way they feel confident on commenting about artists' work and in the gallery. We've seen so many exhibitions and they're developing critical judgement and the confidence to give their opinions because everything's valid in the end.*

(Teacher)

The young participants, who were interviewed, also talked about developments in their knowledge and understanding of art. Two young people had been able to develop a deeper understanding of particular artistic processes:

Some of the young participants also talked about their creative development, either in terms of creativity as imagination, experimentation, exploration and risk-taking or in using their own ideas. One participant reported that the workshops had given her creative freedom, to use her imagination and to use her own ideas.

*It's the way you think, not about people telling you. If I'm doing a picture I can do whatever I want. This is quite different from anything I've done so far.*

(Young participant)

Another participant reported a development in her creativity in a follow-up interview, suggesting that, for her,

the workshops in the first phase of the project acted as a stimulus to creativity. This was further related to changes in extra-curricular activity for this participant who reported having taken up some of the workshop activities in her spare time: 'The best part is ideas just pop into my head now!' (young participant, follow-up).

### **Personal and social skills**

Young participants also reported that the workshop had made a difference to them on a more personal level. There were two reports of a development in a sense of self, in terms of having an opportunity to know themselves better, and to gain a sense of who they were: 'The workshops give me more time to know about yourself as well' (young participant).

Enhancements in self-confidence and self-esteem were reported by all the young people in this sample. Some developed confidence in their own abilities, often specifically through improvements in drawing or other skills. Others developed self-esteem through a sense of pride or achievement.

*I feel more confident with myself. I'm not worried about drawing, I feel good about it. 'Cos I usually go 'I can't draw, I can't draw' and today I haven't said that at all.*

(Young participant)

Follow-up interviews yielded reports that the young participants perceived they had developed as a rounder person – felt more mature or more motivated and this appeared to be an effect of going to the gallery. The teacher suggested that the project had had an impact on the group of young participants' maturity and ability to socialise beyond their immediate experience and environment.

*Very often girls who don't have a good track record in school have a chance for a fresh start because people in the gallery don't know their background and don't know what they're like at school etc. and treat them like young adults and you can see the girls grow. It's similar to work experience in that way.*

(Teacher)

The young people also indicated that they enjoyed meeting the people they met at the gallery, experiencing learning with someone who was not a teacher, and having contact with all kinds of different people on a more adult level. Two young people talked about being better able to meet new people and two of developing better working relationships with others, particularly pupil to teacher relationships, for example, one young person talked about being able to appreciate her teacher's teaching style as an effect of the workshops.

### **Cultural learning**

The artist in this project had chosen a person-centred approach to issues of Image and Identity by encouraging thought and discussion among the interviewees about their personal identity which broadened into a further consideration of cultural diversity, in line with one of the gallery's main aims for the project.

*It's a big issue and it's a personal issue and they are quite big words. If you went out there and said 'Right then, Image and Identity' it's kind of 'Well, I don't know about that'. It's quite a daunting thing that needs to be broken down to things like personal relationships with other people, how people see you and so hopefully we can discuss these in little chunks without that pressure.*

(Artist)

All of the young participants interviewed talked about a developed awareness of the world or immediate environment, and similarly all four reported that they had an enhanced awareness of different images and identities.

*It has changed what I thought because before, when we talked about identity, I didn't know much about identity but then when I came here more I found out a bit more, loads. We've also talked a lot about culture, like, different people and why they're here, you know, from different countries.*

(Young participant)

Discussion of Image and Identity also led, for some young participants, to consideration of their experiences of culture or cultures.

*The workshops have made me think about different cultures. The way people live, the way they have their own differences and stuff like that. I'm Pakistani and there's some Bengalis and English people and it's made me different, plus into a group, that kind of thing. You have some things better than them and they have some things better than you, so it levels out.*

(Young participant)

It was very clear from the follow-up interviews that the process had stimulated on-going thought about image, identity and cultural diversity. Two young participants made comments suggesting that the project had had a subsequent impact on their understanding, or thoughts about culture and cultures, one from a perspective of personal identity, and another from the perspective of empathy for others.

*It's made me feel more thoughtful about stuff. Particularly about culture, it's really made me think about my background.*

(Young participant, follow-up)

*I think I'm beginning to see that other people think differently, even when they come from the same culture they will still think in a different way. Although a lot of girls at my school come from the same culture as me, they represent themselves very differently both in the artwork they do and in the way they dress and things.*

(Young participant, follow-up)

Regarding the impact of the workshops on issues of Image and Identity and experiences of culture and cultures, the teacher also reported that the project had opened up a dialogue regarding differences in cultures, and particularly in what might be considered appropriate for different cultures, in terms of art, as well as behaviour.

*My main kind of little worry at the moment is on this sort of ethnic sensitivity to other cultures and awareness of other cultures ... I'm not saying we should shy away but we need to be sensitive ... one of the things that worries me about western art is that, you know, uncovered body parts and things are just not on ... when you see it through their parents' eyes, instead of*

*being exploratory and interesting, it just seems threatening and worrying.*

(Teacher)

## **Impact on attitudes to galleries and museums**

The young people involved in this project had previously had little engagement with galleries and museums. After the project, all the young participants said they were more interested in galleries and museums than they had been before. There was significant evidence from follow-up interviews that this impact was sustained.

For one participant this was a result of discovery, having never been to a gallery or museum before:

*I think it's good because it gives you an opportunity. Because before that I didn't think about coming ... I didn't really know what was in it.*

(Young participant)

For another, the opportunity to take part in the workshop altered a preconception that galleries were 'boring'.

*Well, before we did this in art, you think about galleries and museums and you think it's boring but when you come to it, it's really exciting and fun. So it's changed the way I feel about them. Before we thought 'Oh it's boring. Don't go there!' but now I might come in ... looking at it now, I think about art and it's good.*

(Young participant)

## **Key features**

The efforts made to provide the young participants with an experience that would have a lasting impact appeared to have yielded positive outcomes. This was particularly supported by the fact that the project was designed to extend over a year during which processes and activities would be repeated in order to reinforce the impact of the first workshops.

The close working relationship between the artist, teacher, and the gallery was another key feature of the project. The programme was designed to capitalise on, and develop relationships, which might be drawn on in the future. The young participants were also presented with an opportunity to develop a relationship with both the artist and the gallery and this had a strong impact on both the learning outcomes for the young participants and their attitudes to galleries and museums.

## Case study 6

This was a painting project for a group of gifted and talented young people, selected by their school as showing a natural gift or talent in art. These participants came from diverse cultural and ethnic backgrounds.

The project took place over nine weeks in the autumn term of 2003 and comprised eight sessions with a half-term break. The sessions took place on Saturdays in the gallery and lasted for the full day.

The project used various cultural stimuli to explore issues of Image and Identity. The young people designed and painted large backdrops that expressed their identity and their cultural backgrounds.

The following observations are based on interviews with the gallery educator leading the project, the gifted and talented coordinator responsible for sourcing the participants, one of the artists and seven interviews with four young participants.

### Aims and planning

The museum educator and youth worker involved in the setting up of this project had been working together for about three years on different projects and had a good working relationship that allowed them to develop new approaches. In the past, the museum had provided the

'live event area' and the requisite resources, both human and material. This particular project was planned in a similar manner, with the museum educator, youth worker and artists closely involved in planning the activities to ensure that their various objectives were met.

