

Report on the evaluation of the Take One...programme

By Ecorys on behalf of the MLA

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Executive summary

Ecorys (formerly ECOTEC) was commissioned in September 2010 by the Museums, Libraries and Archives Council (MLA) to undertake an independent evaluation of the Take One programme. This report presents the findings from the evaluation, which took place over five months, using a mix of qualitative and quantitative methods.

Background to Take One

Take One is a cultural learning model inspired by the National Gallery's Take One Picture programme and managed by the MLA. It aims to inspire creative learning at Key Stages 1, 2 and 3 in schools, using a single picture, object, document or site as a resource for a cross-curricular approach. The programme has been developed and delivered by MLA in partnership with the National Gallery through regional partnerships of museums and schools, with a Take One Champion museum or archive in a lead role. Three regions piloted the model in 2009-10, prior to a roll-out in the nine English regions in 2010-11. Take One has been funded by the Department for Culture, Media and Sport (DCMS) and Department for Education (DfE) as part of the wider Strategic Commissioning Programme, which ended in March 2011.

The specific aims of Take One were:

- To support and inspire teachers to develop creative cross-curricular activities using one particular item from museum or archive collections as a springboard;
- To promote the use of museums and galleries in creative, cross-curricular teaching and learning; and
- To build sustainable links between regional museums, galleries, local Initial Teacher Training (ITT) providers and local schools.

Impacts and outcomes

This evaluation indicates the majority of the expected outcomes in the logic model were achieved through Take One. This was due at least in part to the ability to build on what was learned about the outcomes achieved in the pilot year.

Outcomes for pupils and teachers

The Take One activities commonly and consistently:

- ***engaged pupils from a wide range of abilities and learning styles***, within a fun and unpressurised environment
- ***increased pupils' confidence***, as reported by teachers; including in subjects where they had previously struggled
- ***encouraged positive classroom behaviour and engagement in subject learning*** during the delivery of the activities, based on teacher observation

- **improved pupils' and teachers' levels of knowledge and awareness** of museums and / or cultural and historical sites within the local area
- made teachers **more confident and skilled in using museum resources**

In a few cases, there was also evidence that the Take One approach:

- supported pupils in **developing their creative writing skills**
- contributed towards more **sustained improvements to behaviour** and engagement in learning, for specific pupils

Outcomes for museums, schools and partner organisations

The Take One activities commonly and consistently:

- helped regional museums to **develop relationships with new schools**, where previous efforts had not always been successful. These relationships were often felt to be sustainable, due to the continuing interest of the schools

In a few cases, there was also evidence that the Take One approach:

- led to an increase in **visitor numbers**, where pupils took family members and peers to visit the museum or site that formed part of the project

The main **unexpected outcomes** related to the following:

- the acquisition of **technical skills by teachers**, such as those around ICT or arts and media methods; particularly in relation to their subject area
- **pupils' team working skills** emerged as being more significant than was expected, as a result of working in groups and this was particularly valued by the schools

Lessons learned from the pilot year (2009-10)

An initial set of Take One pilot projects were funded in the South West, East Midlands and London in 2009-10, involving 17 museums, archives and other organisations. The key findings were that:

- The pilot was largely successful in raising awareness of the Take One approach amongst schools and partner organisations, and setting in place the foundations of an infrastructure for the roll-out.
- The pilot proved the demand for the model and showed the potential benefits. However, it also underlined the extent of planning required to engage with schools on the intended scale and to synchronise with curriculum timetables. It also showed the challenge of museum education providers working together.

Findings from the roll-out year (2010-11)

Nine regional Champions were funded during the roll-out year, including three who had participated in the pilot and received additional funding to further develop their

regional networks. All Champions received two days' training from MLA and the National Gallery. The Champions further benefited from support from a project manager at the MLA, a shared learning event, and a Take One Picture exhibition DVD¹.

The successes in the rollout year built upon those from the pilot, and included:

- The **effectiveness of the CPD days for schools** in providing teachers with the information needed to deliver Take One in the classroom.
- A **continuing level of commitment and enthusiasm from teachers** to make Take One their own, and the flexibility of the funding that allowed them to do this
- The production of sometimes **large scale and imaginative pieces** involving whole classes or even the whole school.
- The **project-based approach**, including elements of Take One that were delivered outside of the classroom.
- The often thoughtful approach for selecting the object or artefact forming the basis of Take One activities with pupils. There was, for example, attention to **objects of local significance**, discussion or storytelling around local history themes, and the potential to encourage team work and problem solving.

A commitment to **widening participation** was evident and the profile of schools was diverse: including primary and secondary maintained schools, special schools, Pupil Referral Units (PRUs) and a home learning group.

Partnership working varied across the projects, but there were nearly always benefits in terms of **engaging new museums or educational providers**. This was especially the case with smaller, more specialist or volunteer-run museums. Effective use was made of consultants, freelancers or creative practitioners to support delivery.

Additional activities – Regional Networks and Learning Links

At the time of writing, the Regional Champions were at different stages of developing regional networks, but the level of demand was found to be high where events were delivered. The format generally proved conducive for museums forging closer partnerships, sometimes with a commitment to continue to work together in future.

Most of the Take One Champions also received funding to recruit and support 'Learning Links' placements; a scheme involving a mix of CPD and placements for teachers, teaching assistants and other professional roles, linked to Take One. The early signs were that these generally worked well, due to the enthusiasm of the participating schools and museums, and the knowledge of the Take One Champions.

¹ See http://www.takeonepicture.org/exhibition/2009/2009_exh_video.html

Conclusions

Based on a shortened timescale for delivery and outcomes measurement, the evaluation concludes that the original aims of Take One were largely met, in proving the viability of the Take One model as a resource for cross-curricular learning, and promoting the role of museums and archive collections by schools. Links have been set in place between regional museums, galleries, local Initial Teacher Training (ITT) providers and schools, although their durability remains to be tested.

The evaluators found much enthusiasm for some elements of the original project to be continued. Some Champions had secured the commitment of schools to the extent that they were willing to self-fund during the roll-out year. In addition, volunteer-run museums and other partners contributed in-kind support.

Looking to the future, the main advantages of the Take One model are that:

- It offers teachers a **cost effective way** to integrate museum, archive and cultural objects into everyday teaching practice; across a **wide range of subject areas**.
- It has the potential to **engage pupils across the ability range**. This aligns closely with the Government's commitment to fairness, and engaging with all pupils.
- It has a strong focus on **pupils' sense of place identity and community**, and therefore resonates very strongly with the Big Society agenda.
- It has proven its credentials for **supporting learning outside the classroom**.

The economic and funding climate remain very challenging, however, and the more 'formal' infrastructure such as the CPD days for teachers and supporting materials is likely to be more difficult to sustain without some level of external investment.

Recommendations

The aspects of Take One with the greatest potential to be replicated are:

- **Partnership working**: there is a priority for partnership working to continue, albeit on a reduced scale. This has real benefits in terms of providing a coherent cultural offer to schools, and in delivering museum learning in a tough funding climate.
- **CPD day / briefing**: this will continue to be important for teachers who are new to the approach, but might be delivered in a different format such as online or paper based resources, which have been produced by some Champions.
- **Ownership by teachers and schools**: it would be beneficial to find a way of raising awareness within the sector. This might be achieved through light touch publicity within the sector press, and awareness raising with key sector bodies.
- **Regional network events**: these provided a valuable platform for local museums and archives to share their knowledge and contacts. In the absence of Take One dedicated funding, other options for regional or local networking should be explored. The MLA Renaissance programme is a potential medium-term option.

1.0 Introduction

This report presents the findings from the Take One Evaluation, which was conducted by Ecorys (formerly ECOTEC) on behalf of the Museums, Libraries and Archives Council (MLA) between September 2010 and February 2011. The report is based on:

- Desk-based review of programme documentation
- Completed proformas by the Regional Champions
- Telephone interviews with all nine Take One Regional Champions
- Four case study visits to participating schools including consultations with teachers and pupils

All of the research tools used can be found in Annex Three.

The report explains the study background and evaluation methodology; including the logic model² developed by Ecorys, before reviewing the lessons learned from the pilot year (2009-10), and examining the issues encountered during the planning and implementation phases of the current year of programme activities (2010-11). The report also explores the outcomes and anticipated impacts of Take One on participating school, pupils and museums. Finally, the report sets out the recommendations for sustaining Take One in the future.

1.1 Programme background

The Take One programme was managed by the Museums, Libraries and Archives Council (MLA) in partnership with the National Gallery. It was inspired by the National Gallery's Take One Picture programme under the remit of the wider MLA Strategic Commissioning Programme, which was jointly funded by the Department for Culture, Media and Sport (DCMS) and the Department for Education, with the aims of increasing the supply and demand for high quality museum and archive education activities, and widening access for teachers and schools.

Take One aims to inspire creative learning at Key Stages 1, 2 and 3 in schools, using a single picture, object, document or site as a resource as part of a cross-curricular approach. The programme was delivered through regional partnerships of museums and schools, with a Take One Champion museum or archive as the lead

² A Logic Model maps out the intended effects of a programme or initiative in a systematic way; identifying the links between the original aims: inputs and resources, activities, outputs, outcomes and impacts.

organisation. It was supported with a package of Continuing Professional Development (CPD) for teachers and sector staff, and funding for regional networks.

The specific aims of Take One are as follows:

- To support and inspire teachers to develop creative cross-curricular activities using one particular item from museum or archive collections as a springboard;
- To promote the use of museums and galleries in creative, cross-curricular teaching and learning
- To build sustainable links between regional museums, galleries, local Initial Teacher Training (ITT) providers and local schools.

1.1.1 Cross-curricular learning

"Cross-curricular learning³ is when the skills, knowledge and attitudes of a number of different disciplines are applied to a single experience, theme or idea."

During a Take One or Take One Picture project themes emerge from the study of a single stimulus, for example a painting or historic object. From these themes the teacher and pupils will identify lines of enquiry. In following one or more of these lines of enquiry, learning within different areas of the curriculum – skills, knowledge and understanding - is quite naturally and meaningfully linked.

The following explanation of the power of paintings (and, by extension, other museum objects) to inspire cross-curricular learning is provided in the teachers' notes for the National Gallery's Take One Picture programme:

"Lines of enquiry begin with themes in the painting and extend to make meaningful connections with broad learning experiences inside and outside the classroom. Projects that enrich learning will emerge as you explore the different contexts and possibilities that the painting creates for you and your pupils. A potentially fragmented curriculum is thus transformed into learning with depth, coherence and ownership."⁴

Examples of good practice within the Take One Picture programme can be found at www.takeonepicture.org.

Take One adopts this approach to cross-curricular learning and extends it to apply to the use of a single object, document or site to promote learning.

³ Barnes, J. (2007) Cross-curricular learning 3-14, Paul Chapman Publishing, London

⁴ See http://www.takeonepicture.org/pub/pdf/notes_veronese.pdf

1.1.2 Take One pilot

In 2009-10, ten pilot projects were funded across the South West, East Midlands and London.

The learning from the pilot year contributed to national roll-out during 2010-11. Within each of the nine English regions one museum or archive service was appointed by MLA to be a Take One Champion for their region. This followed a period of consultation within each region after which the museum or archive was invited to apply for the position. The Champion's role was to recruit schools and/ or educational institutions to participate in a Take One project. Each Take One Champion was also responsible for developing a regional network of organisations as a mechanism for disseminating Take One and ensuring that the model has long-term sustainability.

The three Take One Champions that were involved in the pilot year were offered additional funding in order to trail blaze models for the development of regional networks, beginning this activity earlier in the year so that they were more fully embedded by the end of the projects.

1.1.3 Take One Picture

Take One is based on a successful existing programme - Take One Picture, which was developed by the National Gallery and uses a single painting to inspire teachers to develop cross-curricular learning for school pupils. The National Gallery has also developed associate partnerships with a number of regional museums and their local ITT providers to offer a cultural placement programme for students to explore the Take One Picture methodology. This was evaluated by the University of Cambridge's Faculty of Education⁵. The evaluation used a combination of data collection from ITT providers, and semi-structured group interviews with a cross-section of trainee teachers, tutors and museum officers who participated.

Key findings from Take One Picture of particular relevance to this Take One report are that:

- The evaluation demonstrated that challenging the preconceptions of teachers and schools was essential in promoting the use of museums and galleries in the curriculum. The Take One Picture model was thought to have been effective in providing this degree of challenge to traditional teaching methods.

⁵ Wyse, D. and McGarty, L. (2010). *The National Gallery Initial Teacher Education Cultural Placement Partnership: A Research Evaluation*. Cambridge: University of Cambridge.

- The programme generated a high level of enthusiasm amongst trainees, experienced teachers and museum staff alike, with a common recognition that paintings provide an excellent basis for supporting innovation in the classroom. The evaluators noted that participating teachers were receptive to pedagogical 'risk taking' (p.3). This encouraged reflection and new approaches to planning. *"Students also reported that their risk-taking approach prompted a similar attitude amongst the children..."* (p4)
- The trainee teachers routinely demonstrated improved levels of confidence in using a gallery or museum environment, and reported an increased use of 'visual stimuli' (p.3) as part of their practice, following participation in Take One Picture.

1.1.4 Policy update

The delivery of Take One corresponded with a rapidly changing educational landscape at a national level, with a change of Government in 2010 and curriculum reforms at the time of writing⁶. The Government has stressed the importance of pupil attainment and teaching excellence. The Schools' White Paper published in November 2010, included plans to ensure schools instead of Higher Education become the main providers of Initial Teacher Training (ITT) and there is a focus on more time teaching in the classroom. The paper also acknowledges the educational value of *"a rich menu of cultural experiences"*⁷ and the need to work with museums and libraries to achieve *"their educational mission"*. In addition the White Paper placed great emphasis on giving autonomy to schools including how schools' allocated their budgets which means more freedom to commission work with outside organisations such as museums and archive services.

The White Paper also outlined the Government's plans to ensure that all children are given the opportunity to have an education regardless of their background. In particular the Government will provide additional resources for economically disadvantaged children by introducing the Pupil Premium. The Premium will be given to the schools that poorer pupils attend with instructions to use the money to help to improve these pupils *"life chances"*.

The review of the National Curriculum launched in January 2011, will outline the details of this approach. The new Programmes of Study for English, Mathematics, Science and Physical Education which are due to become statutory in September

⁶ For more details see: <http://www.education.gov.uk/schools/teachingandlearning/curriculum/b0073043/remit-for-review-of-the-national-curriculum-in-england/>

⁷ Department for Education, The importance of Teaching: Schools White Paper, November 2010, p46 <http://www.education.gov.uk/schools/teachingandlearning/schoolswhitepaper/b0068570/the-importance-of-teaching>

2013 with the Programmes of Study for the remaining subjects following in September 2014⁸. In general the new Curriculum will focus on the four core subjects, outlined above, and allow more freedom in how the other subjects are delivered which provides another opportunity to use cultural learning to support the delivery of curriculum subjects. The Government also outlined their approach to learning outside of the classroom which will be the responsibility of individual schools to fund.

The Coalition Government's emphasis on increasing the number of Academies⁹, which are publicly funded independent schools, may also offer an opportunity for the Take One approach in the future as the schools have freedom concerning their delivery of the curriculum. However, the new-style Academies were introduced in September 2010, which was too late for their engagement in Take One's roll-out year.

