
HANDBOOK FOR MUSEUMS, GALLERIES, ARCHIVES & HISTORIC SITES

TAKE
ONE...

Inspired by the National Gallery's
Take One Picture programme



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Cover image: Southroyd Primary School
at Leeds Art Gallery

INTRODUCTION

‘WE HAVE BEEN AMAZED BY THE INFINITE CAPACITY OF OLD MASTER PAINTINGS TO INSPIRE CHILDREN THROUGH TAKE ONE PICTURE. WE ARE DELIGHTED TO SEE HOW POWERFULLY THE MODEL IS WORKING WITH OTHER HISTORIC COLLECTIONS THROUGH TAKE ONE.’

JILLIAN BARKER, DIRECTOR OF EDUCATION,
INFORMATION AND ACCESS, THE NATIONAL
GALLERY, LONDON

INTRODUCTION

How can a painting or object ignite young people's curiosity and imagination? How can we inspire a love of learning through our nation's collections?

The principle of Take One is simple: to apply the model of the highly acclaimed National Gallery Take One Picture programme within a local context.

This handbook explains the methodology behind Take One Picture and how museums, galleries, archives, historic buildings and sites can run a Take One programme of their own using a painting or object* as the starting point for enquiry-based learning. Museums work in partnership with a regional champion museum and one or more local schools to facilitate engaging cross-curricular learning experiences.

*Throughout this handbook the word 'object' includes historic documents, sites and buildings



Norwood Green Primary School at The National Gallery, London.

BACKGROUND

‘OVER THE PAST FEW YEARS I HAVE VISITED HUNDREDS OF SCHOOLS ACROSS THE UK AS INSPECTOR, REVIEWER AND CHAMPION OF GREAT PRACTICE. SOME OF THE VERY BEST PRACTICE I SEE HAS ITS ROOTS IN THE EXCELLENT TAKE ONE PICTURE INITIATIVE FROM THE NATIONAL GALLERY.’

ROY BLATCHFORD, DIRECTOR OF THE NATIONAL EDUCATION TRUST, 2011

BACKGROUND

Take One has its roots in two flagship National Gallery programmes: Take One Picture and the Initial Teacher Education Cultural Placement Programme.

Take One Picture

Take One Picture empowers thousands of teachers in schools across the UK to use a National Gallery painting as a rich and supportive context for learning. The annual Take One Picture display at the National Gallery showcases a wealth of pupil creativity.

The idea for the programme originated from a teacher in 1995. In dialogue with teachers, it continues to grow and remains a relevant and powerful learning programme at the forefront of educational debate and practice.

ITE Cultural Placement Programme

The National Gallery's Initial Teacher Education Cultural Placement Programme. Since 2006 the Gallery has been working in partnership with regional museums and universities, providing opportunities for trainee teachers to immerse themselves in the Take One Picture methodology and apply it with pupils at their local museums.

For more information, visit www.nationalgallery.org.uk/initial-teacher-education/primary/scheme.html.

Evaluation of the ITE programme by Cambridge University in 2010 concluded that 'some fundamentally important educational aspirations were being addressed ... in particular cross-curricular teaching [which] was building on developments in educational practice over a 20-year period'.

Take One

In 2009 the National Gallery and the Museums, Libraries and Archives (MLA) worked in partnership to develop Take One. Funded by the Department for Culture, Media and Sport/Department for Education Strategic Commissioning Programme for Museum and Gallery Education, its aim was to enable regional museums and archives to adapt a successful national museums and schools programme to their local context.

After a year of pilot projects within the South West, East Midlands and London, in 2010 the National Gallery and MLA worked closely with 12 champion cultural organisations to initiate Take One projects across all English regions.

BACKGROUND

During its initial 18 months, 5,000 pupils from nearly 90 schools were involved in projects delivered by 37 museums, galleries, archives and historic sites.

The 2010 evaluation by Ecorys Ltd of the impact of the programme identified the main benefits for pupils as:

- Increased and deeper engagement across the ability range and learning styles
- Increased confidence and collaborative working skills

For the full evaluation report, visit the 'Take One: background' page at www.nationalgallery.org.uk/take-one



Dance workshop at
Norwich Castle

AIMS AND PRINCIPLES

‘TAKE ONE PROJECTS HELP
GIVE TEACHERS CONFIDENCE
TO USE MUSEUM COLLECTIONS
IN EXCITING AND ENGAGING
WAYS TO INSPIRE CHILDREN.’

HEDLEY SWAIN, DIRECTOR OF MUSEUMS,
ARTS COUNCIL ENGLAND

AIMS AND PRINCIPLES

Aims

- Promote the use of historic collections within education.
- Enable pupils to make meaningful connections and to inspire a lifelong love of learning.
- Act as a vehicle to raise pupils' standards and self-esteem.
- Involve teachers in high-quality training underpinned by research-based pedagogy.
- Demonstrate and share the possibilities of enhancing children's learning by engaging with collections.
- Raise the profile of learning outside the classroom as a means of enhancing learning within the classroom, and facilitate a seamless transition between the two.
- Encourage the involvement of the wider school community to build relationships and strengthen identities.
- Provide a platform to celebrate children's work.

Principles

- Cultural learning is enriching and can play a transformational role in the lives of young people.
- Experiencing original art and historic collections is an entitlement.
- As a visual stimulus to learning, art should be accessible to everyone.
- Working with paintings, objects, archival documents and historic sites enables meaningful connections to be made.
- Engaging and responding to collections stimulates enquiry, as well as critical and creative thinking.
- High-quality questions facilitate high-quality responses.
- Exploring a rich context provides a platform for a creative, cross-curricular approach to learning.
- High-quality active learning experiences are inspiring and motivating.