The planning meetings established a set of aims for this programme within the Image and Identity project. The project aimed to present young participants with the opportunity to work with artists from a variety of cultural backgrounds as well as the experience of using new or different materials. The project organisers were also keen that the workshops would provide a forum for the discussion of issues surrounding Image and Identity and an exploration of images related to themselves, which would in turn lead to an exploration of cultural identity.

The museum further hoped that the project would provide opportunities to promote the use of displays and collections as resources for learning and creativity, for the museum to work more closely with other agencies, and to be involved in developing a model for e-teaching and open learning through a web-based learning environment.

The team had particular aims for developments in the young participants' arts knowledge and skills, beyond the development of technical skills, for example, investigating contemporary artists, developing an ability to make connections between themselves and other artists' work, and to create their own artwork in response to such work. It was also hoped that the workshops would enhance the young participants' abilities to evaluate their own and their peers' work and to be able to re-examine their work in the light of others' observations.

The project was intended as a pilot for a planned series of projects for gifted and talented young people, in partnership with a number of galleries, museums and other cultural institutions, and for the creation of web-based managed learning environments.

The young participants had all joined the workshops on a voluntary basis, and all had specific aims for their involvement in the project. All of the young participants

interviewed said that they wanted to learn new skills or develop their drawing or painting skills. One young participant wanted the opportunity to work with artists, and particularly with Indian hoardings painters, and two participants were particularly interested in exploring the issues of Image and Identity.

## Activities

All eight of the workshops took place at the museum, although in different locations within the museum over the eight sessions. The young participants were involved in a variety of activities over the course of the project. The aim was to use, as a reference point, the concept of nineteenth century photograph backdrops, in front of which families would pose for portraits. The young participants would create their own painted backdrop, representing their own Image and Identity, for a portrait photograph at the end of the project.

In the first session the young participants had an introduction to the project and to an artist who discussed Image and Identity and its representation in art through his own artwork. The young participants then looked at 'representation', using the museum collections to sketch objects that they felt reflected their identities in some way. This culminated in a group discussion of the sketches, widening to a discussion of individual images and identities. In the following week, a session with a further artist resulted in the young people creating portraits through drawing and photography, as well as being introduced to techniques such as scaling up, which they would need in producing their final pieces.

The activities continued to build up momentum in the following weeks. The young participants were involved in activities surrounding the design and painting of 1.5 x 2 metre backdrops. The participants worked with Indian hoardings painters over two weeks, designing and painting a Bollywood poster, as well as beginning work on their own paintings.

The activities were highly concentrated, and involved a continual progression towards completed backdrop paint-

ings. When finished, the young participants were photographed in front of their backdrops wearing clothes and with objects that they had chosen. The young participants were also involved in documenting how and why their backdrops represented their identity, through film and photography, and creating written and audio records. The finished images can be viewed at [www.gatea.org](http://www.gatea.org).

## Outcomes

### Enjoyment

All the young participants enjoyed the project and described this variously as 'fun' or 'enjoyment', or making them feel 'happy': 'I'm really happy that we get to do something like this' (young participant).

There was evidence from the follow-up interviews that the sense of enjoyment had lasted beyond the end of the project – all three participants interviewed mentioned this aspect again in follow-up interviews: 'I really enjoyed the painting – it's all been really fun' (young participant, follow-up).

All the young participants interviewed also described a sense of achievement in responding to the challenge of working on such a large scale, and this too lasted beyond the end of the workshops: 'I put my hardest into it. I didn't even think it was going to be like that, but it's better than I thought' (young participant, follow-up).

### Art skills and knowledge

The young participants reported developments in technical skills through their participation in the workshops. All four young people interviewed had learned drawing skills, and techniques for working on a large scale, including scaling up, painting skills such as mixing paint colours and making up a palette.

*I've always been told that black's not a real colour, but not been told what to do so I just had to use black. But now I've been told what to use I don't want to use black, I want to use red and green.*

(Young participant)



There was strong evidence that the developments in technical skills had a lasting impact. All three participants interviewed in follow-up reported that they had since used the technical skills they learned in the workshops, either at school, or in their extra-curricular arts activities.

*I've learnt a lot of new skills in terms of art and drawing: gridding up, colour mixing. I've been able to take from the project quite a few skills. I used the scaling up technique in one of my art homeworks.*

(Young participant, follow-up)

The project had also led to an increase in all the interviewed young participants' knowledge about art. Contact with artists had led to increased knowledge about artists and how they worked, which in turn impacted on the young participants' own work. Some young participants also talked about more knowledge of the artistic process, and a greater ability to observe their own process, and ways of working: 'I've found out that my stuff has changed during the process and I suppose I've found out more about that' (young participant).

The workshops were also instrumental in fostering a deeper appreciation of art. All the young participants spoke about having developed a wider appreciation of art, in terms of having discovered new, or different types of art, or understanding art more. This development in valuing art more had a knock on effect on the young participants' enthusiasm for art: 'I think it's developed my passion for drawing and art. I've been given more freedom to do what I want' (young participant).

### **Personal and social development**

All the young participants interviewed appreciated the opportunity that the workshops had provided them to be creative. Enhanced creativity was described by some of the young participants as a result of the 'freedom' of the workshops. The young participants, while offered support by the artist, were given a great degree of autonomy in interpreting the theme of Image and Identity, and in designing their backdrops. The opportunity to explore their ideas led to experimentation and all the young participants described developments in creativity and experimentation:

*It's made me a lot more daring with my colours and stuff like that. I used to draw really small and now I draw bigger.*

(Young participant)

The developments in creativity were mirrored by enhancements in expressive skills for two of the young participants. There was evidence to suggest that this effect might be one that takes some time to develop, or be one that is given more weight in retrospect, as both the comments made in regard to self-expression were made in follow-up interviews.

*I've been able to express me and my background and where I come from so, yeah, it has made a difference to me.*

(Young participant, follow-up)

All of the young participants reported significantly increased self-confidence as a result of their involvement in the project. The developments in confidence manifested themselves in different ways. Some young participants reported feeling more confident as a result of developments in their artistic abilities and techniques.

*I'm more confident about painting bigger and mixing paint. Before I was a bit sceptical of using paints but now I think I would use more paint in my drawings.*

(Young participant)

Some young participants reported that participation in the workshops had given them more confidence in terms of self-belief, and this appeared to be quite powerful for the individuals: 'I think it's made me more confident, like, and to believe in myself a bit more' (young participant).

Such a development was, perhaps, linked to a sense of achievement through participation in the activities, and through completing a task they had originally perceived as unachievable. However, that participation in the workshops increased confidence was not the perception of all the individuals interviewed for this project. Another participant described the workshop environment as one which demanded a pre-existing level

of confidence from the young participants. For this individual, the freedom of the workshops resulted in the maintenance or reinforcement of self-confidence.

*In school you've got sort of like a safety net – you can ask your teacher if that's right or not. And you can still do that but here you have to be a bit more confident in what you're doing.*

(Young participant)

One feature of this particular project was that the workshops took place at the museum on a Saturday. For young participants this meant both travelling to the museum independently, in many cases, and working within the museum with other young people that they did not know before the project, and with a number of different adults. This had a wide-range of effects, for example, one young participant described developments in confidence and independence and to responding to the level of maturity that these factors demanded.