All of these developments present both opportunities and challenges to the potential roll-out of Take One. Whilst some of the teachers who were consulted for the evaluation were broadly positive about the prospects for delivering the Take One model on a reduced scale within a climate of greater curriculum flexibility, it is too early to make a full assessment at the time of writing, as the outcome of the national curriculum review is not yet known.

1.2 Evaluation aims and methodology

Ecorys was commissioned to evaluate Take One in September 2010. The evaluation brief was based around four principal aims / deliverables, as follows:

- To develop an evaluation framework for the programme.
- To evaluate the regional networks and associated activity within each region.
- To provide an evidence base by 2011; and,
- To show the impact that the programme has made.

The evaluation took place over six months, and combined a mix of primary research with Take One Champions and participating schools, and secondary analysis of programme data. The evaluation was underpinned by a logic model, which was developed in consultation with the MLA and provided a basis for structuring the analysis, and set out the causal linkages between the programme aims, inputs,

⁸ <http://www.education.gov.uk/schools/teachingandlearning/curriculum/a0073092/timetable-for-the-national-curriculum-review>

⁹ <http://www.education.gov.uk/schools/leadership/typesofschools/academies/whatisanacademy/a0061252/about-academies>

activities, outputs and outcomes. The logic model is explained in Annex One. The more specific methods deployed by Ecorys were as follows:

- Project inception and scoping: analysis of programme and project documentation and supporting literature; the development of an evaluation framework including logic model and accompanying sets of primary research tools, and a set of three exploratory telephone interviews with Take One Champions who were involved in the pilot year (2009-10), to gain a more detailed insight to the lessons learned.
- The design, distribution by email and logging of a short information pro-forma to the Take One Regional Champions; to gauge early progress in developing the networks and project activities; to confirm any changes to each project since the bidding stage, and to capture additional information about their plans for evaluation and dissemination. Nine pro-formas were returned and analysed, one from each champion.
- Four case study visits were conducted to explore in greater depth how schools delivered activities with pupils and the outcomes of the activities. The case studies consisted of two secondary schools and two primary schools from across the country. The visits replaced the planned structured interviews with teachers in response to the slower roll-out than was anticipated and the revised evaluation timescale. During the course of the visits, a total of 26 pupils took part in informal discussions, and seven teaching staff and two museum and archive staff were interviewed on a one-to-one or paired basis, in addition to the Take One Regional Champions consulted.
- A final set of telephone interviews with all nine Take One Regional Champions, towards the end of the evaluation. The interviews used a semi-structured format, to reflect in detail on the lessons learned from the programme, including the effectiveness of the Take One regional networks, and the practical measures that were set in place to help ensure their sustainability post-funding period.

This final report sets out the findings of evaluation as well as includes the overview of lessons learned from the pilot year.

2.0 Lessons learned from the pilot year (2009-10)

In 2009-10, thirteen Take One pilot projects were funded across the South West, East Midlands and London which involved 17 museums, archives and other organisations. The projects focused on a range of different objects, buildings, documents and pictures. Three of the pilot projects, one from each of the participating regions, received funding to take part in Take One 2010-11. This chapter examines the lessons learned from this pilot year, with implications for the programme in 2010-11.

2.1 Key success of the pilot projects

The project reports from 2009-10 and the initial interviews with Take One Champions highlighted a number of key achievements for the programme in the pilot year, which are relevant to the wider roll-out of the model. These can be summarised as follows:

- **Ownership of the project by teachers** - one of the successes of the pilot projects was the enthusiasm of the teacher or teachers delivering Take One in their schools. The project was routinely considered to have captured teachers' imagination, giving them a real sense of ownership for how the project was embedded within their school. For example, several teachers had reportedly dedicated a week of classroom time to the Take One object, as a themed programme of study. In the South West, two of the partner schools were determined to run with the concept despite having already planned another programme of work. This level of engagement is clearly a critical success factor for giving Take One the desired level of curriculum time.

Related to the above, there was a realisation that Take One did not necessarily require significant amounts of ongoing contact with teachers during the project, if the initial concept and training were delivered effectively. Indeed, the model could be fairly light touch, as one Take One Regional Champion reflected:

"The experience of Take One isn't that your teachers keep ringing you up telling you what they're doing. They go away, do [the project] and if they want to submit for the exhibition they do."

- **Inspiring students of all abilities** – the pilot year showed that learning based on the Take One museum 'object' could take a range of forms, moving away from reading and writing, and including visual or drama based approaches, for example.

There was some evidence that this was successful in engaging learners across the ability range, and that it was appropriate for mixed ability groups.

- **Developing relationships with schools** – at a more strategic level, the context provided by the Take One funding was thought to have strengthened existing relationships between museums and schools, or occasionally developed new relationships. The museums commonly identified plans to continue to work in the schools on other projects, as was the case in the East Midlands pilot.
- **Developing a local history connection with schools** – one of the key aspects of the Take One model is to make a connection between the object or artefact, and the specific locality. This approach to supporting pupils' learning by exploring concepts of place and local identity has a precedent in other educational programmes¹⁰, and has routinely been proven to be successful as a method of engaging pupils' interests¹¹. The early evidence from the pilot year is that this proved appealing to teachers. As one Secondary School teacher commented:

“I thought it was a very good opportunity for the students to understand more about the heritage of their local area and to appreciate the developments that had taken place over time.”

- **National training day** - The discussion and feedback from the initial training day run by the National Gallery and MLA showed this was welcomed as a very useful introduction to the Take One model, with one museum even describing the day as *“invaluable”*. The practical emphasis of the day was thought to be beneficial; in giving the Take One projects ideas on how to engage schools with the concept, and to make the link between museums and classroom learning. For example, one of the museum representatives attending noted that:

“This [training day] was of immense help in providing a logical format to pitch the teachers CPD day around and for developing new ways of looking at the object.”

- **Ongoing support** - Following the initial training day, some museums commented that they valued the support they were given from the Take One project manager and the chance to discuss ideas and issues they faced. In particular, the projects noted that the Take One concept was relatively new, and there were few examples of tried-and-tested approaches to draw upon at the time the bids were drafted.

¹⁰ CABE *Engaging Places* programme is an established example of supporting learning through places.

¹¹ National Foundation for Educational Research (NFER): Kendall, S. et. al (2006) *Bridging the Gap: A synthesis of research into the supply and the demand of built environment education in schools*. Available online: <http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/images/publications/2-EngagingPlacesResearchSynthesis.pdf>

Projects that were located in close geographical proximity also benefited from sharing ideas and information. There were early signs that this has led to some (informal) overlap between the regional networks.

- **Forming partnerships with other museums and arts organisations** – in addition to more bilateral relationships with individual schools, the networking activities for Take One sometimes helped to draw in arts or multimedia organisations, who brought experience of working creatively with young people. Again, this provided a context for museums to pool their expertise and contacts. For example, the Galleries of Justice Museum project involved developing a partnership with the Youth Arts Research and Development (YARD) group who had the skills to develop a theatre performance with the young people. The partnership has resulted in the YARD continuing to work with the museum on different subject matters.

2.2 Challenges of the pilot project

In addition to the successes outlined above, the pilot projects faced a number of challenges during the pilot year. The project reports and interviews suggest that a number of these challenges were common to most projects, as follows:

- **Difficulties with recruiting schools** – the museums often found it difficult to recruit as many schools as they had originally intended. This was thought to be partly due to the short timescale, which did not allow for the desired level of awareness raising and preparation, and because the project was relatively untested. This finding echoes the Take One Picture evaluation report, which showed that teachers and schools often considered the model 'high risk' in educational terms, despite the potential for rewards, namely creative responses from pupils (Wyse and McGarty. 2010, p.4)¹². This issue was addressed in different ways; with some museums widening the network of schools they approached, and others taking a more targeted approach with a smaller number of schools and tailoring the project to meet their needs. In either scenario, a lesson learned was that greater time is needed for engagement and recruitment than was first anticipated.
- **Limited buy-in from schools** - The feedback also highlighted some key differences in the museums' experience of working with schools. One museum representative also commented that it was difficult to follow the model of delivering

¹² Wyse, D and McGarty, L University of Cambridge (2010) The National Gallery Initial Teacher Education Cultural Placement Partnership A Research Evaluation

training to teachers, if only one teacher was involved per school. This was felt to be quite resource intensive, and questions were raised about sustainability.

- **Synchronising with curriculum planning and school timetables** – one of the main challenges was that the Take One projects effectively launched midway through the academic year. The feedback from the schools showed that programmes of study are often planned many months in advance; particularly so at secondary stage. Teachers tended to overcome this challenge by delivering the projects as part of a special day or week outside of the planned curriculum, or delivering the project on a smaller scale than was originally intended. However in a few exceptional cases, the activities were not completed during the year and instead took place in the autumn term 2010-11. The key learning point was that earlier engagement with schools would have provided greater options for timetabling the activities. Whilst it ultimately proved viable to deliver Take One as a separate mini project, this was sometimes at odds with the original aims of the programme as a vehicle for supporting cross-curricular learning.
- **Challenges of working with partner museums** – although Take One partnerships generally proved effective overall, there was an acknowledgement that it could sometimes be challenging for museums to work together; especially within the context of the programme, which required quite a rapid development phase. It was recognised that more ongoing and effective communication might be needed in the future, to develop a common understanding of Take One within the networks and to determine the roles of individual museums.

2.3 Summary – pilot year's lessons learned

In summary, the experiences from the pilot year show that much of the success of Take One was dependent on effective working relationships between museums and individual schools; to inspire and tap into the enthusiasm and creativity of teachers. The model had a direct application in supporting the delivery of themed programmes of study; whether as part of the core timetable or as a separate mini-project. Moreover, the focus on local history was a key selling point with some schools.

Important lessons were also learned about the amount of time that is necessary to engage with schools, and synchronise with their curriculum planning. Importantly for the Take One Champions, the pilot also showed that partnership with other museums and cultural organisations can be just as important, and challenging, as working with schools if the model is to be made cost effective and to achieve the intended reach at a regional level. There was less evidence from the pilot year for the transferability of

the model to use with pupils who have additional needs, which has been picked up to some extent in the roll-out year, as discussed in the next chapter.

3.0 Findings from the roll-out year (2010-11)

This chapter examines the findings from the Take One projects involved in the roll-out year 2010-11. The chapter starts by giving an overview of the lessons learned from the planning, development and delivery of Take One this year, with a focus on partnership working, engagement of and working with schools, and the implementation of the Learning Links placements. It goes on to review the development of regional networks and the extent to which Regional Champions and schools believed the Take One approach can be sustained.

3.1 National training day and ongoing support

All Regional Champions received two days training from MLA and National Gallery which introduced them to both the Take One Picture and Take One models. This included case study examples from organisations involved in previous years and practical activities. The training was expanded to a two day session, from the pilot year to further explore the creative approaches of the Take One model as well as the CPD days for teachers and the regional networks. Following the training the Champions received ongoing support from the Take One project manager as well as a sharing day event midway through the project to share successes and lessons learned. Champions highlighted that the film that accompanied the 2009 Take One Picture exhibition, which can be viewed on the Take One Picture website¹³, was shown during the training was particularly useful with most Champions deciding to show the film at their CPD day for teachers. Champions fed back that the film helped teachers to understand the project and provided them with ideas concerning how they might deliver their Take One project.

3.2 Planning and development

The following provides an overview of some of the more practical issues and challenges that have been encountered by the projects in 2010-11.

3.2.1 Partnership working

Most of the Take One Champions worked in partnership with one or more additional museums and / or archives during the programme in 2010-11. In some instances the partnership was an existing group, which was a benefit as relationships have already been formed. In other cases partnerships were formed between organisations for their mutual benefit. For example East Sussex Record Office formed a partnership

¹³ See http://www.takeonepicture.org/exhibition/2009/2009_exh_video.html

that included the University of Sussex Special Collections, which will be housed in the same building in the near future. This partnership provided both partners with a well timed opportunity to begin working together and sharing their collections.

As might be expected, the Take One Champions that were involved in the pilot year have generally learned from the experience and found ways of dividing responsibilities amongst partners according to their relative strengths. For example, the Tower of London Take One Champion worked closely with Bishopsgate Institute to deliver Take One Document as well as Take One Building and helped to deliver the training to schools, but the Tower of London has a clear overall coordinating role. This was thought to have provided extra capacity to focus on the strategic aspects of the project, including the development of the training and regional network.

In contrast a few of the partnerships have not been as successful. In one case it was felt that the lead partner became the contact for all of the participating schools rather than one partner being responsible for each school. This was believed to be a difficult problem to overcome as the schools naturally contacted the person responsible for the funding. In another case the partner was unwell and unable to support delivery to the extent that was anticipated.

In addition, a couple of Champions worked in partnership with volunteer-run museums to deliver Take One in order to help build the museums' capacity to run learning projects to local schools.

3.2.2 Engagement with schools

There were early signs that good use has been made of the learning from the pilot year when engaging schools, for example the publicity surrounding Take One was launched at an earlier stage in 2010-11. Generally, the efforts put into publicising the project to schools were rewarded. Several of the regions engaged and retained between five and ten schools, which was a marked improvement on the pilot year. In a couple of cases the schools were already aware of the Take One Picture and contacted the Regional Champion or local museums to enquire if they could take part in a similar project and were referred to the Take One project. In these instances, the schools were particularly enthusiastic and keen to start the project immediately which led to a smooth recruitment process for the Regional Champion.

The following example shows how one of the projects had success with engaging schools through an educational event.

Project example: engaging with schools through educational conferences or events

Hertfordshire Museum, the East of England Take One Champion, promoted their project using a stand at the Hertfordshire Creative Learning Conference. The specific benefits were being able to talk to schools directly about the project; particularly with schools that had seen Take One promotional material and wanted to find out more about the programme.

There were also a number of successes identified in persuading schools to put a greater financial stake in the project in 2010-11. For example, one of the Take One Champions persuaded all ten of the local participating schools to provide their own funding for the staff time and in return funded the resources that were necessary to deliver the activities. In another region, the Take One Champion recruited three schools who brought their own funding. However in a few cases, schools attended the initial CPD day but decided not to deliver the project due to the tight timescale of the project.

3.2.3 Targeting approach for schools

The majority of the Take One Champions opted to focus on primary schools in 2010-11, with approximately 40 primary schools engaged across the programme. The main reason given for electing to focus on primaries was that this most closely follows the original Take One model promoted by the National Gallery and MLA.

At this stage in the programme, it is evident that there is still a 'pilot' ethos, with a genuine interest to test the model, for instance the East Midlands Champion commented:

"We actually said we would like five schools from different age groups and from different ideas of teaching... We have got a pupil referral unit... and to see how it works in that setting... and we wanted a special school."

Several of the regions have specifically targeted secondary schools, special schools, or Pupil Referral Units (PRUs), and (in one instance) a home learning group. The Take One Champion interviews showed that this was partly due to an interest in widening participation in museum learning, by engaging non-traditional participants (e.g. pupils from disadvantaged backgrounds, those with additional learning needs or SEN, and young people at risk of disengagement from mainstream education).

Two of the Champions decided to allow all of the schools within their local area to take part, in an effort to maximise the exposure for the programme and to encourage a faster uptake.

In addition London engaged two Saturday learning groups attached to different Tower Hamlets primary schools and providing extra curricular activities for children and their parents. These groups were not actively recruited but heard about Take One via their primary school and felt that the project fitted with the group's objective to deliver creative projects and organise trips to different parts of London. The only adaptation needed to involve the groups was the organisation of a Saturday visit to the Take One Building.

On balance, however, greater difficulty has been encountered with engaging non-mainstream educational settings. The general experience has been that it can take longer to engage these settings. However once the settings are engaged the experience of Take One has been very positive and highlighted the flexibility of the model.

3.3 Delivery of Take One in the roll-out year

At the time of writing, the Take One projects were drawing to a close. This section reflects on the aspects of the project that were perceived to have worked well in the roll-out year of 2010-11; the challenges faced, and how these were addressed.

3.3.1 Key successes

The key areas that Regional Champions identified as working well were:

- **Continuing Professional Development (CPD) days** - The CPD days for schools tended to be very successful in providing teachers with the information they needed to deliver the project. In particular teachers fed back that the day gave them a useful starting point for developing creative lessons. One primary teacher commented:

"[The most useful element of the day was] being able to glimpse the possibilities of using the Tower of London in particular and other primary historical resources as focus and starting points for the creative curriculum."

The enthusiasm of the Regional Champions, and the film of the 2009 Take One Picture exhibition¹⁴, also helped to inspire the teachers. In one region, a teacher involved in a pilot Take One project the year before was invited to speak at the

¹⁴ See http://www.takeonepicture.org/exhibition/2009/2009_exh_video.html

CPD day. This was thought to have been particularly successful because the teacher was able to answer teachers' questions with confidence and reassure the new schools who had concerns. As one teacher commented:

"The information about the case study and the way we can look at the shoe: imaginative, factual and educational – reassured me that a scheme could work, and there is a range of activities possible with just one object."

- **Enthusiastic teachers** - a consistent theme with the roll-out year was that Regional Champions often reported that teachers responded to Take One with enthusiasm and creativity. This led to the production of large scale and imaginative pieces involving classes of children and, in some cases the whole school. One Regional Champion commented:

"The way that the teachers have embraced it and are going off and doing all of their projects has been really positive."

- **Selecting the 'right' Take One object** – The selection of an appropriate object played a key part in inspiring and enthusing teachers and pupils about the project, and fostering a spirit of creativity. A thorough and thoughtful approach was often taken. For example, one Regional Champion used a set of criteria to help select the object, which included: being locally significant; having an interesting story, and generating different questions. This approach worked well with one primary school teacher commenting as follows:

"A super object [a stuffed sturgeon] to choose – would never have guessed! But the choice of object allowed for a really detailed element of enquiry and it was fascinating to learn a bit about a piece of Herefordshire Heritage."

In addition the object needed to be able to generate different lines of inquiry so that the object could inspire a project approach. Many teachers fed back that the selected object was very successful in this respect with one primary school teacher commenting about the Rudyard Kipling image of an elephant:

"I've used the artefacts before but more as an add on – but this has been central. We have been able to create a whole cross-curricular project around them."

- **Freedom in spending Take One funding** – During the roll-out year many Champions offered schools funding towards their Take One project, for example to pay for supply cover so that a teacher could attend the initial Take One CPD day. This helped Champions to engage schools who might have been concerned about the short time in which to complete projects. One way that Regional Champions helped to provide teachers with the freedom to be creative was to allow the

teachers to decide how they spent the funding allocated to them. The North East Regional Champion felt this approach worked very well and led to very creative approaches:

"We did leave it fairly open with teachers regarding what they wanted to spend the money on...I think we got very varied projects going on.. Some have used creative practitioners, some have created books, some have been on workshops, and some have done a lot of IT...So it just led to the creativity side of it being allowed free rein."

- **Exploiting the objects' local connections** - The local aspect of Take One again proved very popular with teachers, who were keen to encourage pupils to learn more about their locality. For example a teacher at one primary school in the East of England focused on a painting of a local swimming pool in the 1930s. The pupils visited the site where the local swimming pool used to be and interviewed local people who remembered the swimming pool. In other cases, teachers visited several different local museums and sites that linked to the object. This approach led to the project incorporating several different subjects, as well as encouraging children to take an interest in their local area
- **Encouraging a project based teaching approach** - The Take One model was believed to fit well with what was perceived by some to be a return to a less prescriptive teaching approach within national policy. This style of learning particularly appealed to teachers that had been teaching for several years and embraced a project which focused on *"learning through enjoyment"*. One teacher described Take One as *"taking us back to the best practice of 70s and 80s teaching"*.

3.3.2 Challenges

The Regional Champions have faced a few key challenges in relation to delivering Take One, namely:

- **Tight project timescales** - The short timescale for the project led to difficulties in engaging schools as many teachers plan months in advance. In some cases MLA had agreed that the exhibitions and one or two dissemination events could take place in March, beyond the project deadline, because this allowed school activity to continue up to the end of February, the original deadline for all projects. There is no doubt that bringing the project deadline forward by two weeks caused problems as it impacted on the delivery of dissemination events and on Champion's own evaluation of the projects before completion of final reports. Most teachers that have delivered the Take One activities within the timescale have been prepared to modify their original lesson plans and drive the project in their school to ensure

they could take part in the project. It should be noted however that timescale will not be an issue in future years as museums and archive services will have the freedom to plan the project to fit with schools' planning cycles.

- **Keeping in touch with schools** - Although Take One is designed to be a 'light touch' approach, the lack of regular and ongoing contact with schools made it difficult for Regional Champions to know how or whether schools were delivering the Take One project. The most challenging aspect for Champions was planning the celebratory exhibition of pupils' work, without full information concerning what schools had delivered in the interim period. Regional Champions all reported having made efforts to follow up schools, but this often proved difficult due to teachers' busy schedules and the Regional Champions' project managers' part time working hours. Approaches that proved successful to an extent were: planning school visits to the object or building by the Regional Champion, so that there was a guaranteed method of keeping in touch; employing a consultant with responsibilities for keeping in contact with schools and providing updates to the Regional Champion; and requiring a mini action plan from schools to outline what they planned to deliver and when, as a condition of the Take One funding.
- **Balancing Take One with other commitments** - Some Champions' project managers encountered difficulties in balancing Take One with their other projects and commitments. This was particularly an issue due to the fact that most Regional Champions' project managers work part time (as highlighted in the previous point). Some Champions tried to overcome this issue by drawing on consultants and creative practitioners to support the delivery of the project. In several cases; consultants wrote teacher's resources or provided tours of the object for the participating schools.

3.4 The Learning Links placements

Several of the Take One Champions received additional funding to recruit and support 'Learning Links' placements; to share learning from their Take One project and facilitate network development. The Champions in question are: the East Midlands, South West, London and West Midlands, the South East, East of England, and the North East. The Take One Learning Links placement scheme involved CPD and placements for teachers, teaching assistants or members of the wider children's workforce and museum or archive staff linked to *Take One* projects. The aim was to fund up to 20 placements, to include CPD about the Take One model.

The placements were designed to enable:

- Teachers within Take One schools who were not directly involved with the Take One project, to spend time with the project as part of their workforce skills development.
- Teachers from non Take One schools to spend time in a Take One school as part of their workforce skills development.
- Staff within Take One project museums / archives who are not directly involved with the Take One project, to spend time with the project as part of their workforce skills development.

Due to the shortened timescale for the project, the recruitment of the Learning Links placements proved difficult for most of the regions. This led to fewer placements being supported, and in one case a region was unable to deliver any placements.

Regions' approaches to the Learning Links placements differed.

- *A teacher (school) placement approach* was delivered by four Regional Champions - London, North East, South East and West Midlands. London, South East and West Midlands engaged teachers from non-partner schools to participate in placements but due to delays in beginning the project, whereas the North East delivered the placements to teachers in participating schools who had not initially been involved in the Take One project.
- CPD for the placement tended to be given on an individual basis by museum staff. However, the West Midlands decided to deliver a formal CPD day for the placements which their own museum staff attended. The training session had the dual purpose of training the placement participants and raising awareness of Take One across the museum staff to help embed the model.
- The actual placements were very similar to the other teachers participating in Take One. Some placements involved Champions working with the teacher to select an object or document that works well for their pupils. In others cases the placements focused on the same object or document and worked with pupils to produce a tangible outcome, see case study below.

Case study: Learning Links placement – Marden High School

The North East Champion, the Learning Arc, recruited a special needs teacher in a Take One participating school, Marden High School. The teacher's placement focused on the same Take One document of a boat with support from the Take One teacher to understand the document and Take one approach. The teacher worked with a group of 14 and 15 year olds to make their own scale model of a boat similar to the Take One document boat.

The group visited South Shields Marine Trust to look at a similar boat being restored and to learn traditional techniques such as "clunking" and discover more about Tyneside's history of boat building. The group then crossed the Tyne on a ferry and were given a talk about to look a local lifeboat. The group had several carpentry sessions at the Barn Joinery in North Shields where they learned how to build their model and were given help by the joinery's carpenters. The finished model will be displayed in school and each pupil presented their learning from the project via a power point presentation.

(For more details see the full case study in Annex two)

- The second approach to Learning Links was to *engage a volunteer-run or local museum*, to work with a local school. This approach aimed to develop relationships between local museums and schools. In the East of England, a volunteer-run museum was approached by a primary school, and developed a project focused on a painting of a local scene involving the whole school. In the South West, each of the three museum placements decided to work with a local school to deliver a project and an accompanying teaching resource pack to help both the teachers and the museums deliver the Take One project in the future.

All placements appeared to have worked well due to the enthusiasm of participating schools and museums. In part this is due to the similarity with the model for the main Take One project, which means that Regional Champions are familiar with the delivery approach. The key challenge has been engaging additional schools to participate in the Take One project. The placements have overcome this challenge due to schools approaching them, recruiting teachers from participation schools and working with local museums who engage their own school, as outlined above.

3.5 A pilot Take One project with Initial Teacher Training students

Although it does not fall within the remit of this evaluation, it is important to mention a project that used Take One as a model for how initial teacher training (ITT) students can engage with museum and archive collections.

This project was led by the University of Gloucestershire, and took place between November 2010 and February 2011. Over sixty ITT students attended a Take One training session run presented by Gloucestershire Archives, Cheltenham Art Gallery and Museum, Gloucester City Museum and MLA. Students were then able to meet staff from these and other local museums and archive services at a showcase event. They were then offered a small bursary to visit a museum or archive of their choice and develop their own Take One project teaching material, to be shared on the University's intranet site and with participating museums and archive services.

Alison Parkin, senior lecturer for art and music at Gloucester University, who led the project, described the project successes as follows:

"Students enjoyed the format of the day, the variety of speakers and the way in which the 'objects' were discussed. Being able to talk with seven visiting speakers and representatives from a wide range of local museums and galleries who exhibited over lunchtime, added to the students' positive experience as well as their confidence in using museum and archive collections and resources. The information gathered during the day helped students to plan relevant case studies for their own visits to museums, galleries and archives. "

There are now nearly 40 individual 'Take One' projects which will be uploaded to the University's moodle site which can be accessed by students. Through a University CPD workshop that took place on 11th February 2011, primary school teachers involved with ITT, through the University, also accessed to the projects and experienced a workshop on 'Take One' and how it can be used in schools.

3.6 Development of the Take One Regional Networks

Each of the Take One Champions was tasked with delivering regional networking events, with the aim of sharing the model and encouraging other museums to take the model forward and ultimately help to sustain the Take One approach. The main plan for the networking events was to deliver a day similar to the CPD day for teachers, but with an emphasis on the success of the Take One model and how it can be used with schools.

3.6.1 Extent of networking activities delivered

At the time of writing, the Regional Champions were at different stages of developing their regional networks for the museum and archive sector. Four Regional Champions had delivered a network event for their region. These included the three Champions involved in the pilot year, East Midlands, South West, London; and the West Midlands. The pilot year Champions had received a small amount of additional resource to accelerate the development of their regional network. In two cases the network events were over subscribed and an additional event was planned to accommodate those on the waiting list.

One Regional Champion decided not to develop a regional network at this point, due to the shortened timescale of the project and instead focused on ensuring the materials and tools they had developed were online as planned. In contrast two Regional Champions, Yorkshire and Humber and East of England, with agreement from MLA, decided not to develop a new network as their regions had existing networks that could be utilised to disseminate the learning from Take One. For instance Hertfordshire Museum, the East of England Regional Champion, explained Take One to a regional learning group which generated a lot of interest in this model of working. Two Regional Champions were planning their regional network events and a couple of other Champions were preparing a second network day.

3.6.2 Effectiveness of the network events

All of the events were reported to have been successful in engaging a variety of museums, archives services and in some cases creative practitioners. The approach to delivering the day differed between regions but tended to include an overview of the Take One Model; exercises in how a Take One project can be developed, and a tutorial on the practicalities of delivering Take One. In general, the delegates responded positively to the events, with one museum from West Midlands commenting that:

"The whole day has been great – and amazing how much inspiration one stuffed fish can give! Very useful refresher to why museum artefacts are so special"

Written feedback from delegates and Ecorys' consultations with Regional Champions showed that delegates were inspired by Take One and expressed an interest in taking the model forward in some form. Some planned to use the Take One model to refresh their school activities or museum displays. However a few were considering how they could deliver their own Take One project, one museum from the West Midlands stated that they:

"[intend to] implement a Take One project – the form is not yet decided."

The events also helped museums and archive services to make new contacts and share ideas. In one or two cases this had led to museums deciding to work in partnership on educational activities.

Delegates from all four events expressed an interest in continuing the network in some form. The most popular approach was to continue to hold annual events for both existing and new delegates to share good practice and to support each other. It was deemed important that there continues to be a central contact point to organise these events as well as on hand to offer advice to museums. One museum highlighted the importance of this support:

"It's a great project and I'm keen to do it. It's great to have support and be part of something bigger- especially when pitching to local schools."

For some Regional Champions; this event could be funded out of their budgets for others there was more uncertainty due to planned restructures in their services. A couple of the Regional Champions had also looked into an online forum for the network but this had been challenging due to the need to keep up momentum (with forum) and the difficulties of accessing social networking sites for Local Authority based museums and archives. However, the Regional Champions planned to explore this route further as well as email relevant information to the network.

One Regional Champion highlighted a key challenge for museums and archive services planning to engage new schools in Take One: the fact that there is uncertainty over whether there will be sufficient funding cover the costs of supply teachers or resources in future years. For instance, one museum tried to organise a CPD day for teachers without funding and had very little take up. However this Champion also believed museums could overcome this issue in the future by clearly highlighting the benefits of Take One when they contact schools. In support of this view some Champions discovered during the pilot and the roll-out years that teachers did not need funding to attend CPD days and in some cases could draw on school funds to cover their costs. One Regional Champion commented:

"We learned you don't have to pay teachers to come along to these things. If it's exciting enough they'll come anyway."