*It's worth coming – learning new things and new techniques, gaining confidence, becoming more independent, being treated like a grown-up...*

(Young participant)

All of the young participants described developments in various aspects of their social skills as a result of participation in the workshops. One area, in particular, in which all the young participants reported enhancements was in social meeting skills. All the young participants had made new friends over the course of the workshops and described feeling better able to cope in environments where they did not know anyone and more equipped to make new friends.

*I think I'm more aware of different kinds of people and that and spending time with them 'cos I don't think I would really have stayed with the people who was there, like, if I don't know them but it was good that I was sociable with other people.*

(Young participant)

### **Cultural learning**

Working within the theme of Image and Identity, comments about increased empathy and understanding of others seemed to have arisen as a response to one another's work, and to have fed into a deeper understanding of issues of Image and Identity.

*What it has made me more aware of is – if you see someone, everyone has a certain impression of that person and then seeing all this stuff that they painted and everything is strange. It's, like, as if you know that person now and it makes you more aware of what people do, how they express themselves and how you can look at that and how you can know that person more.*

(Young participant)

As well as increased awareness of issues of Image and Identity, all the young participants reported developments in terms of cultural knowledge or cultural awareness. This appeared to have come about through two routes. The first was increased awareness through contact with artists and art from other cultures.

*The Indian hoardings painters showed us, like, what their country do for their movies and all that and we just learnt about different cultures.*

(Young participant)

The second way in which it appeared that developments in cultural awareness had occurred was through the young participants' own personal experiences of culture. The young participants came from diverse cultural backgrounds, and had all brought something of their own culture into their work. This meant that within the group of young participants, observation and discussion of one another's work often involved an element of contact with other cultures, and exposure to cultural difference.

*I've been able to incorporate my cultural identity in my painting. Because I come from a different culture I'm always aware of different cultures and how people adapt to different cultures. But I think that every single person in this group is distinct or unique from the rest, they've got their own cultures.*

(Young participant)



*We talked about cultures and stuff because a lot of people here are from different cultures and we're all mixing and it's really good.*

(Young participant)

There was evidence that increased awareness of other cultures and traditions was a lasting outcome from the workshops. All three participants interviewed after the end of the workshops reported that the workshops had made a difference to their understanding and awareness of different cultures.

*I mean we live in a sort of quite cultural and very varied environment. I think it's important to highlight the importance of them – of understanding other cultures and traditions.*

(Young participant, follow-up)

### **Impact on attitudes to galleries and museums**

Three of the young participants taking part in this project were engaged in visiting galleries and museums in their leisure time, with family, before the start of the project. The other participant interviewed had previously been only on school trips. The young people generally expressed positive opinions about galleries and museums, although two young participants thought that some museums were 'boring'.

*I think it's amazing, actually. 'Cos I'm not originally from [name of city] and in my country there aren't many places where you can actually go and see art, so it's amazing the variety you get to see in museums and galleries here.*

(Young participant)

*[going to a museum] it's like a thing where if you're not told to do it you kind of like it ... it's an independent thing. I'll go if I don't have to.*

(Young participant)

One young participant had found that using the museum in a different way, i.e. working in the museum rather

than looking around, had been a revelation and changed her attitude. Another young participant's experience of the museum had altered her perception of galleries and deepened her appreciation.

*'Cos I know how much hard work goes into them I respect them more ... I shouldn't take them for granted and I should check them out.*

(Young participant)

*They're a lot more fun, they're not just, you know, old man standing there with his hands behind his back going 'Oh look!' they're not just that, they're more than that and there's more behind it.*

(Young participant)

### **Key features**

This project involved a very great investment of resources, and of time. The opportunity to engage in the process of developing a piece of work over a long period of time, and during that process working with a variety of artists while simultaneously learning and honing technical skills, led to a proliferation of learning outcomes, and development outcomes. That this intensive approach was sustainable was largely due to the nature of the particular group of young people participating in the project, for whom the activities seemed highly appropriate.

In addition, the investment of time led to a developing relationship between the museum and the young participants. Returning to the museum week after week, the young people perceived themselves as belonging and gained an impression that they were part of something important. They also developed a sense of contributing to the arts, and having the right to participate in cultural activities.

## 2.2 Summary and conclusions

The study of six projects mounted under the Image and Identity scheme has revealed the very broad range of activities and outcomes that it enabled. Half of the projects described took as their starting point specific cultural references and half approached the theme from personal or individual representation. Four of the projects went into galleries and museums and used museum collections. The other two took place in locations more appropriate to the specific needs of young people or the activities they were engaged in.

In all six case projects described above, every young participant reported that they had enjoyed the experience and the majority described feeling a sense of achievement in doing something they did not know that they could do. In all the projects participants

reported developments in technical skills and in five of the six projects young people had developed their knowledge of art forms and their appreciation of art more generally.

Young participants in all the projects described powerful personal and social development outcomes. The workshops had enhanced young participants' self-confidence and self-esteem, as well as creativity and self-expression. All the projects involved interaction with adults and artists and this, alongside working with one another, developed social skills. Those projects that approached the theme from consideration of specific cultural references generated striking outcomes in terms of cultural awareness, and in one of the projects where personal or individual representation of Image and Identity served as the starting point, the thought process had broadened to consideration of cultural difference.

## 3 An analysis of outcomes in relation to aims and other project features

### 3.1 Introduction

This chapter reports findings from an analysis of the data garnered from interviews and observations concerning the six projects described in Chapter 2. Its structure reflects the evaluation brief set out in Chapter 1, based on some of the objectives of the Image and Identity project, namely:

- to test and develop effective ways for young people to participate and learn in museums
- to foster a positive attitude and continuing desire for engagement in museum-based cultural activities
- to foster the skills and interests of young people in drawing and communication.

The next three sections of this chapter (3.2, 3.3 and 3.4) will therefore explore how different features of each of the projects may have been associated with differing degrees of success in achieving these three objectives.

Section 3.5 will address the extent to which teachers, youth arts workers and gallery staff have acquired greater confidence and skills in using galleries and museums and will include observations on partnership working.

Although not specifically included in the research brief, the process has revealed interesting data concerning the outcomes derived from the theme of the project, Image and Identity. Section 3.6 will explore the validity of that choice of theme and the outcomes derived from it.

Section 3.7 summarises recommendations and suggestions from interviewees concerning the development of museum and gallery services and sets out the key findings from the research.

### 3.2 How did the projects test and develop effective ways for young people to participate and learn in museums?

As discussed in Chapter 1, the breadth of the aims of the overall Image and Identity project gave considerable scope for organisers to address this objective.

#### 3.2.1 Location

The location in which the project activities took place appeared to be a key factor in addressing the project objective to test and develop effective ways for young people to learn in galleries and museums. Working within a gallery or museum meant that young participants were taken out of their 'normal' environment, which itself stimulated learning: 'Coming to the gallery is a fantastic experience for them and it's something they wouldn't normally do' (artist).

In those projects where the young participants used the gallery in various different ways, such as using gallery collections or working within the gallery, enhanced learning outcomes were reported. For instance, in Case Study 4, where the young participants used the gallery's Cinema India exhibition to inspire their own artwork, working in there was reported to have had a positive impact on the young participants' creative development and cultural learning.