3.7 Sustainability

Finally this chapter will look at the extent to which the model can be sustained in the future. All Regional Champions, partners and schools involved in Take One recognised the value of the Take One model and the outcomes it has achieved for all involved, as highlighted above. All Champions expressed a desire to continue delivery of Take One, however there was mixed opinion concerning the extent to which the model could be realistically sustained without funding. Half of the Champions hoped to continue to deliver the project to new and existing schools but this was dependant on internal funding being available. In a few cases there was uncertainty concerning whether their role or a similar post will be there. Some Champions felt that the Take One approach could be sustained but it was desirable to have an additional staff to deliver a teacher CPD day and provide support for schools. In contrast the remaining Champions were confident that the delivery of CPD days and associated support for teachers fell within museum staff's existing remit.

The pro-forma and interview evidence shows that most of the Take One Champions plan to maximise the sustainability of their regional networks in three principal ways:

- by using the programme funding this year to build capacity and actively disseminate the programme;
- by examining alternative staffing models, such as the employment of a freelancer to liaise between schools and other partners; and,
- by considering suitable options for pooling resources and materials. For example, alongside more informal information-sharing between some of the Take One Champions, the possibility was raised of developing a central bank of resources and case study materials that could be used by local museums and schools to deliver their own Take One projects in the future. At the time of writing, this approach was being piloted by around half of the Take One Champions.

One Take One Regional Champion has set in place measures to help ensure sustainability. For example the Walker Gallery in partnership with Edge Hill University designed online resources which provide case study examples for schools and a hints and tips section for cultural organisations planning their own Take One project. In both the South West and East of England Regional Champions developed generic resource notes which can be adapted for different volunteer-run museums.

"Having produced the teachers' notes we will then be able to support some of the smaller volunteer museums to deliver a project like this as well. That's something we are very keen to do this as it's a way of building a relationship with the local school."

The evaluation findings indicate that the sustainability of the Take One model does not rely solely on the Regional Champions as teachers tended to be keen on continuing the Take One approach within their schools. In some cases teachers plan to work with the museum to deliver Take One projects using different objects. This fits well with the Government's approach to learning outside the classroom which gives schools the freedom and responsibility to organise and fund their own activities as it is locally based with minimum costs attached. In other cases the teachers planned to continue the ethos of the Take One project using the skills they had developed. The final potential route for sustaining Take One is via the Take One regional networks. As mentioned in chapter three, there has been interest amongst museums in taking the model forward in some form, either by directly delivering the model or using it to update museums' education resources.

4.0 Outcomes and impacts

As part of the Take One evaluation a logic model was initially developed, outlining the intended aims and activities of Take One, as well as what MLA anticipated would be the outcomes and impacts of the programme - for museums, schools, teachers and pupils (refer to Annex One). This chapter reflects on the actual outcomes that were achieved, compares them with the outcomes that were expected within the logic model, and attempts to account for some of the differences. The chapter also looks ahead to some of the potential longer-term impacts from Take One that fell beyond the timescale for the project or evaluation to measure.

The evidence of outcomes and impacts for pupils, schools and teachers in this chapter is based on consultations with pupils and teachers, but also includes the perspective of some of the Regional Champions that had received feedback from their participating schools. The evidence of outcomes and impacts for museums and archive services is based primarily on the interviews with Regional Champions and their partner organisations.

Please note, this chapter should be read with the understanding that it was not possible to undertake large scale empirical data collection regarding pupils' behaviour, attendance or learning outcomes within the timescale or budget for the evaluation, and that the findings are therefore based primarily on qualitative evidence from the pupils' teachers.

4.1 Pupils

Teachers and pupils identified a number of outcomes from the Take One projects, and the most significant of these are outlined below. Overall, there is a good level of tie-up between participants' accounts and the expected outcomes in the logic model.

4.1.1 Encouraging a diverse range of learning styles

All teachers who were interviewed for the evaluation highlighted that the Take One activities helped to engage children from a wide range of abilities and learning styles. Teachers were able to cite very promising illustrative accounts of improvements in the learning of several pupils, based on their observations during the projects.

Teachers commented that prior to the Take One activities some pupils often noticeably struggled with subjects, particularly in art and literacy. Take One's creative approach reportedly helped pupils to develop in their weaker areas through a

different, fun and unpressurised environment. For example, almost all teachers who were interviewed observed pupils that normally found it difficult to compose their own stories in literacy lessons enjoyed acting out or making a story as part of Take One, and this helped them to then write the story. In addition one teacher commented that Take One was equally beneficial for more academic pupils as the project helped these pupils to think more creatively and thus further develop their written skills.

4.1.2 Improved pupil confidence

Most teachers noted that the project had led to an increase in at least some pupils' confidence, as they developed new skills. In the past, some pupils who struggled in a particular subject often lacked the confidence or interest to try to improve in the subject. The Take One model approached subjects from a different angle, which gave pupils the opportunity to develop new skill sets such as problem solving, creative writing and different forms of art and performing arts. Pupils' realisation that they had skills they were unaware of, provided a new found confidence in subjects where they had always tended to struggle. One secondary school pupil commented:

"I got better at expressing my confidence in drama"

In the longer term, a few of the teachers believed that pupils were more likely to tackle subject areas where they had not excelled in the past. One primary school teacher commented:

"They are a lot more likely to have a go at a subject that is not their strength."

Case study: Marden High School and Tyne and Wear Archives

Background

Tyne and Wear Archives, part of the Learning Arc worked with a teacher at Marden High School's Inclusion Department to deliver a Take One project focused on an image of a local boat on the shore with a crowd of people around it and another boat in the distance. The pupils created their own animations based on the boat scene. This project helped to increase pupils' confidence in their abilities as they discovered they had skills they were unaware of. For instance one pupil did not know he was good at art until he painted the scenery for his animation. The informal environment of the project provided pupils with the opportunity to share their skills with each other to overcome the obstacles they faced.

(For more details see the full case study in Annex Two)

4.1.3 Improved behaviour and attitude to learning

Teachers routinely reported that the behaviour of pupils improved *during* Take One activities; compared with previous experiences of taking the same group of pupils for other lessons. Teachers believed the difference in behaviour and attitude to learning was due to the fact that pupils were more likely to enjoy the format and the content of the Take One lessons. This belief was supported by secondary school pupils who admitted that the main reason they tend to misbehave in class is due to lack of interest in the subject, which was not the case with the Take One project:

"[We are] less likely to want to talk during it [Take One activity] because we were concentrating."

In addition, those pupils who found the Take One activities engaging and interesting also commonly reported that they would be more likely to want to complete the scheme of work. For example, one comment from a pupil was that: *"...you want to do the work, rather than having to do the work."*

In one or two cases, teachers reported pupils' behaviour change appeared to be sustained and they were generally calmer and more engaged in class. In general, however, it was unclear to what extent this change in behaviour would continue for the majority of pupils after the Take One activities had completed. However several teachers planned to continue the Take One approach in class in order to maintain pupils' interest in future lessons. The key aspects of Take One that were considered the most transferable in this respect were:

- Teaching style: a creative approach, using lines of enquiry to link learning between subjects meaningfully;
- Teaching focus: using a single local object, painting, document or historic site; and,
- The local aspect of the project.

4.1.4 Increased local knowledge and place identity

Almost all teachers who were interviewed for the evaluation observed that Take One had facilitated an increased awareness of the local area amongst the pupils who took part. This was attributed to the central role played by the 'local' object and its history within the Take One activities. Prior to the project, many pupils were thought by the teachers to have been largely unaware of local museums and interest areas. The Take One activities provided teachers with the opportunity to explore these local sites

with their pupils; whether 'virtually' as part of a classroom based exercise, or physically through actual site visits and follow-up exhibitions.

Many of the pupils had not previously used these sites and teachers noted that learning about their area helped pupils to "...value their town and feel good about where they live". Several teachers observed that some pupils had since explored these local (geographical) areas of interest and the Take One museums with their parents. They hoped that the project would lead to families spending more time exploring cultural and historical sites and places of interest within the local area. This was particularly the case in St Thomas Cantilupe Primary School, see below

Hereford Heritage Service and St Thomas Cantilupe Primary School

St Thomas Cantilupe Primary School's Art Coordinator attended Hereford Heritage Service's Take One CPD day focusing on a sturgeon that was caught in Hereford's River Wye. The Art Coordinator worked with the Year 6 class teacher to deliver the project. The project involved a range of art, literacy, local history and science activities. The project also enabled the class teacher to discover aspects of Hereford's history which could be further explored through local visits to the Hereford's museum to see the sturgeon, Hereford's Water Works museums and Elan Valley to the project.

Pupils enthusiasm for the project led to them informing their parents about what they had learned which does not always happen. In some cases this had led to the pupils' parents taking them to the museum to see the (stuffed) sturgeon and pupils explaining the sturgeon to their parents. One pupil commented that her parents enjoyed going to the museum with her, especially her Dad who really likes museums. The teacher was very pleased with this outcome of the project as the school has a 'talk home time' project which encourages children to speak to their parents about what they are doing at school and through Take One pupils naturally told their parents everything they remembered about the sturgeon's story.

(For more details see the full case study in Annex Two)

4.1.5 Improved team working skills

In addition to the outcomes set out in the evaluation logic model, pupils and teachers commonly reported improvements in pupils' team working skills as a result of Take One activities. Prior to the Take One activities pupils did not commonly work together to produce large pieces of work. As part of Take One, schools tended to work on large scale activities involving groups of children, in some cases whole classes or year groups, resulting in high quality paintings, models of boats and shoe sculptures. For instance a year 3 class at one Tower Hamlets primary school was told about the

Take One building, the Beauchamp Tower in the Tower of London. The children then worked together to make a model of the tower.

Teachers and pupils commented that these activities helped pupils to learn to work together effectively. Pupils noticed different benefits of working with others from their peer group. In some instances, working with other pupils helped pupils with aspects of the tasks they found difficult: one secondary school pupil commented:

"I have difficulties with my hands so I like working with a partner to help me."

Pupils also learned how to communicate effectively with each other to ensure they involved different ideas to help develop their project with one secondary school pupil commenting they were *"Learning to listen to other peoples' ideas"*.

There was also a realisation among pupils that working with other people could be an enjoyable process. One primary school commented that the class painting was his favourite of the Take One activities as it involved the whole class and *"people didn't get left out"*. Similarly a secondary school pupil admitted *"I like it [Take One project] because it gets the whole year involved it was like bringing a big family together"*. The large scale projects also led to a collective pride in what had been achieved which was seen by the whole school via a celebration event, assembly or in school display. Pupils and teachers believed that the team working skills the pupils had developed would be retained and continue to benefit them in the longer term.

4.2 Teachers and schools

The teachers who were interviewed for the evaluation highlighted three main areas where they had personally gained new skills and knowledge from the Take One experience, with a potential knock-on effect for the school in the medium term. Almost all of the outcomes were largely expected, and are included in the evaluation logic model.

4.2.1 Improved knowledge of local museums, cultural and historic sites

Almost all teachers had improved their knowledge of museums and / or cultural and historical sites within the local area as a result of participating in the Take One project. Some teachers admitted that they had lived and / or worked in the locality of the school for many years but had been unaware of local museums. This was particularly the case with regard to smaller volunteer-run museums or specialist archive services. A key benefit of the Take One model in this respect was to increase teachers' awareness of the local artefacts that were available to them, see case study below. In turn, they developed an awareness of how these local resources

could be used creatively in class, linked to other curriculum topics. All teachers expressed an interest in selecting different objects or documents to use as a springboard for lessons now they were aware this project had provided *"a good opportunity for students to achieve success"*.

Case study: Watchet Museum and Knights Templar C of E and Methodist First School

Watchet Market House Museum selected an alabaster model of Watchet's St Decuman's Church and worked with Knights Templar C of E and Methodist First School. Volunteer run Watchet Market House Museum invited local experts such as a sculptor, geologist and a local church minister to the teacher training day and encouraged schools to access the experts during their projects.

Knights Templar School worked with all of the experts and visited Watchet Market House Museum as well as Watchet Boat Museum, the Lynda Cotton Gallery and took the pupils to the local beach to look for alabaster. The project was particularly successful in encouraging the children to value and embrace their town through the different activities and local trips. For example prior to the project, many of the pupils were unaware that alabaster could be found on the beach or had never been to Watchet Museum, the town's boat museum or art gallery. *"[Take One] has opened their eyes to what is in their town"*

(For more details see the full case study in Annex Two)

4.2.2 Extended opportunities for cross-curricular learning

Almost all teachers embraced the cross-curricular aspect of the Take One model. Prior to the project teachers felt that there were few opportunities to work across subjects and the Take One object provided the impetus and inspiration to develop a project based approach to learning. In the primary school setting class teachers had the freedom to think creatively about how the Take One object could inspire learning across a range of subjects including Art, Literacy, Science, Geography, History and Religious Studies. This led to opportunities for pupils with strengths in different subjects to provide peer mentoring to other pupils. In one class; the teacher felt that this led to *"addressing the balance between those good at art and those good at literacy"*.

In secondary school settings the scope for taking a cross-curricular learning approach to Take One often depended on the willingness of different subjects to be involved in the project. In Wollaston School, the project achieved a fully joined-up approach between Creative Arts, ICT and Foreign Languages as outlined below.

Case study: Northampton Museum and Wollaston School

Northampton Museum and Wollaston School worked together on the Take One project focused on an animal print trainer. The main activity was an animal themed two day carnival activity for year 8; which successfully involved most of the art department as well as teachers of Drama, Media, ICT, Textiles and Dance and English. Festive Road, a carnival arts organiser, provided arts specialists to work with teaching staff and pupils to create giant puppets of animals and a ringmaster, as well as T-shirts and creative hats. Alongside this a choreographer and musician taught the pupils carnival dances, dramas and samba drumming. This led to opportunities for pupils to have a choice in what activities they were involved in and develop new skills.

The shoe also inspired other subjects to get involved with textiles making sock puppets, ICT using photo shop skills to create colourful trainer images, the English department encouraged students to carry out some creative poetry and foreign language students planned and filmed their own advertisements for trainers in German. The Head of Art who led the project commented:

"For us it was actually really nice working across different subjects and using a similar starting point"

(For more details see the full case study in Annex Two)

4.2.3 Developing new technical skills

In addition to the outcomes expected in the logic model, teachers reported that the project had allowed them to develop new technical skills. The Take One activities nearly always involved bringing-in external experts such as a carnival organiser, sculptors, historians and photographers or using a new software package. Commonly, art teachers learned about new types of media and their applications from the visiting experts. These included sculpture and carving.

"I've really enjoyed the whole thing of working with many outside agencies and it has built my own confidence with certain new skills"

In the longer term, teachers sometimes believed that they would be able to use the technique they had learned enabling them to refresh their lessons and pass these skills onto pupils not involved in the Take One project.

4.3 Museums and archive services

Regional Champions and their partners highlighted a number of outcomes of being involved in Take One. The key outcomes and anticipated impacts are outlined below.

4.3.1 Developing new or existing relationships with schools

Regional Champions routinely reported that the Take One project helped to develop relationships with new schools. Several of the Champions commented that they had previously experienced difficulties in engaging schools in their activities, and had found that cold calling and writing to teachers were not effective methods of engagement. Some Champions felt that Take One had offered something in addition to a standard visit to a museum that appealed to the teachers and pupils.