*Not only have they gone back to the gallery and learnt to use the exhibition as a stimulus for a project, they've then learnt to bring in their own identities, their own thoughts and ideas together with the Bollywood exhibition.*

(Artist, Case Study 4)

Similarly, in Case Study 5, working in the gallery and being treated as young adults was described as having affected the young people's personal and social learning.

*The young people are treated as adults at the gallery and they appreciate that – being trusted not to mess*

*about and to get on with their work, working in an adult way and being self-motivated.*

(Teacher, Case Study 5)

Working within the gallery space was also deemed to have been successful in removing obstacles to participation and effective learning. The ways in which the gallery environment was different from school, in terms of allowing a more loosely structured day, creating opportunities to focus on the issues, or encouraging concentration on the task were deemed to promote effective participation and learning.

*Having a whole day out of the school situation has helped their experience, no interruptions from anything else in the school so they could focus on their brief, they were able to see their work progressing quicker and the momentum was there. Being in the gallery was a nice working environment and I'm sure they responded well to that.*

(Teacher)

*The freedom makes you work harder. There's more time, it's a longer process, you can do things more personally, in a smaller group. It's more immediate.*

(Young participant)

While learning in galleries and museums was a major objective, galleries were sensitive to the fact that working within the gallery was not appropriate for all groups of young people, and so developed projects that were suitable for the young people involved. For example, the NCH project activities, described in Case Study 1, did not take place within a gallery or museum, nor did they make use of gallery resources. Instead it was felt appropriate for that particular group to work in NCH premises, surroundings that were familiar to them.

Working within the gallery was similarly not appropriate for all the activities that took place within the Image and Identity programme. For instance, the project described in Case Study 2 where the activities required ICT equipment that the gallery could not provide. In this case, the project took place in a City Learning Centre that could offer the appropriate resources.

Where the young people did work in the gallery, it appeared that a number of factors contributed to the effectiveness of the learning experience the workshops provided. These included:

- the way the gallery's resources were used, including both its collection and its human resources
- the development of a relationship with the gallery, or sense of ownership.

The following sections discuss each of these factors in turn.

### 3.2.2 Use of resources

#### **Gallery collections**

The young participants whose projects involved the use of gallery collections were shown ways in which they could use the gallery to learn. Rather than a cursory walk around the gallery, the artists/educators revealed to the young participants ways in which they could use the collections to stimulate and support their own ideas and creativity. Those projects in which the young participants spent time sketching objects from gallery collections or exhibitions were particularly successful in terms of the learning outcomes that the young participants reported: 'I've found using galleries in a different way really good, better than just looking around' (young participant).

In Case Studies 3, 4, 5 and 6, such use of gallery collections played a key role in developing drawing skills, increasing the young participants' abilities to use artistic references, and in broadening both appreciation and creative interpretation. In Case Study 4, in particular, where the response to a gallery exhibition was an integral part of the project and provided the stimulus for the young participants' own work, the use of the gallery collection was reported to have stimulated highly effective learning. This was particularly true of cultural learning, which appeared to be attributable to the fact that it was an exhibition focusing on non-western cultures.

*I've learnt lots of new things about the different culture, about techniques and how to do things and how*

*to compose things and just about being with different people that I wouldn't normally be with.*

(Young participant, Case Study 4)

The use of a theme, in particular, appeared to contribute to effective learning from using gallery collections in two ways. Firstly, in using the theme of Image and Identity the young participants were presented with a frame through which they could access gallery collections, without the process becoming overwhelming or unmanageable. In considering exhibitions or collections in the light of Image and Identity, the young participants had parameters to help them to understand and relate to what they saw in the gallery. For example, activities such as sketching items or objects with which they identified, or felt expressed their identity in some form. The young participants were then able to focus on activities through which they learnt skills, or developed enhanced personal, social, or cultural understanding.

### **Human resources**

The opportunity to work with gallery educators and artists in galleries and museums was also a contributory factor to galleries being able to provide an effective learning experience. The artists showed the young participants ways in which they could both recognise and work from artistic references. Contact with different artists was also important in developing the young participants' technical arts skills and in their personal development. For instance, the young participants in Case Study 6 had contact with a variety of artists over the course of the project, and were able to learn from all of them. Indian hoardings painters and two further artists contributed to the young participants' development of technical skills. This contact was said to enhance the young people's personal and social skills and their ability to recognise references to other cultures.

*They [the young people] got a lot out of working with a range of different artists from different backgrounds, both artistic and cultural*

(Gallery educator)

All the projects, whether they took place in the gallery, school, or other location, created a working environment in which the young participants were able to develop working relationships with a variety of people other than their teachers, including gallery staff and artists. This aspect of the workshops led to a range of outcomes in terms of the young participants' abilities to form relationships with adults, and in some cases such adults were able to provide positive role models for the young participants.

*For some of our youngsters who are quite disaffected these are really positive learning experiences because they can do it and they've seen artists who can also do it and their living is doing it. So all of that is really positive and means they go on to further education thinking 'Yeah, well I can do this, I can go somewhere with this'.*

(Teacher)

### **3.2.3 Relationship**

The development of a relationship with the gallery or museum was also important in the gallery's providing an effective learning environment. In those projects (such as Case Studies 4, 5 and 6) that involved continued use of the gallery there was evidence that the young participants had built up a relationship with the gallery, through working there, or through producing work for a gallery exhibition and felt comfortable learning in the gallery. The sense of belonging that developed through continued participation within the gallery removed potential obstacles to learning, such as feeling uncomfortable in the environment, and made using the gallery a positive experience.

*Coming to the gallery has had quite a big effect on me actually, we're having fun and we're learning something at the same time.*

(Young participant)

### 3.3 How did the projects foster a positive attitude and continuing desire for engagement in museum-based cultural activities?

#### 3.3.1 A positive attitude towards galleries and museums

It appeared that those projects using gallery exhibitions (Case Studies 4 and 5) or that used the gallery consistently (Case Study 6) were particularly successful in fostering a positive attitude to galleries and museums. Of the 12 young participants interviewed for these three projects, 11 made comments on the theme of being more interested in galleries and museums than they had previously been, and the majority reported that they would go back either with their school, or with friends and family.

In Case Study 3, where gallery collections were used, but not within the gallery itself, all three participants interviewed in follow-up reported being more interested in galleries than before. Moreover, these participants had been back to the gallery independently beyond the end of the workshops, taking friends and family with them, perhaps as a result of being unable to view the gallery within the workshop time.

The young participants interviewed from the two projects (Case Studies 1 and 2) where the gallery was not visited over the course of the workshop(s) were less enthusiastic in terms of their attitude to galleries and museums. Not visiting the gallery meant that attitudes to galleries were not changed by the workshops, although the young participants' experience of being involved in the workshops did mean that some felt well-disposed towards the gallery, and two young participants felt that they would now go to galleries or museums.

A number of factors appeared to have influenced the young participants' attitudes to galleries and museums. Working within the gallery was perceived to have been

particularly successful in changing young participants' attitudes towards it.

*The pupils have found an interest in the gallery and the museum now. They had never been before but I think they've started to see it in a completely different light.*

(Teacher, Case Study 4)

Through experiencing the gallery, and incorporating that experience into their lives such that going to the gallery or working there was not alien, but part of what they did, the young participants felt more comfortable in that arena. There was a strong sense in the interviewees' perceptions that 'getting to know' the gallery, how galleries operate, and what they are about, was central to this. The experience of exhibiting in the gallery had provided valuable insights about the amount of work that goes into producing exhibits and exhibitions, and this had had a positive impact on their attitudes to galleries.

*I realise there's a lot more behind what goes into the exhibitions. Before I'd walk into a gallery and go 'Oh yeah, that's there' and not thought that people have had to do that and people have had to work really hard to create what's in the galleries and exhibitions.*

(Young participant, Case Study 4)

#### 3.3.2 A continuing desire to participate in museum-based cultural activities

While the majority of young participants interviewed for this research perceived that they had developed more positive attitudes towards galleries and museums, this did not always translate into a continuing desire to participate in museum-based cultural activities. Further, there appeared to be a distinction for the young people, between continuing to participate in museum-based cultural activities when arranged through the school, or on an independent basis.

All of the young participants interviewed reported that they would go back to galleries and museums if they were taken by the school or youth organisation they were involved in. They had enjoyed the workshops and

unequivocally reported that they had been worth coming to, and that they would take up a similar opportunity in the future. In addition, several young people fed back that workshops for schools would be a good way to encourage young people to go to galleries and museums.

However, fewer young people reported a continuing desire to participate in museum-based cultural activities on an independent basis. Indeed, it was the perception of several young participants that they would not visit the gallery independently.

*I'm not the kind of person that goes into art galleries every time.*

(Young participant, Case Study 5)

*I don't think I've got time to be honest.*

(Young participant, Case Study 2)

*I'd never come [to the gallery] on my own in my spare time, I've got better things to do.*

(Young participant, Case Study 6)

Other young participants reported that they would go independently if they had a specific reason, such as a particular art project at school, or if they wanted to find out about something they knew they would find at the gallery.

There was a cohort of young participants, however, who did report that they would visit galleries and museums independently in the future, and this was true even in those projects that did not involve a tour of a gallery (e.g. Case Study 2).

*I'm hoping to go to more galleries to look at more art, the kind of art I like.*

(Young participant, Case Study 4)

*I would definitely go to a gallery or museum if it wasn't a school trip. I've done it before, I've really enjoyed it.*

(Young participant, Case Study 2)

Projections of future involvement in museum-based cultural activities on an independent basis appeared to

depend largely on the particular young person involved. However, it was felt that there were two factors that might contribute to the young people participating in museum-based cultural activities on an independent basis in the future. The first of these was that they might develop a relationship with the gallery that would encourage more confident use of the gallery in the future.

*I hope that there is a relationship developing with the gallery and I hope to work on that through coming in here [to the gallery] and being invited to things. And I hope that those kinds of things will affect them when they're walking past the gallery in town, 'cos it's right in the centre of town, that they will have the confidence to use it if they want to.*

(Artist)

The second was that through having their work displayed in the gallery, young participants would be encouraged to return and there was some evidence that this was an effective strategy.

*I think really having my work in a gallery 'cos if it wasn't there, then I don't think I would have gone back on my own, but I think that's what's made me go.*

(Young participant)

### **3.4 How did the projects foster the skills and interests of young people in drawing and communication?**

While there was strong evidence that the young participants had developed skills in whichever media they were working in, with the range of work that was observed by the NFER it was not appropriate to dwell heavily on drawing in particular. This aspect of the Image and Identity project is covered in detail by the evaluation undertaken by the National Campaign for Drawing.

In terms of the objective to foster skills and interests in communication, there was evidence that projects addressed several aspects of communication. Firstly, the workshops encouraged self-expression, and the commu-



nication of ideas through creativity. A number of young participants perceived that they were more able to express themselves through art as a result of all that they had learnt from the workshops.

*I can express my life more with the art that I do.*  
(Young participant)

*I put more emotion and stuff into my work and so it reflects me more.*  
(Young participant)

There were also opportunities to develop communication through the different kinds of discursive activities that formed a central part of all the projects. Projects involved discussions of one another's work, as well as discussing and evaluating work from galleries, and there were many comments surrounding the development of communication skills.

*Every time we do something creative and every time they do an image I bring it back down to the project and say, 'Well how is that expressing your identity? What does that say about you?' and so hopefully through the images we're expressing some of those emotions and feelings and we're talking about artistic methods of doing that now.*

(Artist)

*The project has developed their communication skills – how they project themselves to other people – artists, people in the gallery etc.*

(Teacher)

In the projects where some of the young participants spoke English as an additional language, there were reports of specific language and communication outcomes in terms of developing the vocabulary to discuss both the relevant art form, and to talk about the theme of Image and Identity: 'Language development, definitely it encourages language development' (teacher).

In those projects that involved an element of team working, or working in small groups communication skills were also said to be developed through activities: 'The

main learning areas are group work, learning together, developing communication skills' (teacher).

There was evidence that communication skills, and in particular the capacity for self-expression were sustained beyond the workshops, and that in some cases had transferred beyond the art form to other areas of creativity, either extra-curricular arts activities, or perhaps in subjects other than art.

*It's made me think that I could be a bit more creative in, like, just in writing or anything really ... it's made me, you know, not think too straightforward, just generally to not do the obvious.*

(Young participant, follow-up)

### 3.5 Partnership working

The Image and Identity Project was based on partnership at both the local and national levels. This section considers the extent to which teachers and youth arts and community workers gained confidence and skills in using galleries and museums (3.5.1) before exploring partnership working at the local level in organising projects, and briefly at the national level between the consortium of galleries (3.5.2).

#### 3.5.1 Did the projects engender increased confidence and skills of teachers and youth arts and community workers in using galleries and museums?

Most of the projects under the programme of activities established at each museum/gallery were the product of a partnership between the organiser at the gallery, the teacher or youth worker 'sourcing' the young participants and the artist conducting the project. (Projects mounted for the general public were apparently more autonomously executed by the gallery itself.) Partners became involved at different stages, starting with the gallery staff charged with realising the plans set out by the national consortium, who then made contact with



the potential client groups and contracted the artist to undertake the activities.

In four of the six projects investigated, the teacher or youth worker had previously worked with the gallery. In one such case, the teacher had been involved in gallery workshops before, but not over such an extended period; this latest engagement had resulted in greater confidence to use the gallery and the belief that she could 'just pick up the phone' to maintain the relationship with the gallery. In the other three cases, the relationship was already well established and secure.

In two cases, one involving a school and the other a youth group, a new relationship with the gallery had been productive and encouraging. The youth worker had been particularly impressed by the way the artist had managed the work with the young people, having initially been concerned that the artist might have been 'teachery'. In the other case, although the teacher with no previous gallery experience had no immediate plans to become involved again with the gallery, she hoped to do so in the future.

Although there was little direct evidence in the discourse of interviewees of confidence increasing as a result of the relationships that had developed, the success of all of the projects appears to have generated or enhanced the motivation to engage further. Contributory factors were an increased awareness of the physical resources available, an increased respect for the teaching skills of those working in galleries and an increased knowledge of the services or opportunities available.

Two gallery educators also referred to the additional interest that had been stimulated by news of the project, resulting in enquiries from other schools or organisations. Both gallery organisers and teachers referred to the benefits of being part of wider networks resulting from involvement in the scheme, the former having extended their contact lists and the latter being included on them: 'Setting up networks is a really useful thing, so that anything that comes up, you get to hear about it!' (teacher).