In line with the anticipated outcome in the evaluation logic model, Champions strongly believed that they would retain a link with participating schools. In some cases schools had indicated that they wanted to deliver Take One again or work with the museum on other projects. The London Regional Champion commented:

"I think it is really positive for us in giving us some links with these schools ...we have very few opportunities to build very close direct relationships with local London schools...Take One is really good for that."

4.3.2 Increased knowledge and understanding of museum services

Related to the first area of impact, Regional Champions often commented that their involvement in Take One had led to an increased awareness of their Museum's offer amongst schools and pupils. This was particularly the case for archive services and local volunteer-run museums, which very few schools were aware of prior to the project. For example, some schools fed back to archive services and loan collections that they did not know about the collections they held or they were able to access them prior to the project.

A few museums reported an increase in their visitor numbers during the project, and attributed this at least in part to Take One. This was because it was commonplace for pupils who took part in the Take One activities to bring their parents to view the painting or related objects. This finding links with the Government's interest in supporting informal family learning as the family are under no obligation to visit the museum but visit due to the child's enthusiasm for the project. In addition one museum curator was particularly hopeful that this would lead to the children continuing to use the museum as they got older.

"With the regards to the school children, they know the museum is there for them and as they get older hopefully they'll come in of their own freewill."

In line with the evaluation logic model, a couple of museums anticipated that in the longer term the raised awareness of their museum would lead to a sustained increase in visitor numbers as local people began to recognise the museum as a local resource. One volunteer run museum commented:

"The benefit [of the Take One project] is that we make so many more people aware, of the museum and of what the county ... are [Sic.] doing."

4.3.3 Partnership working with other museums, archives and galleries

Some Regional Champions' project managers further highlighted the benefits of working with other organisations to deliver Take One. Before the project, museums, archive services and art collections without a dedicated learning officer often had less awareness of how to develop learning resources and engage schools. Take One provided these organisations with the opportunity to work with learning officers from other museums to develop resources and approaches to delivering education related activities.

For instance in one region, one of the Regional Champion partners did not have a learning officer which had made it difficult in the past to have the opportunities and knowledge to engage schools. The Take One project enabled them to build relationships with the schools that were engaged through the project.

These relationships were not without difficulties as a result of the differences in ethos, structure and staffing that were sometimes encountered between museum providers, as we discussed at Section 2.3. The sustainability of the partnerships was harder to gauge at the time when the evaluation fieldwork took place, although it is apparent that Take One has played an important coordinating role in many of the regions, and the prospects of sustained engagement between museums, archive services and galleries were thought to be good.

4.4 Summary – impact and outcomes

The findings from the evaluation indicate the majority of the expected outcomes in the logic model were achieved through Take One partly due to the experience of the outcomes achieved in the pilot year. In particular all of the museum and archive services' outcomes were in line with the logic model. The outcomes for schools, teachers and pupils were also generally in line with the model in particular concerning local identity and engagement of learning. The main unexpected

outcomes related to the acquisition of technical skills by teachers; particularly in relation to their subject area, which will allow them to continue to teach these activities following the Take One project. In addition, pupils' team working skills emerged as being perhaps more significant than was expected, as a result of their working in groups during the project. This was particularly valued by the schools that were consulted for the evaluation.

Looking ahead, it is too early to report on concrete long-term impacts such as educational attainment. However, as cited above, there are indications that the project has made a promising start in increasing levels; of awareness of local museums amongst schools, and the continuation and embedding of the Take One approach.

5.0 Conclusions

This report has presented the findings from an evaluation of the Take One pilot programme by Ecorys (formerly ECOTEC), based on research that took place between September 2010 and February 2011.

In the previous chapters, we introduced the evaluation methodology and explained the commissioning background and policy context that influenced the course of Take One during its delivery stages. We then examined the lessons learned from the pilot year (2009-10) and the main roll-out of Take One (2011-12) respectively; drawing attention to the main challenges and success factors, and how the Take One Regional Champions built upon the learning from the pilot year to achieve a wider take-up amongst schools. We also considered the progress made in laying the foundations for a more sustainable regional infrastructure for museums working with schools to support cross-curricular learning, based on the Take One partnerships, and the piloting of the Initial Teacher Training (ITT) element of the programme, through the Learning Links placements.

This final chapter draws together and concludes upon the findings from the evaluation. We first provide a summary of some of the main crosscutting lessons learned from the previous chapters, before revisiting the original aims of Take One to consider the extent to which they have been addressed, based on the available evidence.

5.1 Overview of key findings

The report has identified a number of crosscutting findings, which we now consider.

5.1.1 Programme design and development

- Take One has underlined that **museums vary considerably in their level of experience for working with schools to support curriculum delivery**. This has implications for how best to train and support Take One Champions in the future, or their equivalent role, should this be taken forward by other funding bodies. The experience from the pilots suggests that peer support between museums is an invaluable part of the capacity-building process. The cascade of knowledge from the existing Champions was particularly effective during the roll-out year, and there was a real sense of distance travelled during the project in working with schools.

- A substantial knowledge base was developed amongst the Take One Champions, with regard to 'what works' for engaging schools to participate in museum learning. This stands to be of considerable benefit to other museums, and some kind of mechanism for accessing the learning would be a worthwhile investment.
- The programme also underlined the **importance, for any programme, to synchronise with schools' planning cycles**, if museums and archive providers wish to support the delivery of core subjects.
- Champions have **risen to the challenge of widening participation**, and the roll-out projects have shown that the Take One model is sufficiently adaptable to be effective with a wide range of groups. At least one successful project was developed with pupils with additional needs. However, the Champions have found that it can be challenging to engage with special schools and Pupil Referral Units. It would be fair to conclude that not all possible variants of the Take One model were piloted during the programme period, and that there remains the potential for more targeted work in alternative educational settings in the future.
- The Take One projects underline that effective educational partnerships do not have to be limited to joint working between museums and schools. In particular, there have been **promising examples of involvement from community arts organisations**, which has provided a more diverse skill-set. Such approaches are likely to be important if there is a sustained effort to widen participation in the field of museum learning, and for any potential successors to the Take One project.

5.1.2 Programme delivery

- Ownership by teachers has been a critical aspect of Take One, and **time taken to effectively engage the interest of individual teachers** proved to be a prerequisite for the success of classroom activities. Examples of actual pedagogical approaches developed and tested within the programme are likely to prove invaluable to other schools that might wish to participate in the future, and the participating schools and museums might wish to give attention to how examples of resources can be shared more widely to bring the experiences of Take One to life for other schools that did not have the opportunity to participate.
- Take One has received a **generally positive reception from schools** in 2009-10 and 2010-11, with regard to its flexibility for adapting and using with pupils of varying ages and abilities; the focus on local history and place identify, and the broad application as a tool for supporting cross-curricular learning. This builds upon and extends the findings from Take One Picture and shows that the same model is equally applicable to museum and archive service resources.

- There is **mixed evidence for the value of developing 'off-the-shelf' resources and materials**, to accompany the Take One training. The pilot year showed that the needs of individual schools could be highly specific, and a balance was needed between providing structured CPD opportunities and giving teachers room to innovate. The approach to resource development was more creative in the second year, including web media and case studies, and these materials might have wider dissemination potential.
- The Take One Champions have been tasked with undertaking some form of self-evaluation, and arrangements are in place in most regions. However, museums have generally found it **challenging to set in place effective arrangements to measure the impact** of Take One, which is exacerbated by the fact that the delivery is school-based, and museum staff do not have direct access to participants. Ecorys have developed a toolkit as part of the evaluation brief developed by MLA, which will be made more widely available to museums.

5.1.3 Impact and outcomes

- The evaluation has shown that Take One was, in the main, **effectively structured to achieve the desired outcomes** for pupils, teachers, schools and museums. The evaluation timescales and resources meant that it was only possible to provide a snapshot of the programme achievements in a small number of schools, and drawing on mainly qualitative evidence from participants. It was not feasible to attempt any more formal assessment of learning outcomes or to examine school attainment data on a larger scale. Nonetheless, a number of positive outcomes were reported, which are highlighted below.
- The activities were routinely found to have **boosted pupils' confidence and enthusiasm** to learn, and strengthened their local knowledge and sense of place identity. It was common for pupils to undertake subsequent visits to local places of interest or to the Take One museum or archive collection with other family members, as a result of the interest generated by the project. The activities were thought to have engaged the interest of pupils with a **wide range of abilities and learning styles**. These outcomes were routinely identified despite the degree of variation in how Take One was delivered in the classroom by individual schools.
- An area where the outcomes were perhaps unexpectedly strong was in relation to **pupils' team working skills**, which was strongly valued by teachers in particular, and seems to have been largely achieved as a result of the sustained group working that is required for Take One activities, involving informal and arts-based

learning both within and outside of the classroom, and often with a celebratory exhibition or final event to validate the experience.

- Teachers who participated found Take One to be an invaluable resource for **integrating museum and archive objects and themes to lesson planning**, and almost all of the teachers who were interviewed had improved their knowledge of museums and / or cultural and historical sites within the local area as a result of participating in the Take One project. Moreover, the opportunity to work alongside arts practitioners and other specialists as part of Take One sometimes resulted in teachers **acquiring new technical skills**; such as craft or ICT-based. These were sometimes thought to be more widely transferable to other subject lessons.
- Regional Champions routinely reported that the Take One project helped to **develop relationships between museums and schools**, and to raise awareness of their Museum's offer amongst schools and pupils. This was particularly the case for archives and local volunteer-run museums, of which very few schools were aware prior to the project. As discussed previously in this section, these partnerships were often thought to have the potential to be sustainable.
- There were very few areas where Take One failed to achieve against the outcome headings within the logic model, although the hypothesised benefits for community engagement were not evident from the interviews or self-reporting, and do not appear to have been a major focus of delivery. Moreover, whilst the evaluation has gone some way towards validating the educational benefits of the Take One model; a much larger and more sustained study would be required to more formally assess impact on pupils' subject learning and academic attainment.

5.2 Meeting the original Take One aims and objectives

The findings of the evaluation indicate that in Take One's pilot and roll-out years many aspects of the model were successful and have largely met the overall the aims of the Take One model. We return to briefly conclude against each of them below.

Aim 1: To support and inspire teachers to develop creative cross-curricular activities using one particular item from museum or archive collection as a springboard

One of the main strengths of the project outlined above is the use of one object to inspire both teachers and pupils' learning. In the case studies highlighted through the evaluation, the inspirational quality of the 'object' chosen has led naturally to

connections being made between different subjects both in primary and secondary schools. Whilst the evaluation has provided only a snapshot of the true extent and diversity of the Take One activities in this respect, it has shown that the model has great potential as a light touch way to tap into teachers' creativity.

Aim 2: To promote the use of museums and galleries in creative, cross-curricular teaching and learning

The programme has clearly achieved the intended aim of testing the role of museums and archive providers in supporting cross-curricular learning; both at primary and secondary stage, and (to a lesser extent) within alternative education settings. The CPD days delivered to teachers and the thoughtful approach taken to selecting the 'right' Take One object of local significance and interest to pupils were found to be key factors in inspiring teachers to take the project forward and planning creative activities that sparked the pupils' imaginations. In addition, the involvement of local museums proved important in encouraging teachers and pupils to learn more about their local history or heritage and to foster a sense of place identity.

Aim 3: To build sustainable links between regional museums, galleries, local ITE providers and local schools

The Take One model has enabled museums to foster partnerships both with other museums as well as schools, although there was a learning curve in terms of how best to engage partner organisations, which certainly benefited from the initial pilot year to trail blaze the model. In particular; volunteer-run and local museums that do not benefit from the equivalent funding and infrastructure of their counterparts have found Take One to be a successful approach to making links with other providers and engaging with schools. With respect to the regional network activities for the museum and archive sector; the events were largely found to be successful in raising awareness of the Take One model and making museums, archive services and libraries to think about how they approach their learning activities. There was some indication of an interest in sustaining the regional networks in some form, and the most popular approach was to hold annual events with a central contact point / coordinator.

5.3 Looking ahead – key messages for ensuring sustainability

At the time of writing (February 2011), the 2009-11 Take One programme period is about to draw to a close. As highlighted above, there has been much enthusiasm for some elements of the original project; or at least the concepts and relationships, to be taken forward in some format, albeit against the backdrop of reduced funding

availability and at a time of rapid change to national educational policy. Some of the Champions had secured the commitment of schools to the extent that they were willing to self-fund during the roll-out year, and this is a sign of the potential future commitment of schools and partner organisations for the Take One model.

5.3.1 Sustainability - future prospects

The Take One Champions were always aware that Strategic Commissioning funding for Take One would end in February 2011 and had been supported by MLA to build resources and self-sustaining networks to continue Take One. The prospects for the wider take-up of Take One are still fairly good if the right mechanisms can be found to raise awareness of the model within the finite time and resources that are available. The argument is largely threefold:

- First, one of the major attractions of the Take One model is that it **offers teachers a cost effective way to integrate museum, archive and cultural objects into their everyday teaching practice; across a wide range of subject areas**. This is likely to prove a real asset in the current environment of public sector cuts, where schools will be seeking value for money in their selection of teaching materials. The resources developed during the programme offer a template for wider replication without the need for significant amounts of external support, albeit with some concerns expressed about how to maintain the quality of CPD activities in the absence of a programme budget.
- Second, the evaluation has also underlined the **viability of Take One as an educational resource that can be used to teach pupils across the ability range**, including an example from at least one school where it was piloted with pupils who have Special Educational Needs (SEN). This aligns very closely with the Coalition Government's strategies in relation to SEN, and the desire to provide additional funding and support to address underachievement by disadvantaged children and young people; for example, through the new Pupil Premium.
- Third, the emphasis of Take One on **young people's sense of place identity and community** resonates very strongly with the Big Society agenda. The new Coalition Government has set out a commitment to break down the barriers to community engagement and other forms of social action. The Cabinet Office is currently trail-blazing the National Citizen Service pilots, which are the centrepiece of a major national strategy for giving young people the skills and experience to get more involved in the places where they live. Those schools that developed Take One during the programme period will potentially have a model that sits favourably in relation to future funding streams. The model has also

proven its credentials as one of a number of options for supporting learning outside the classroom. This will fall to schools to decide in the future, in line with the plans in the Schools White Paper.

With the new wave of Academies and Free Schools set to gain an increased level of autonomy over their budgets, and greater curriculum freedoms; any decisions about whether to use Take One are likely to be taken at a local level. The priority, therefore, is to ensure that a greater number of schools are aware that the resource exists, and to provide the evidence and case studies that will enable an informed decision about whether to adopt a similar approach elsewhere. This will require at least some form of wider publicity and dissemination for the findings from the programme; whether informally or through the relevant sector press and sector bodies.