It should be stressed that the timescale for the research meant that in most cases only limited time had elapsed

between the project and the follow-up interviews and therefore the extent to which teachers and youth workers would re-engage with the gallery or museum was unknown at the time of writing.

### 3.5.2 Working with partners

Partnerships developed at two levels during the project: the national partnership between the six galleries in the consortium and the local partnerships between gallery educators, artists and teachers. At both levels, the experience of partnership revealed challenges and benefits.

#### *Local partnerships*

At the local level, there were instances in which the planning process had led to frustration, especially where plans had been changed by one party, usually for unavoidable logistical reasons. Simply getting hold of busy partners could result in difficulties or anxieties. Gallery staff were very conscious of the pressures facing school teachers, especially in finding the time for joint planning or feedback and also in obtaining permission to release pupils and staff from school timetables. Gallery staff acknowledged teachers' ability to ensure that young people were in the right place with the right materials. Organisers themselves faced the challenge of ensuring that artists set realistic deadlines so that outcomes could be achieved in the often tight timescale available to schools. In no case did shortcomings negate the overall success of a project, though in one instance the anxiety level was fairly high and some disappointment was experienced, expressed more by the professionals than by the young participants themselves.

It may well be that a greater investment of time in the planning stages, and additional attention to communications, could be cost-effective in terms of eventual outcomes.

*It's all over so quickly in some ways. It's not over yet, but in a way we're just getting used to being partners and it does take a long time to develop that kind of relationship.*  
(Gallery educator)

However, organisers may have to accept that some parties to the planning process have less flexibility than others. One teacher was most grateful to the gallery for adjusting its normal opening times to accommodate the relative inflexibility of the school timetable.

It was evident that where there was an established relationship between the gallery and the client organisation, (school or youth organisation), fewer problems were experienced. Creating new partnerships at the local level, generating shared goals, establishing good communication routes and building familiarity and confidence were all seen as necessary but time-consuming. One gallery educator expressed the need for training in partnership working, and welcomed plans for the creation of a pack to support this.

*There are experts out there and I think it would have been really helpful for us all to have had some training on how to work with each other.*

(Gallery educator)

This need to learn from the expertise of others was echoed by an artist.

*Myself, I've learned how to structure my classes better because I'm working with teachers who have to do that. There was no preparation or training for that and that's something to be looked at.*

(Artist)

There were many similar testaments from gallery educators, teachers and artists concerning the value of working with one another.

*It was so important to have the youth worker there.*

(Gallery educator)

*I admired how the artist worked with the young people.*

(Youth worker)

*It was good to work with a textile artist.*

(Teacher)

*The enthusiasm of the schools – they have been very keen.*

(Gallery educator)

*The expertise offered by the artist – the young people were treated as adults and they appreciate that.*

(Teacher)

This sense of awareness of the distinct but complementary roles of the various professionals had clearly been enhanced by the experience of projects under this scheme. Partnership working was seen as beneficial not only to the partners themselves, but also to the learners. Teachers and youth workers commented on the value of young people engaging with peers previously unknown to them, with artists bringing different perspectives and with spaces and collections that offered new stimuli and opportunities. Artists referred to their own opportunity to learn from teachers and students, and gallery organisers welcomed their access to new networks of contacts.

### **National partnership**

At the national level, gallery educators were pleased to be part of a larger scheme, in which they could get 'fresh ideas from people all over the UK who've got a variety of skills and experiences'. Again, there were some admitted communication problems at times, and the different timescales in different locations may have resulted in stresses concerning the supply of information. A warm welcome was given to the willingness of the V&A to celebrate things happening in the regions, though some of the regional partners appeared to struggle at times with the demands of working in partnership with the much greater-resourced central facility. While partnership working was welcomed, allusions were often made to the pressure that resulted, especially time pressure.

*They want things doing very quickly sometimes.*

(Gallery educator)

*When you work in partnership, things take longer to check.*

(Gallery educator)

This evaluation had no brief to focus on the national partnership, which is covered in greater detail by the Research Centre for Museums and Galleries in their study for the DCMS, and the comments above are

anecdotal references gleaned during the interview process.

### 3.6 Working to a theme – culture, Image and Identity

Unlike many funding schemes targeted at a particular kind of client group (such as school pupils, community groups or excluded groups) the unifying parameter of this scheme was a theme which was accessible to an unrestricted range of learners (see 1.4.2 above). The theme was interpreted in different ways by each member of the consortium and manifested itself in various ways in different projects.

Figure 3.1 illustrates the broad pattern of approaches to Image and Identity taken in the six case study projects. Arrows indicate where, according to the data available, one type of outcome led to another. The numbers against each arrow refer to the case study number in Chapter 2. This is not intended to be an exhaustive representation of outcomes and there may have been further routes of outcomes in the case studies that were not apparent in the interviews undertaken.

The top two ‘bubbles’ labelled ‘specific cultural references’ and ‘personal/individual representation’, indicate the broad starting points for each project. The set of four bubbles below them represent the broad areas of learning outcomes. The final ‘bubble’ at the bottom, ‘shared perceptions’, might itself be seen as a learning outcome, but is included mainly because it represents a process through which other learning outcomes were linked.

The numbers on the linking arrows represent the case studies in Chapter 2, thus demonstrating how a single starting point could create a chain of learning outcomes for any one project.

Each project brought together different cultural resources, those being the cultural identity of the participants and the cultural artefacts within museum collections or exhibitions. In three of the projects (2, 4 and 6) the starting point was the cultural artefacts made available through the gallery or museum, in several cases these being representations of

non-western cultures. In the other three projects studied, the starting point was the self-representation of the young participants themselves. The former led directly to greater knowledge of other cultures, while it was intended that the latter led directly to enhanced self-knowledge. Some projects (2, 5 and 6), having started from either of these points moved directly on to the other approach. Thus in Case Study 2 an exploration of Bollywood poster techniques provided the medium through which young people represented themselves. In Case Study 5, self-representation followed by peer group discussion led to new knowledge of the different cultural factors that had contributed to the various self-images of the participants.

However, the case studies in Chapter 2 indicate that learning went beyond the acquisition of knowledge or techniques and led to greater understanding. It would appear that in Case Studies 4, 5 and 6 the sharing of perceptions by the young participants, many from different cultures and backgrounds, contributed to their understanding of each other’s cultures. This in turn led to tolerance of other people’s cultural backgrounds and in some cases a sense of mutual celebration of cultural difference.

It would appear that the opportunity offered by galleries as the location of cultural resources and expertise, led not only to an enhanced understanding of both cultural difference and individual identity, but also to an understanding of the relationship between the two. According to the discourse of the young people as reported in Chapter 2, the rich cultural resource embodied in the young participants themselves and the extent to which this was acknowledged and explored in the projects, combined with the rich cultural resources contributed by the galleries, generated a potent learning experience, often within very limited time frames.