5.3.2 Elements of Take One to carry forward

Whilst it would not be appropriate to make specific recommendations in the absence of any confirmed funding at a national level, we highlight the following aspects of Take One as being of particular value for any potential future funder(s):

- **Partnership working:** the strategic collaboration between museums, archives and galleries and wider arts and community organisations demonstrated clear benefits for knowledge-sharing and organisational awareness during Take One. This infrastructure has the potential, in some regions, to provide a platform for future collaborative ventures. There is arguably a priority for partnership working to continue, therefore, albeit on a reduced scale. This has real benefits in terms of providing a more coherent cultural offer to schools, and benefiting from economies of scale in delivering museum learning within a tough funding climate.
- **CPD day / briefing:** the information provided about the Take One approach and object was an important starting point for the teachers. Some form of briefing will continue to be important for teachers who are new to the approach. However, this could be delivered in a different format such as online or paper based resources, which have been produced by some Champions. There is no doubt, however, that a fully funded programme of CPD would provide valuable inspiration and opportunities for support and discussion, and should be recommended as the most worthwhile source of investment if a future Take One funder can be found.
- **Ownership by teachers and schools:** following the Take One briefing; teachers have developed their own individual projects, based on the Take One object. This finding has demonstrated that the approach works effectively as a "light touch" model which is therefore likely to be able to be sustained with minimum resources

outside of the schools. It would be beneficial to find a way of raising awareness within the wider teaching community of the advantages of the model; so that other schools are able to benefit. This might be achieved through some light touch publicity within the sector press, and by awareness raising with key sector bodies such as the New Schools Network¹⁵, the Specialist Schools and Academies Trust (SSAT)¹⁶, local learning partnerships and TeacherNet¹⁷.

- **Regional network events:** The evaluation has underlined that the regional networking events for Take One provided a valuable platform for local museums and archives to share their knowledge and contacts. In the absence of Take One dedicated funding, other options for regional or local networking should be explored, to avoid the loss of this knowledge-sharing. In the shorter term, the MLA Renaissance programme and its associated networks might be considered as a potential avenue for rolling-out effective practice developed through Take One.

Addendum:

In March 2011 The National Gallery committed to taking the Take One... programme forward beyond March 2011.

For further information on Take One... activity from March 2011 to March 2012 please visit the MLA website: www.mla.gov.uk.

¹⁵ See <http://newschoolsnetwork.org/>

¹⁶ See <https://www.ssatrust.org.uk/Pages/home.aspx>

¹⁷ See <http://www.teachernet.gov.uk>

Annex One: Logic Model for the Evaluation

A1.1 Logic Model for the Evaluation

Figure 1 (overleaf) presents the Logic Model for the evaluation, highlighting the linkage between the programme aims, inputs and intended outcomes.

The components of the Logic Model include:

- **Need / aims:** The overall aims and objectives of the Take One Programme, and the issues that it has set out to address through funding intervention by the MLA.
- **Inputs:** The resources, both financial and non-financial (e.g. including in-kind contributions in staff time), invested in the programme to achieve the desired aims.
- **Activities:** The types of activities that are being funded by the MLA within the scope of the Programme, to bring about the intended changes. These include: central support and coordination provided by MLA, regional networking activities; training and Continuing Professional Development (CPD) for staff; design, development and delivery of cross-curricular learning activities, and any planned local or regional dissemination activities.
- **Outputs:** The quantifiable results of the activities, including: type and numbers of partner organisations engaged, numbers of networking events delivered, training sessions held, learners engaged, attendance, and activities delivered by schools and Learning Providers.
- **Outcomes:** These are the short and medium term benefits that have been brought about as a result of the programme; whether directly or indirectly. The outcomes have been grouped on the basis of the main stakeholder groups for the evaluation (see below). The learner outcomes are further grouped within the five categories comprised within the MLA's Generic Learning Outcomes (GLO) framework. The research topic guides will probe the specific learning outcomes observed by teachers or ETE providers, relating to:
 - subject-specific knowledge
 - the Key Skills and Thinking Skills framework for learners at Key Stages 1 to 2; and,
 - the Personal, Learning and Thinking Skills (PLTS) framework at Key Stages 3 to 4.
- **Impacts:** These are the longer term results of the programme, as measured by the contribution towards high level strategic priorities such as: Ofsted inspection grades, educational attainment, cultural participation, and the future sustainability of the Take One networks after the current funding period. These impacts will fall beyond the timescale and scope of the current evaluation (end March 2011). The evaluation will need to capture early evidence of whether the programme is on track to achieving these impacts, and make appropriate recommendations for how to measure them in the future.

Figure 1: Logic Model for the Take One Programme Evaluation

Need / aims	Inputs	Activities	Outputs	Outcomes		Impacts				
<p>Aims</p> <p><i>To promote the use of museums and galleries in creative, cross-curricular teaching and learning</i></p> <p><i>To build sustainable links between regional museums, galleries, local ITE providers and local schools</i></p> <p>Objectives</p> <p><i>To support and inspire teachers to develop creative cross-curricular activities</i></p> <p><i>To make collections more accessible to teachers and learners</i></p>	Staff time: MLA Project Manager; Head of Schools at National Gallery	Central monitoring & support from MLA	National events, training days & case studies	Museums & archives	Raised awareness of museums' educational benefits		Sustainability of Take One regional networks			
	£5K per champion; up to £8.5K to support Learning Links placements / regional coordination	Establishment of regional networks & champions	Number / profile of schools / LPs joining each		Achievement of contract targets	Greater coherence of educational offer for schools, based on an understanding of curriculum priorities				
					Number of networking events held / attendance	Frequency / quality of engagement with schools & pupils				
	1 to 3 days CPD time per teacher; £500 per CPD day; £250-£2K for resource packs	Joint training and CPD & resource packs	Number of CPD sessions designed, planned and delivered		Number and profile of staff at training (by region)	Improved quality and range of cross-curricular teaching and learning materials		Sustainability of Take One model within schools		
				Enhanced engagement in learning across the ability ranges, including children with SEN						
	Delivery of Initial Teacher Training (ITT)		Number of Newly Qualified Teachers (NQTs) completing Take One ITT module	Teachers, NQTs & support staff	Commitment to work with museums in the future					
	Teacher time associated with design and delivery of ITT module				Increase in community engagement					
	Teacher time associated with development of lesson plans or new learning materials	Development of new themed programmes of study or lesson plans; teaching and learning materials	Numbers of lessons delivered / schemes of work completed / visits to museums undertaken	Children, young people and families	<i>Knowledge & understanding</i>	Improved subject-specific knowledge, inspired by museum collections		Raised educational attainment		
					<i>Values</i>	Local identity and community				
			Number, age / Key Stage and profile of learners taking part (SEN / LDD)			<i>Outcomes mapped to GLOs</i>	<i>Skills</i>	Key Skills & Thinking Skills (KS1-2); PLTS (KS3-4), Literacy & Numeracy		Community and civic engagement
							<i>Activity behaviour progression</i>	Behaviour and attitudes to learning		
							<i>Enjoyment inspiration creativity</i>	Participation in cultural activities		
<i>Enjoyment inspiration creativity</i>							Confidence and self esteem			
				<i>Enjoyment inspiration creativity</i>	Creative expression & enjoyment					

Annex Two: Case Studies



Case study: Hereford Heritage Service and St Thomas Cantilupe Primary School

Background

St Thomas Cantilupe Primary School's Art Coordinator attended Hereford Heritage service's Take One CPD day focusing on a stuffed sturgeon that was caught in Hereford's River Wye. The Art Coordinator was keen to take part in the project as she felt it was a good idea to use local objects to develop cross-curricular activities. Her enthusiasm persuaded the Year 6 class teacher to take part with her year group after she was initially concerned how she could fit the project into the work that was already planned.

Activities

The project began with the Art Coordinator describing how Durer drew a rhino without knowing what a rhino looked like. She then researched and read a description of the sturgeon to the class and asked them to draw what they expected the sturgeon to look like. The pupils then chose a section of their drawing and made a lino print out of it. This involved learning how to use lino cutters and make a clear print of their image. They also made shadow puppets of the sturgeon and planned to create a puppet show that will be filmed and shown at a school assembly. The project also involved learning about different types of mythical beasts. The pupils listened to descriptions of beasts and then each pupil created their own beast.

The Art Coordinator was very keen to link the art lessons with literacy lessons, taken by their class teacher. When the teacher realised how well the Take One object fitted with their Water Worlds science projects she embraced the project and changed her planned literacy work to link in with the classes art lessons. The class visited the Hereford's museum to see the sturgeon. Whilst they were at the museum they created a word bank of words to describe the sturgeon which they used to create their own descriptive poems back at school. The class also wrote newspaper reports about how the sturgeon was caught based on what they had learned. The class also learned about the story of the Bunyip, an Australian mythical beast, which mirrored the drawings they had created in art. The class teacher also linked their water world project visits to Hereford's Water Works museums and Elan Valley to the project. For instance during the Elan Valley trip the children began to develop their own stories about mythical beasts that could live there.

Working well

The Take One approach provided the pupils with "*a variety of ways of expressing their selves*" as they used different art techniques, such as lino printing and shadow making which gave the pupils a new enthusiasm for art. The project also provided an opportunity to learn Art History through studying Durer's picture of a rhino.

The class teacher was pleasantly surprised how easily the Take One project could be linked to

work she had already planned and she only had to change her plans for literacy which was not a lot of extra work.

The project also enabled the class teacher to explore Hereford's history which could be further explored through local visits. The class teacher felt this was successful and believed *"we don't do enough of it, the children love it"*.

Key outcomes for pupils were:

Literacy

All of year 6 made good progress with their literacy as a result of the Take One activities. Their teacher felt the improvement in the quality of their written work was due to their enthusiasm in writing about the story of the sturgeon and being able to visualise the story. This was particularly the case for more creative pupils who normally struggled with written work as they had thought about their stories during their art lessons and school trips that they found it easier to structure their story. In addition the teacher felt the project helped to stretch academic pupils as the story of the sturgeon helped them develop more creative stories.

Home learning

Pupils enthusiasm for the project led to them to informing their parents about what they had learned which does not always happen. In some cases this had led to the pupils' parents taking them to the museum to see the sturgeon and pupils explaining the sturgeon to their parents. One pupil commented that her parents enjoyed going to the museum with her, especially her dad who really likes museums. The teacher was very pleased with this outcome of the project as the school has a 'talk home time' project which encourages children to speak to their parents about what they are doing at school and through this project pupils naturally told their parents everything they remembered about the sturgeon's story.

Sustainability

Both the Art Coordinator and class teacher were keen to deliver The Take One project again and involve more classes in the school. The class teacher was considering discussing with the Hereford Heritage Service the possibility of using a different object next year.

Case study: Northampton Museum and Wollaston School

Background

Northampton Museum and Wollaston School worked together on the Take One project in both the pilot and roll-out years. Northampton Museum recruited Wollaston School as they were interested in working with Secondary Schools. Wollaston School was keen to take part as they are a Specialist Arts College and seek opportunities to work with external arts organisations. The project was led by Head of Art but involved most of the art department as well as teachers of Drama, Media, ICT, Textiles, German, Dance and English.

Activities

The object selected by the museum during the pilot year was an animal print trainer which caught the pupils' imaginations and led to an animal theme two day carnival activity for year 8 which involved a variety of different activities. Festive Road, a carnival arts organiser, provided arts specialists to work with teaching staff and pupils to create giant puppets of animals and a ringmaster, as well as T-shirts and creative hats. Alongside this a choreographer and musician taught the pupils carnival dances, dramas and samba drumming.

The event culminated in a carnival procession at the beginning of the school's sports day, an assembly performance and the two day event was documented by ICT pupils and reported in a school news letter. The shoe also inspired other subjects to get involved with textiles making sock puppets, ICT using photo shop skills to create colourful trainer images, the English department encouraged students to carry out some creative poetry and foreign language students planned and filmed their own advertisements for trainers in German.

Working well

The Take One object selected by the museum was very effective in sparking pupils' imaginations. The activities were expertly facilitated by a collaborative group of staff at Wollaston school alongside professional arts specialists supplied by Festive Road. Pupils were set a brief and encouraged to come up with their own design ideas for all aspects of the event. All pupils were also given an element of choice concerning the role they played in the activity, which helped to engage them in the activity. Cross-curricular working was also successful with subjects outside of art taking part, such as ICT, English and foreign languages.

Key outcomes for pupils were:

Developing new skills

Pupils learned a range of new skills through the different carnival activities. Pupils felt they were able to learn these skills effectively, as they chose which activity they took part in and were taught in a fun way outside of the classroom. Some pupils have passed on these new skills, for example one pupils now helps to run a school samba drumming club. *"I learnt Samba drumming, and then found I could teach these new skills afterwards."* Other pupils decided to pursue their new skills

further with one pupil deciding to get more involved in performing arts. *"I found out I want to do more dancing and music."*

Improving team working skills

All pupils worked as part of a team to create the puppets, t-shirts, hats, news articles, photographs and adverts. Pupils felt that this experience had significantly improved their team working skills as they learned to listen to other people, communicate their own ideas and work with new people. One pupil commented: *"It taught us how to work as a team."* This was also a benefit for the school as all the year 8 pupils were involved in the project which helped to give year 8 their own identity. One pupil commented:

"[Take One] gets the whole year involved - it was like bringing a big family together"

Sustainability

Due to the success of the project Wollaston School have been involved in the second year of the project, which this year is focusing on a World War II Escape Boot. The boot has a hidden knife to allow the pilots to cut the shoe part away from the leg section of the boot if they had to bail out of their plane and land in enemy territory. The year 7 pupils' homework involved creating their own shoe with a twist. Pupils came up with an array of imaginative designs including a remote controlled shoe, a radio shoe and a shoe that can transform from a school shoe to a trainer. The Head of Art felt that this object was particularly successful at engaging all pupils as it focused on their imagination rather than their ability to create a polished art work.

The Head of Art at Wollaston School has acted as an ambassador for the project, assisting the museum to promote the 'Take-One' project to other schools and educational organisations and speaking at the East Midland Champion's teacher CPD day for Take One's roll-out year.

Case Study: Marden High School and Tyne and Wear Archives

Background

Tyne and Wear Archives is part of the Learning Arc, which is a partnership of all of the outreach education officers in the North East, which delivered the Take One project as a partnership. Tyne and Wear Archives had worked with a teacher at Marden High School's Inclusion Department on different arts related projects and informed the school about Take One. The school was keen to be involved in Take One as it offered a new and interesting approach. The teacher attended a CPD day run by the Learning Arc including Tyne and Wear Archives where he chose to work on an image of a local boat on the shore with a crowd of people around it and another boat in the distance.

Activities

The teacher decided to work with a small group of pupils aged 11 to 13 who had all accessed support from the Inclusion Department for a variety of reasons. The project focused on creating animations based on the boat scene. The project began with the group spending time studying the boat and imagining what was happening in the scene. They were given a series of questions to answer such as 'Do the people look happy?' and 'What is happening in the boat in the distance?'

The pupils then worked in pairs to create their own imaginative stories based on the boat scene. Stories included explorers setting sail to discover whether the world was flat or sailing to a boat in the distance of the image only to find it was a pirate ship. The stories were then planned and edited before the animation process began.

As part of the project the teacher purchased animation software licences, a small portable computer and some web cams. Both pupils and the teacher were new to the software and web cams so spent time exploring the software. The pupils' first task was to make their own plasticine models and produce a practise animation to help them learn how to manipulate the models to make them look like they are moving. Pupils took to this activity well with one pupil able to make his model look like it was flying and doing cartwheels.

The pupils' main activity was to create an animation of their boat inspired story. The pupils used props and created settings to make their scenes. They also experimented with different angle shots during the process. When the pupils were happy with their animations they added sound effects, a soundtrack and titles. The finished animations will be housed at Tyne and Wear Archives.

Working well

The hands on element of the project suited the pupils' learning styles and helped them to engage

in the tasks they were set. The pupils' enthusiasm led to them making their scenery and bringing in their equipment from home such as mouse extension cables. The project also enabled the school to purchase new equipment that can now benefit other pupils. *For example the animation software can be used in school as part of ICT lessons and the teacher has planned to start an after school club open to all pupils. In addition the portable computer can be used anywhere in the school which is particularly useful for supporting pupils with physical disabilities who struggle to get to first floor computer room*. Could you think about this last part of the para – does it give too much emphasis to the new equipment, when we want to emphasise the effects of the project itself?

Outcomes for pupils were:

Developing literacy skills

Prior to the project pupils often found it difficult to write stories as they struggled with spelling. However using animation to produce a story helped pupils to learn how to plan and structure their stories without having to write. A key part of this process was learning how to edit and refine their stories. The animation software was useful in developing this skill as the pupils could play their animation at any point to see how it looked.

Problem solving

Using new software meant that the pupils had to work out how to solve the problems they encountered. For example the pupils initially found that their hands and school tables appeared in shot and overcame this problem by using blu tack to secure their models and creating their own sets. Pupils showed great creativity in solving their problems such as changing the angle of the webcam to give the impression of waves in their sea.

Confidence

This project helped to increase pupils' confidence in their abilities as they discovered they had skills they were unaware of. For instance one pupil did not know he was good at art until he painted the scenery for his animation. The informal environment of the project provided pupils with the opportunity to share their skills with each other pupils to overcome the obstacles they faced.

Case study: Watchet Museum and Knights Templar C of E and Methodist First School

Background

Watchet Museum and Knights Templar C of E and Methodist First School began working together on the Take One project in September 2010. Volunteer run Watchet Market House Museum learned about Take One via Somerset's Museum Development Officer and was keen to be involved to encourage children to use their local museum as a learning resource. The museum was supported in developing the project by the South West Take One champion. Knights Templar was one of five schools that were interested in working with the museum and attended the training session. Knights Templar was particularly intrigued by the local study aspect of the project.

Activities

Years 1 and 4 at Knights Templar School fully embraced the Take One object, an alabaster model of the local St Decuman's Church, making the most of their local museums including the Watchet Boat Museum, the Lynda Cotton Gallery as well as Watchet Market House Museum, and sites of interest such as the beach and the history of Watchet and St Decuman. The project covered a significant amount of time during the academic year and included local visits as well as drawing on a range of local experts including a sculptor, geologist, local church minister who attended the training day arranged by Watchet Market House Museum.

The whole school was involved in an art project with local a local sculptor specialises in alabaster. The Year 4 teacher took a group of children from across the school to collect alabaster from the beach by the school and showed children how to carve and sculpt the alabaster. This group of children then taught the technique to their respective classes resulting in each child at the school producing their own alabaster sculpture. The sculptures are now proudly displayed in school and a selection formed part of an exhibition of children's art work in Wells Cathedral.

The Year 4 class used the alabaster model as a starting point for an array of a work covering different subjects. For example the whole class was involved in producing a large canvas painting of the sea including St Decuman's church which now hangs in the school hall. The project also covered history and religious studies as the pupils learned about the story of Saint Decuman, a Welsh missionary who sailed to Watchet in the 7th Century but was not welcomed by the people of Watchet. The pupils then developed their own dramas about Saint Decuman and explored the issue of getting on with each other based on the legend that the people of Watchet cut off St Decuman's head which was miraculously reattached at the Church's well.

The Year 1 class also embraced the project and spent a day visiting Watchet Boat Museum to learn about how boats work and listening to sea stories, walking on long the beach to look for alabaster and looking at artwork at the Lynda Cotton Gallery. The pupils then had a Week of

activities based on the idea of St Decuman and his voyage from Wales covering different curriculum subjects. Activities included life drawings of fish, creating their own sea boxes and role plays about the sea using sand and water. Due to the pupils enthusiasm they carried on with the project after the Take One activity week which included role plays of St Decuman's shipwreck at Watchet and meeting the local people.

Working well

The project was particularly successful in encouraging the children to value and embrace their town through the different activities and local trips. This was facilitated by Watchet Market House Museum who put them in touch with the different experts. For example many of the pupils were unaware that alabaster could be found on the beach or had never been to Watchet Museum, the town's boat museum or art gallery. *"[Take One] has opened their eyes to what is in their town"*

Outcomes for pupils were:

Improved attitudes to learning

All pupils were engaged by the different Take One activities. In particular pupils that found it difficult to concentrate in class prior to the project, benefited from participating in fun and interesting activities based on their town. The alabaster carving and canvas painting activities were particularly successful in engaging pupils partly due to the calming nature of the activities.

Team working skills

Many of the Take One activities involved the pupils working together such as the alabaster carving and the canvas painting. This helped the pupils to learn how to communicate with each other as well as help each other to produce their work. Pupils also learned that they enjoyed working with each other as one pupil commented he liked being involved in the canvas painting as a whole class as *"people didn't get left out"*.

Pride and confidence

Many of the pieces of artwork that the pupils produced are now displayed in their school which gives the pupils a sense of pride in what they have achieved and confidence that they can produce quality pieces of artwork that are now appreciated by other people.

Developing Creativity

The cross-curricular aspect of this project has enabled the teachers and pupils to explore lots of different aspects of the church and St Decuman. This has led to many opportunities for pupils to develop their imagination and creativity which in turn has helped them to develop their story telling and literacy skills.

Case study: Learning Links placement – Marden High School

Background

The learning links placements provided opportunities for teachers, schools and museums not directly involved in Take One activities to spend time learning about Take One through building and sustaining learning partnerships. The North East Champion, the Learning Arc, recruited a special needs teacher from a Take One participating school, Marden High School to develop a Learning Links placement. The teacher's placement focused on the same Take One image of a boat. The teacher was supported by the school's Take One project lead to understand the Take One approach and how to use the chosen image with their class.

Activities

The teacher delivered the project with a group of 14 and 15 year olds as part of their ASDAN Level 1 Key Skills Award. The group decided to make their own scale model of a boat similar to the Take One document boat. The group visited South Shields Marine Trust to look at a similar boat being restored and to learn traditional techniques such as "clunking" and discover more about Tyneside's history of boat building. The group then crossed the Tyne on a ferry and were given a talk about to look a local lifeboat. The group had several carpentry sessions at the Barn Joinery in North Shields where they learned how to build their model and were given help by the joinery's carpenters. The finished model will be displayed in school and each pupil presented their learning from the project via a power point presentation.

The group's project then continued with a visit to the Watch House Life Brigade, the first volunteer run life brigade in England, and learned the history of local shipwrecks. The group then looked at the novels of Robert Westhall which featured Watch House Life Brigade.

Working well

The project enabled the group to visit a similar boat at the Marine Trust, lifeboat and Watch House Life Brigade as well as learn the techniques that would have been used to build the boat at the local joinery. The teacher believed the visits and carpentry workshops encouraged the group's enthusiasm for the project. *"This age group can be nonchalant but they were very enthusiastic about this project"*.

Outcomes for teacher:

Developing skills

The teacher needed to improve her ICT skills to help support pupils in developing their presentations. The teacher received help with her ICT skills from the teacher involved in Take One. As a result the teacher now has better ICT skills which will help her to support pupils' ICT in the future.

Learning new approaches

The teacher realised the benefits of using the local history, objects and skills to inspire pupils'

learning. This experience has led to the teacher considering how she could explore the local area further in the pupils' lessons.

Outcomes for the pupils

Team working skills

Prior to the project the pupils did not often work as a group. The teacher felt that the project helped the pupils to learn to work as a team which involved making compromises and allowances for each other.

Confidence and self esteem

All pupils involved were proud of the finished boat that will be displayed in school. The teacher believed this had led to an increase in the pupils' confidence in their skills and abilities.

Annex Three: Research tools

Evaluation of Take One

Information pro-forma for Take One Regional Champions

Background

ECOTEC has been commissioned by the MLA to undertake an independent evaluation of the Take One programme. The evaluation will run from August 2010 to February 2011, to measure the effectiveness of the programme roll-out in each region; to capture the initial outcomes with reference to the Generic Learning Outcomes (GLOs) and relevant educational measures, and to provide an evidence base by early 2011.

This pro-forma is designed to gain an initial insight to the structure and early issues arising, from the regional Take One Champions. It should take around **20-25 minutes** to complete, and will be followed up with a series of more in-depth qualitative interviews with each Take One Champion over the coming months.

Please work through each of the sections, using the text boxes provided.

Your name will not be disclosed to the MLA and you will not be identified in any reporting. The information you provide will be used for research / reporting purposes only and held securely by MLA with all information that could identify individuals removed. By completing this form, you are giving your consent for the information to be processed for these purposes. If you have any queries please contact Rachel Gardner, ECOTEC Project Manager on 0207 496 3234.

Name	
Position and organisation	
Region	
Date completed	

1. Regional partnership arrangements

To cover:

- a. Please briefly summarise your partnership arrangements, with details of how the programme will be managed, and the type of partnership model that you have in place.
- b. Have you set in place links with other regional partnerships or strategic bodies?
- c. What have been the main lessons learned from establishing the partnership?
(Please answer in 300 words or less)

2. Engagement with schools and educational institutions

To cover:

- a. Please confirm the schools that you have engaged as part of your Take One project, and identify whether there have been any changes to the arrangements in your project planning document.
- b. How did you go about engaging schools and Education, Training and Employment (ETE) providers to

take part?

c. Did you target schools or ETE providers of a particular type (e.g. special schools, PRUs)?

d. How was the programme marketed to the schools, and what in particular attracted their interest?
(Please answer in 300 words or less)

3. Take One programme activities

To cover:

a. Please give a brief overview of the types of activities that are planned for Take One (e.g. steering group, planning and design, training, delivery of sessions, role of schools), and when they are due to take place.

b. What have been the early lessons learned around liaising with schools concerning the link between the activities and curriculum/ cross-curriculum learning?
(Please answer in 300 words or less)

4. User participation

To cover:

a. Please give a brief overview of how pupils and school staff have been involved in the design and development of your Take One project.

b. How will their continuing participation be managed? How will the feedback be collected and used?
(Please answer in 300 words or less)

5. Programme impact and outcomes on your organisation (1)

To cover:

a. Please identify the main intended benefits of participating in this programme on your organisation, and how you will know if the project has been a success (i.e. what are the main things you will have achieved, how do you plan to capture evidence of these benefits)?
(Please answer in 300 words or less)

6. Programme impact and outcomes on your partners and schools (2)

To cover:

a. Please identify the main intended benefits of participating in this programme on your partners and schools, and how you will know if the project has been a success (i.e. what are the main things you will have achieved, how do you plan to capture evidence of these benefits)?

b. To what extent do you consider that your project is well placed to achieve the following?

1. Creation of sustainable links between regional museums, galleries, local ITE providers and schools

<p>2. Development of new cross-curricular learning materials and training</p> <p>3. Improved accessibility of collections to school staff and pupils</p> <p>(Please answer in 300 words or less)</p>

<p>7. Wider outcomes</p> <p>To cover:</p> <p>a. Do you anticipate that the project will achieve wider outcomes than those at Q6 (e.g. relating to community cohesion, civic engagement, or anything else)? Please give details:</p> <p>(Please answer in 300 words or less)</p>

<p>8. Looking ahead – barriers and enablers</p> <p>To cover:</p> <p>a. What do you consider to be the main challenges or barriers to the success of you project? What measures have you set in place to address them?</p> <p>b. What types of support (or other factors / conditions) do you consider are most important to ensure the success of you project?</p> <p>(Please answer in 300 words or less)</p>

<p>9. Plans for evaluation and dissemination</p> <p>To cover:</p> <p>a. Please indicate whether you have made any changes to plans for evaluating your regional project from your grant proposal. If you have made changes please briefly outline why changes have been made and what the new plans are including the types of data you intend to collect (hard or soft), how often, and who will be responsible for this.</p> <p>b. Please indicate whether you have made any changes to plans for disseminating your project. If you have made changes please briefly outline why changes have been made and what the new plans are including the target audiences, the (intended) key messages and how you intend to go about this.</p> <p>(Please answer in 300 words or less)</p>

Please return the completed information pro-forma to Rachel Gardner (ECOTEC Project Manager) at Rachel.Gardner@ecotec.com, by September 30th

Thank you for taking part

Evaluation of Take One

Topic guide for interviews with Take One Regional Champions

Background

Ecorys has been commissioned by the MLA to undertake an independent evaluation of the Take One programme. The evaluation will run from August 2010 to February 2011, to measure the effectiveness of the programme roll-out in each region; to capture the initial outcomes for museums, schools and learners, and to provide an evidence base support the programme legacy.

Each region has a designated champion which tends to be a museum, gallery, library or archive centre which develops resources and/ or training for teachers to inspire them to develop lesson plans based on a selected local artefact, referred to as the 'Take One object' which link with the curriculum. The champions are a mix of organisations that were and were not involved in the pilot stage of the project that took place in 2009/10.

All of the champions completed a pro-forma in September 2010 at the early stages of the programme detailing:

- Their regional partnership arrangements
- The types of schools they planned to work with
- Their planned activities
- Intended impacts and outcomes
- Plans for evaluation and dissemination

The purpose of these interviews is to build on the responses provided in the proforma, the interim reports they have submitted to MLA and to further explore the model being pursued in the region in terms of:

- partnership development
- development and delivery of activities
- progress to date; and
- lessons learnt and good practice

Please read the champions responses to the proforma and their interim report prior to the interview and tailor the questions accordingly. The interviews will be conducted over the phone and will take between 30 and 45 minutes.

Informed consent

Your name will not be disclosed to the MLA and you will not be identified in any reporting. The information you provide will be used for research / reporting purposes only and held securely by MLA with all information that could identify you removed. By taking part in the interview, you are giving your consent for the information to be processed for these purposes.

Do you have any questions before we start?

Section One: Background

1. Just to start with, please could you describe your organisation and your role?

2. *[Tailor depending on answer to qu 1 of proforma]* Have your partnership arrangements altered since you completed our proforma in September. *If yes, how has the partnership changed and why were these changes made? Have you developed/ linked with any regional networks?*

Section Two: Approach and delivery

3. Why did your organisation become involved with Take One? *How does it fit with your organisations ethos/ objectives?*

4. How did you develop your plan to deliver this Take One project? *What factors did you have to take into account?*

5. *[Tailor depending on answer to qu 2 of proforma]* How did you decide which schools to engage? *Has the engagement of these schools been successful? Have there been any changes to your original plans?*

6. *[Tailor depending on answer to qu 3 of proforma]* Please could you describe the activities you are delivering/have delivered to teachers/ pupils? *Were there any changes made to the activities and if so why?*

7. Please could you describe the types of resources you are developing or have developed for teachers? *Why did you decide to develop these resources?*

8. *[Tailor depending on answer to qu 8 of proforma]* Have you faced any challenges/ barriers that have affected the delivery of your project? *How did you overcome these challenges/ barriers?*

9. What aspects of your project do you think have worked well/less well and why?

10. *[For regional champions who were involved in the pilot year only]* What lessons have you learned from the pilot year? Has this led to your altering your approach to the Take One project?