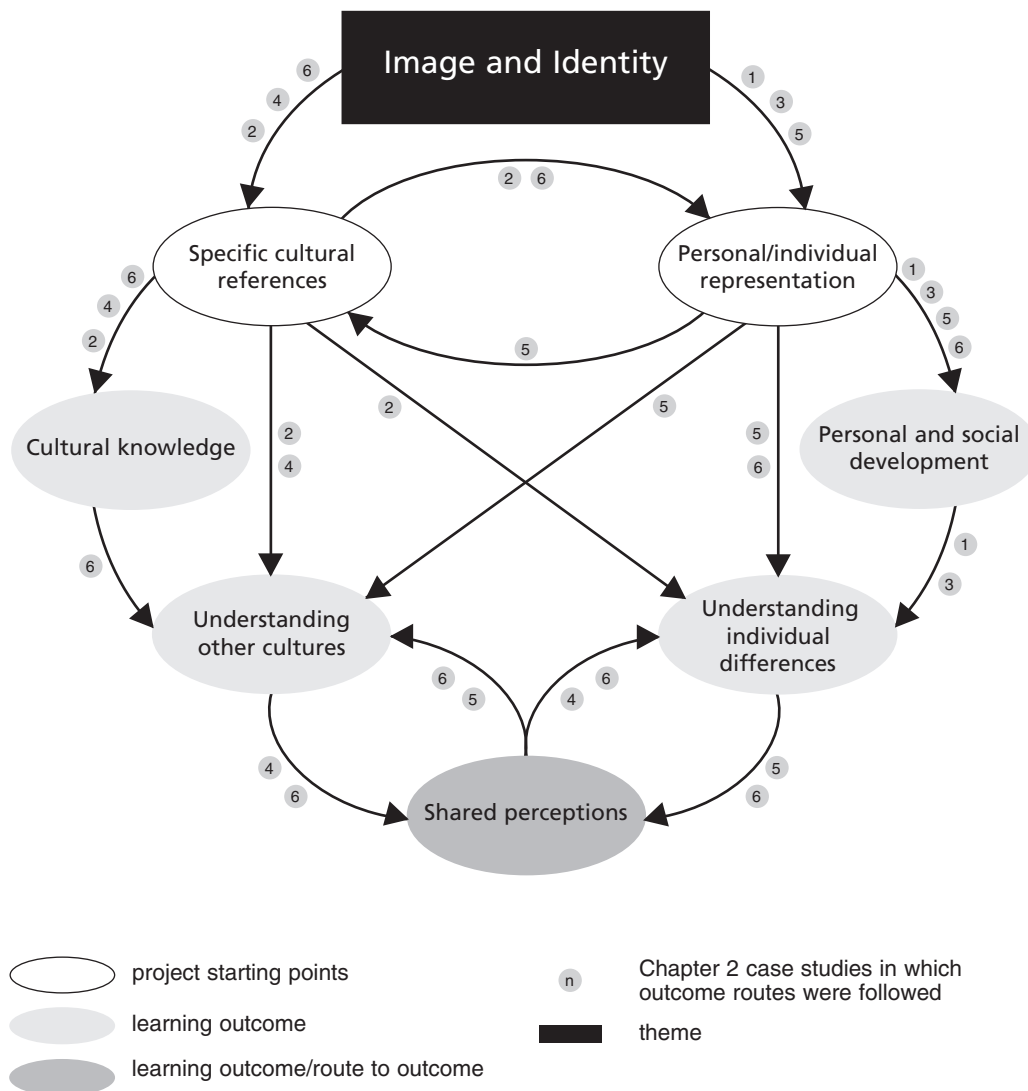
Although it is not the case that all young interviewees reported significant learning about cultural issues, some of the participants in all projects, even those not confronting cultural identity directly, referred to such learning experiences, if only marginal. (In Case Study 1 this was marginal because a conscious decision had been made to approach this issue with some caution, recognising sensitivities within the group.)

Thus it is notable that the theme of Image and Identity was addressed through different starting points but appeared to result in a range of outcomes concerning the understanding of both individual cultural identity and of cultures in a wider sense. The theme provided a coherent framework within which projects could be conceived without restricting the capacity to respond to local needs. While the aims, activities and outcomes of each project were distinct, the emergent impression was one of considerable commonality of purpose.

### 3.7 Summary of interviewee recommendations and key findings

A number of key findings have emerged from the research into the Image and Identity Project. As well as answering specific questions, interviewees were asked to suggest ways in which galleries and museums could improve their services to young people and to schools. This section begins with a summary of interviewee sug-

Figure 3.1 Routes between learning outcomes



gestions for improvement and is followed by findings from analysis of the data as a whole.

### 3.7.1 Interviewee recommendations

The following suggestions emerged largely in response to a specific invitation to interviewees for recommendations.

#### Suggestions concerning the theme

Perceptive comments were made by young people concerning the approach to the theme and the personal and cultural aspects of it. One young participant suggested that more research regarding the art of Bollywood would have improved the cultural understanding she had taken from the project. Another young person felt that there was room in her particular project for deeper discussion of issues of Image and Identity.

*We could have made a brainstorm of things, could have got more ideas about it and ourselves and opened ourselves to other people. They could have done that and they didn't.*

(Young participant)

This appeared to challenge the decision of some facilitators to avoid explicit discussion of issues of cultural difference. Many of the young people's perceptions regarding cultural identity came from young participants of south Asian origin. Their comments revealed a particularly thoughtful understanding of culture or cultures. Clear outcomes in terms of cultural awareness were displayed in another project in which non-western cultures were used as a stimulus. It may also be that explicit discussion of cultural difference would have resulted in a stronger expression of cultural awareness outcomes in those projects where it had not been tackled directly.

#### Advice to galleries and museums for improving services for young people

The majority of comments received suggested that organising more workshops for schools and community groups would be the most effective means of encourag-

ing young people into galleries and museums and raising awareness among schools and communities of the services galleries and museums could provide.

*Taking young people to galleries – doing activities that you don't normally do, like, everybody who isn't doing stuff like this should be doing stuff like this.*

(Young participant)

Publicity also attracted a number of comments (eight). Some of the young participants, particularly those from families not familiar with gallery visiting, were not aware of the gallery before the project, and there were suggestions that galleries should advertise to create awareness.

*I didn't really know about the gallery, maybe sending out adverts to schools to let them know what's going on, let people know it's enjoyable.*

(Young participant)

Further comments on the theme of awareness-raising focused on going into schools, rather than bringing schools to galleries.

Many comments from interviewees clustered around the theme of making galleries more attractive to young people. There appeared to be two main aspects to this. The first was to make galleries more 'fun'. There were comments about increasing the number of activities available in the gallery, and making galleries more interactive.

*Not make kids galleries 'cos that's a bit patronising but make galleries that might have things that are a bit more interesting for children to do.*

(Young participant)

*More hands-on activities and things to watch because it's really boring to have to read things.*

(Young participant)

*More seats!*

(Young participant)

The second was to make galleries more relevant to young people, including more diverse art forms and

genres such as street culture, fashion, the subjects they are interested in, as well as including young people's work in galleries and museums.

*Get their views on life, on street life, 'what's their life more about?' and create more around them areas.*

(Young participant)

*Streetwise graffiti, something streetwise. Something that makes people stop and go 'Wow!'*

(Young participant)

*Use communities more. Just let them express themselves, like, graffiti, paintings, drawings – whatever they want to draw.*

(Young participant)

*I'd like there to be more directed at young people than older people.*

(Young participant)

*Try and think of how to draw other audience's attention. Try and get more art for different age ranges and different types of people as well. We all think differently. I have my opinions on how I like art and other people have theirs. There should be all different types of art for different types of people.*

(Young participant)

### **Advice to galleries and museums for improving services for schools**

Teachers made a number of recommendations that galleries and museums might consider in improving their services for schools. The first of these was that galleries should be sensitive to pressures that schools are under. For example, to take account of the school year, to be aware of the issues that the school faces regarding taking pupils out of lessons and to be flexible about arranging times and dates for the workshops.

Gallery educators were concerned about the difficulties encountered in getting schools to release young people to attend events at the gallery.

*We have the money to offer children lots of great contact time [with artists] but schools are not able to release the students for more than two days per academic year.*

(Gallery educator)

Another recommendation was for galleries to remain organic and responsive to the needs of those using the services. For example, a key development that made a difference for the project described in Case Study 5 was that the gallery was able to be flexible about opening hours, to fit in with the school day, in order to ensure that the young people would get the most out of the parts of the project that took place in the gallery. The gallery was also in a position to provide transport between the school and the gallery which the teacher mentioned was instrumental in enabling the young people to attend the gallery. Even where time could be made available in the packed school curriculum, organising and financing trips out could severely inhibit involvement.

Consultation was also cited as important in building a relationship between the gallery and schools through which arrangements could be made for a mutually convenient programme which allows for fullest participation. Developing the confidence of teachers and youth workers to use galleries and museums was also perceived to be an important consideration, and one teacher looked forward to a relationship with the gallery through which he/she could pick up the phone and have the contacts to organise a trip around the gallery or be advised on particular exhibits that might interest the class.

One teacher suggested that galleries and museums might mount exhibitions at parents open evenings in schools to stimulate greater interest and demonstrate both the enjoyment and education aspects of galleries.

### **Improving relationships with cultural or community groups**

For reasons including socio-economic and cultural factors, some parents are not interested in gallery visits and consequently some young people do not go back because they are not allowed to go to the city centre on

their own. Galleries attempting to widen participation in cultural activities might like to consider how they can cater for young people who would like to attend the gallery or museum but parental restrictions prevent them from doing so independently. While independent visits might be highly desirable, supervised visits might remain the only viable option for some young people.

*I think it's better with the school 'cos people won't be interested and if you go with the school it will be better. 'Cos like I said to you, I can't be bothered going to the gallery on me own. So I think with the school 'cos then your friends are with you, your teachers are with you, you're secure. So I think with the school.*

(Young participant)

Galleries and museums contemplating working with youth clubs, NCH and indeed any young people at the margins of society might like to consider issues regarding the structure of the environment in which sessions are delivered, ensuring they are sufficiently secure or familiar and that the structure is not too restrictive or didactic. One teacher also drew attention to the sensitivity needed when introducing young people from certain cultural backgrounds to galleries.

*I think as staff and educators, sensitivity to other cultures and awareness of other cultures is something that, I'm not saying we should shy away from, but we need to be sensitive ... some things are just not appropriate for these girls.*

(Teacher)

### 3.7.2 Key findings

Each of the following findings is accompanied by a question that may be worth considering when planning future museum and gallery education activities.

#### **The strength of the choice of theme**

The theme of Image and Identity appears to have been both enabling and productive. It lent itself to a variety of interpretations in different settings, suited to the needs of the participants and the resources available. It enabled

learning about other cultures as well as about self and in several cases resulted in learning about the relationship between those two aspects of Image and Identity.

The theme also provided the context in which other kinds of learning were enabled. These included art skills and knowledge as well as aspects of personal development such as confidence and social skills.

**Policy question:** Is there scope for further exploration of this particular theme, or for constructing other national schemes around specific themes?

#### **The value of enjoyment in learning**

It was very widely agreed that young participants had greatly enjoyed their experience of working on the projects. Several explicitly linked this to the level of achievement or to the hard work that they had invested. Several organisers and facilitators had highlighted enjoyment as an aim; this was not only achieved but apparently led on to learning outcomes.

**Policy question:** Is enjoyment widely and sufficiently acknowledged as an underpinning factor for effective learning?

#### **The use of galleries as locations for learning**

Galleries provided more than just particular spaces and resources for young learners. Through the projects studied, they also stimulated new learning relationships. Young people were often required to engage with previously unknown peers and adults and different expectations were made of them. They, and the adults who were responsible for them, frequently expressed satisfaction at what the new context and relationships produced, both in terms of artistic product and personal development. Even where gallery spaces had not been the learning location, the new ways of relating that the projects engendered were still valued.

**Policy question:** Given their apparent value as learning spaces, are galleries and museums sufficiently resourced, available and exploited for this purpose?



### **The impact of exhibiting**

One of the objectives of the scheme as a whole was to establish exhibitions of the work of young participants. This appears to have contributed to the confidence and sense of achievement of the young participants and provided an additional motivation and impetus to the art processes undertaken. There is also evidence that being exhibited contributed to an improved attitude to galleries and museums as places to visit in the future.

**Policy question:** Could even more be done to provide gallery exhibition opportunities to young learners?

### **Promoting the use of galleries and museums**

Although there is some evidence to suggest that the project may have increased the likelihood of young participants continuing to use galleries and museums in the future, there is more evidence to indicate only an increased respect for galleries and what they do or offer. Several interviewees spoke positively of galleries, but indicated that visiting galleries was not currently high on their priorities.

**Policy question:** Would it be possible, or appropriate, to take further measures to encourage greater use of galleries by more young people?

### **The time needed for effective projects**

While some projects were designed to give the maximum possible time for participant involvement, some were relatively brief encounters. While longer engagements probably generated a greater understanding of artistic processes, and greater sense of belonging in galleries (in projects where the activities took place there), significant outcomes were also reported for shorter engagements. In some cases it was deemed more appropriate for short engagements since these were more likely to retain disaffected young people, or were all that was possible in busy school schedules. Indeed, one teacher expressed the view that more time would have made the project 'a bit less edgy and a bit less urgent'. Tailoring the activities and ambition to the time available

was seen as essential. Where the development of ideas and relationships were part of the aims, time became a more crucial factor.

**Policy question:** How can galleries and museums balance the need to be accessible to greater numbers of learning groups, against the need to provide sufficient time to generate relationships and learning outcomes?

### **The importance of 'not knowing'**

Interviewees believed that in some circumstances the fact that the participants were not known to those running the projects was beneficial, in that expectations of them might be higher. Young people expressed satisfaction at achieving that which they did not know they could achieve. In one case an artist attempted a technique that he/she did not know was achievable, and the learning derived from this experience by young participants and organisers alike was noted – the process of making art is often one of trial and error, adjustment and new attempts.

**Policy question:** Is the value of risk-taking in arts projects sufficiently recognised and are enough risk-taking opportunities made available?

## **3.8 Concluding comment**

This small-scale research is based on the study of six of the numerous projects mounted under the Image and Identity scheme. Though the numbers of projects and participants interviewed for the study were small, we believe that the discourse of the young participants in particular provides significant weight to its findings. We suggest that consideration be given to maintaining effective channels through which young people can continue to contribute to any debate concerning the educational role of galleries and museums. We have been most grateful for their willingness to engage with this evaluation, both on the day of their project and through subsequent telephone conversations in their own time.