Section Three: Regional Network activities

The following questions are for all champions

11. Please explain how you approached establishing your regional network?
12. What CPD events have you held/ planned?
13. What is working well about your regional network?
14. What challenges have you faced in developing and delivering your regional network?

Researcher note: Northampton Museums, Historic Royal Palaces and Somerset Heritage Services were all involved in last year's pilot project and have an additional £2k for earlier and more developed regional networks and additional CPD for museums and archives. Please ask ONLY these champions involved in the pilot year the following questions:

15. What have been the benefits of having a year to develop your regional network?
16. What lessons have you learned from developing your regional network that other champions could learn from?
17. What has/ will the additional funding this year enable you to do? *What difference has this additional resource made to your network?*
18. To what extent will you be able to sustain your regional network following the funding you have received?

Section Four: Outcomes

19. *[Tailor depending on answer to qu 9 of proforma]* How have you evaluated/ will be evaluating the impact of your work on the teachers/schools you have worked with?
20. *[Look at the intended benefits outlined qu 5 & 6 of proforma]* What have been the main outcomes of the project on the teachers you have worked with? *To what extent has it helped to inspire teachers' lesson planning?*
21. *[Look at the intended benefits outlined qu 6 of proforma]* Do you have any feedback from teachers concerning what the impact(s) of this work has been on their pupils?
22. We are interested in collecting feedback from pupils and teachers who have been involved in the Take One project. *Do you have any quotes or other evidence from pupils or teachers that*

you could share with us? If so please email rachel.gardner@uk.ecorys.com. Please note the quotes would be anonymised and no pupil's will be identified in your reporting.

Section Five: Potential impacts

23. *[Look at the intended benefits outlined qu 5 of proforma] What do you think will be the impacts of the project on your organisation and partners/ regional networks? Will it help to build ongoing links between your organisation and local schools?*
24. What do you anticipate the impacts of the regional network activities to be, and why?
25. *[Look at the intended benefits outlined qu 7 of proforma] In your view, what do you think will be the wider impacts of the project? E.g. community involvement, understanding of local history*
26. Have you held/ do you plan to hold any dissemination activities? *If so please describe what you did and to what extent these activities were successful*
27. Do you plan to continue this work/ aspects of this work after the Take One project ends? *To what extent do you think you could sustain the networks you have developed? If yes, how do you plan to do this?*
28. Do you have any other comments?

Thank-you for your time

Evaluation of Take One

Topic guide for interviews with teachers

Background

Ecorys has been commissioned by the MLA to undertake an independent evaluation of the Take One programme. The evaluation will run from August 2010 to February 2011, to measure the effectiveness of the programme rollout in each region; to capture the initial outcomes for museums, schools and learners, and to provide an evidence base support the programme legacy.

The current stage of the evaluation is to undertake a series of case study visits to explore the outcomes and anticipated impacts of the Take One activities. Each case study will consist of:

- A *semi-structured interview with the teacher* responsible for planning and delivery of Take One activities with pupils; closely following the themes within the original topic guide;
- Either a *focus group or paired interviews with pupils* (where this is feasible), or one or two *interviews with other key individuals*, such as a representative from the museum, an arts practitioner, and / or a curriculum manager – according to the focus of the Take One activities; and,
- *Data collection* – examples of lesson plans, self-evaluation, pupil feedback and any other documentary evidence that is available.

This interview with teachers will last between **30 and 45 minutes**. The structure is as follows:

- Part A: Initial awareness-raising and preparation
- Part B: Delivering the activities with pupils
- Part C: Outcomes and anticipated impacts
- Part D: Looking ahead / recommendations

Please look at any background information available before the visit and tailor questions accordingly.

Note for researcher

Most of the questions have a series of "*prompts*" which are **only** to be used if the interviewee is having trouble answering the question.

There are also a few "*probes*" these are to be used to gather more details about what the interviewee has said.

Informed consent

Your school will be named in the final report but individual teachers and pupils will not be disclosed to the MLA and you will not be identified in any reporting. The information you provide will be used for research / reporting purposes only and held securely by MLA with all information that could identify you

removed. By taking part in the interview, you are giving your consent for the information to be processed for these purposes. This visit will be written up into a case study box to include in the final report of the evaluation of Take One. We will send a draft of the write up to you to check for accuracy.

Do you have any questions before we start?

Respondent details

Name	
Position / job title	
School	
Date of interview	
ECOTEC interviewer	

PART A INITIAL AWARENESS-RAISING AND PREPARATION

This first section is to provide a bit of background on your role at the school and how you came to be involved in the Take One programme. It also examines the training and preparation that was available.

1. Can we start with a bit of background on your role at the school, and what this involves?

2. How were you made aware of the opportunity to take part in the programme?

Prompts:

- How was the programme marketed to the school, and to whom / at what level
- First impressions of the relevance of the programme
- Whether participated in similar projects or programmes before

3. Can you briefly describe the preparatory work that was involved?

Prompts:

- Types of joint planning / training activities required with the museum (e.g. Continual Professional Development days, studying any resources packs provided)
- Types of planning activities required at the school (e.g. liaison with curriculum managers and support staff, timetabling, awareness raising with parents, etc)

4. How easy or difficult was it to plan Take One around your existing commitments?

Probe:

- What (if any) impact there was for other work
- How this was managed

5. To what extent did you feel that the museum/ archive [select appropriate organisation] staff has/ had a good understanding of your needs, and were comfortable working with teachers?

Prompts:

- Whether staff understand how the school delivers activities
- Suitability of the Take One object for pupils

PART B DELIVERING THE ACTIVITIES WITH PUPILS

This next section considers how or whether you used the Take One object with learners in the classroom. It also looks at how the learners responded, and what worked well / less well. Please tailor to whether schools have completed or are still undertaking activities.

6. Please outline the lesson plan or themed programme of study you have developed based on the Take One Object?

If yes, probe the following:

- Outline of the lesson plan / programme of study
- Nature of links with the curriculum (e.g. PSHE / subject specific)
- How the Take One object was included within this
- Any visits, with the pupils, to the museum/ archive to see the object/ building/ document
- Learning objectives and intended outcomes
- Whether the lesson plan was based on resources provided by the museum/ gallery/ library/ archive

7. Approximately how many lessons have you delivered to date using the Take One Object as a theme?

Probe:

- No. of pupils participating to date (approx)
- Age range and abilities of pupils
- Whether this was the number of lessons that had been planned, if not what has prevented them from delivering the planned number of lessons

8. What has worked well / less well in delivering the lessons?

Prompts:

- Relevance of the museum theme to pupils
- Teaching style / making cross curricular links
- Response from pupils of different ages / abilities / learning styles
- Using an object which is relevant to your local area

9. How does Take One compare with other schemes of work that you are using or have recently used with the same group(s) of learners?

Prompts:

- Extent to which the museum learning offers something new / different / additional
- What they *would* have used in place of the Take One resources, had these not been available (i.e. counterfactual situation).

10. Did the pupils initiate discussion based on the Take One project?

Prompts:

- How and when this occurred (e.g. immediately afterwards, during teaching time)
- What was discussed
- How (if at all) this demonstrated that learning had taken place

11. To what extent were the original learning objectives met?

Prompts:

- Factors that helped / hindered the achievement of the learning objectives
- Evidence that the objectives were met (e.g. self evaluation, pupil's accounts, etc). *[PLEASE COLLECT ANY EVIDENCE THAT THEY HAVE.]*

PART C OUTCOMES AND ANTICIPATED IMPACTS

This section considers some of the more specific intended outcomes from Take One, to establish the extent to which you consider they were achieved, in your experience of the programme.

12. Specifically, what (if any) types of outcomes have you observed for learners?

Probe: Prompt on following if they have not been mentioned.

Numeracy skills	
Literacy skills	
ICT skills (if applicable)	
Creative expression and enjoyment	
Improved subject specific knowledge and understanding (inspired by museum collections)	
Greater understanding of local identity and community	
Improved concentration and behaviour in the classroom	
Confidence and self esteem	
Greater understanding of local identity and community	
Taking part in cultural activities	

Communication skills	
Team working	
Self guided learning	

13. Do you have any examples (anecdotally), where a pupil / group/ class was really inspired by the Take One project?

- Probe for details (what was observed, and how did the programme make a difference?)

14. What type of outcomes do you think have been achieved for your school?

Prompt:

- Improved engagement of pupils of different abilities including children with SEN
- Developed a good working relationship with museum/ archive
- Improved quality and range of cross- curricular teaching and learning materials

15. Specifically, what (if any) types of outcomes have you achieved personally?

Prompt:

- Acquisition of new skills / competences (specify)
- Enhanced cross curricular teaching
- New training needs identified (CPD)
- Knowledge and awareness of local museum collections

16. Have there been any additional (unexpected) outcomes from the programme?

Prompts:

- For the learners (e.g. confidence and self esteem, cultural awareness),
- For the school and its community (e.g. parental/grandparent engagement, community links)
- For you / other school staff (e.g. knowledge transfer or closer working between departments)

17. Have you raised awareness of the programme, or shared the lesson plans / materials with other school staff (including from different departments)?

If yes, probe the following:

- Who raised awareness with
- What, if any, action has been taken as a result

If no, why?

POTENTIAL LONGER-TERM IMPACTS

18. What do you think will be the longer term impact(s) of being involved in the Take One project?

Prompts

- Increase in take-up of other cultural activities by pupils
- Higher standards of teaching and learning
- Improved Pupils' educational attainment
- Improved engagement with the local community
- Continued involvement with the Take One project

If so, how or why do you think the project will help to bring about improvement(s)?

PART D: LOOKING AHEAD & RECOMMENDATIONS

19. Compared with before you took part, how likely would you be to undertake a visit to a museum/ archive with your learners or use museums again to support curriculum delivery and why?

Prompt:

If they did visit museums/ archives before Take One, why was this?

20. Do you have any suggestions for how Take One might be improved for the schools that participate in the future?

Prompts:

- Marketing or promotion of the programme
- Type or level of training and support from the museum
- Level of access to / quality of museum resources
- Tools for measuring pupil outcomes

21. Do you have anything to add, that we haven't covered through this interview?

Note: *we are particularly interested in examples of lesson plans, teaching resources or self evaluation materials that have been developed as a result of the project. We would be grateful if you could share any examples that have worked particularly well, ensuring that any personalized or confidential data has been removed [check details / availability]*

Thank and close

Evaluation of Take One

Topic guide for focus groups with pupils

Background notes for researchers

Ecorys has been commissioned by the MLA to undertake an independent evaluation of the Take One programme. The evaluation will run from August 2010 to February 2011, to measure the effectiveness of the programme rollout in each region; to capture the initial outcomes for museums, schools and learners, and to provide an evidence base support the programme legacy.

The current stage of the evaluation is to undertake a series of case study visits to explore the outcomes and anticipated impacts of the Take One activities. Each case study will consist of:

- A *semi-structured interview with the teacher* responsible for planning and delivery of Take One activities with pupils; closely following the themes within the original topic guide;
- Either a *focus group or paired interviews with pupils* (where this is feasible), or one or two *interviews with other key individuals*, such as a representative from the museum, an arts practitioner, and / or a curriculum manager – according to the focus of the Take One activities; and,
- *Data collection* – examples of lesson plans, self-evaluation, pupil feedback and any other documentary evidence that is available.

This focus group with pupils will last between **30 and 45 minutes**. The structure is as follows:

- Part A: Delivering the activities
- Part B: Outcomes
- Part C: Looking ahead / recommendations

Please look at any background information available before the visit and tailor questions accordingly. Please also check with the teacher what the children call the Take One evaluation project.

Most of the questions have a series of "*prompts*" which are **only** to be used if the interviewee is having trouble answering the question.

There are also a few "*probes*" these are to be used to gather more details about what the interviewee has said.

Informed consent

Hi my name is _____ and work for a research company called Ecorys. I'm here today to ask you some questions about [insert name of activity] to find out what you think about it. We want to find out what you like and dislike about [insert name of activity] and to find out how it has helped you. I would like everyone to tell me what they really think. Your school will be named in the report but we won't include your names. Is everyone happy to take part? Does anyone have any questions?

Number of young people (M/F)	
Age range:	
Date of focus group:	
Facilitator:	

Before we begin please can you tell me your names? *Let's go round in a circle.*

PART A PROJECT ACTIVITIES

Researcher note: please tailor to reflect how Take One was delivered by the school, so that references to 'lessons', 'activities' or 'objects' are relevant to the group.

1. **Can someone tell me about the object / document that you studied?**
2. **Can you describe the activities / lesson(s) that you have done, where you studied this object / document? *What have you done in class?***
3. **Who ran the activities / lesson(s)? *Was it your teacher or an artist / someone who came in from outside of the school? Did you have any say in what you did?***

Note: if it was an external, ask how / whether that made a difference to the activity / lesson.

4. **What did you have to do? *How did it compare to other lessons in [name of subject]? What did you think about that?***
5. **What did you like about the activities and why?**

6. What didn't you like and why?

7. Have you visited the museum to see the object? *If yes, did that help you understand more about what you learned in the classroom (and if so, why)?*

PART B OUTCOMES *(Please tailor this section accordingly)*

Activity – How did the project help you? thermometer/ scale.

Ask for a volunteer to stand up and be ready to write people's answers on stickies.

As you go through, ask the young people if they still think the sticky at the top should be at the top and why. The aim is to find out which are the most common positive outcomes for young people and why. By discussing the outcomes as you go along, you should be able to explore the links young people make between different outcomes.

The outcomes we are most interested in are:

Improved subject specific knowledge, inspired by museum collections

Local identity and community

Key skills and thinking skills (primary)

Literacy and numeracy (secondary)

Improved behaviour and attitude to learning

Increased participation in cultural activities

Confidence and self esteem

Creative expression & enjoyment

If any of these are mentioned please focus on these outcomes and explore them in depth

8. Please think of (up to) 3 things each which you have learnt or got better at because you took part in the activities/ lessons where you studied this object / document?

Ask each pupil to write these down on stickies and stick them on a flip chart piece of paper. Group responses as appropriate. When everyone has had 3 goes, tally up the results

When all the answers are on the thermometer, go through each one in turn concentrating on the ones which we are most interested in or had the most votes.

9. Why do you think the activity helped you to [insert outcome]?

10. **Have you studied a museum object/ document before?** *If so, how did it compare to this activity?*
11. **[If not already covered] Has studying the museum object/ document helped you to learn more about [insert, in turn, the subjects that the activities covered]?** *If so, how has the activity done this?*
12. **[If not already covered] Was/ is your behaviour in these lessons different from your behaviour in a regular lesson?** *Are you more likely to listen? Are you more likely to take your work seriously?*

PART C LOOKING AHEAD AND RECOMMENDATIONS

13. **[If not covered already] Has studying the museum object/ document changed your view of museums/ archives?** *If so how? Are you more likely to want to visit a museum/ archive or get involved in different cultural activities and why?*
14. **If you were in charge, what would you do to make studying the museum object/ document even better?** *Why?*
15. **Is there anything else you want to tell me?**

Thanks and close



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