HOW TO BECOME A TAKE ONE PROVIDER

‘TAKE ONE OFFERS AN
INSPIRING STRATEGY FOR
USING ARTWORKS WITHIN
CROSS-CURRICULAR PLANNING
AND DELIVERY BOTH IN THE
CLASSROOM AND THE GALLERY.
WE HAVE SEEN SOME OF THE
MOST THRILLING OUTCOMES.’

AMANDA PHILLIPS, LEARNING AND ACCESS
OFFICER, LEEDS ART GALLERY

HOW TO BECOME A TAKE ONE PROVIDER

- Read this handbook and decide if Take One is for your museum.
- Contact your local champion to register your interest see www.nationalgallery.org.uk/take-one. The local champion will send you information about the regional network and the dates for Take One training days.
- Attend a Take One museums' training day with your local champion.
- Observe a teachers' training day delivered by your local champion.
- Have an informal meeting with the champion to support the planning of your project.
- Sign the partnership agreement (Appendix C).

Once you have completed the above, fill in a registration form (Appendix B) and send it to your local champion, who will forward it to the National Gallery.

Following registration, your museum will be added to the list of Take One project providers on the National Gallery website and you will be sent the necessary resources and logos by the champion (see Appendix A for the guidelines on Take One branding and fundraising).

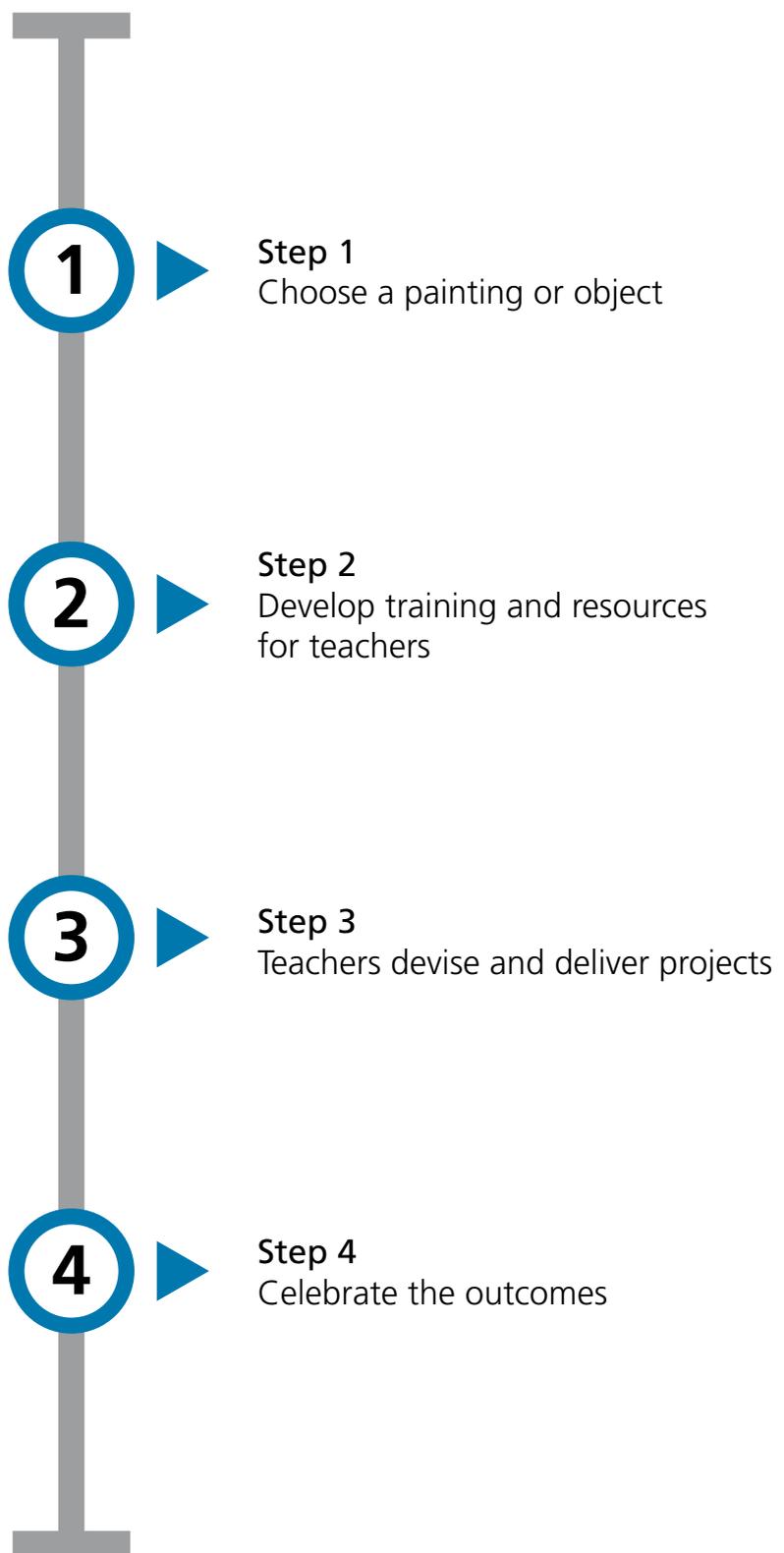
The partnership agreement (Appendix C) clearly states the role of the champion museum and the local museum in ensuring successful Take One projects.

HOW TO RUN A TAKE ONE PROJECT

‘I WOULD LIKE TO PROPOSE
THAT WE LET THE IMAGINATION
TAKE ITS PLACE AT THE HEART
OF LEARNING, AND THAT WE
CREATE A CLIMATE IN WHICH
IT CAN FLOURISH.’

MICHAEL MORPURGO, ‘IMAGINATION:
THE CASE FOR CULTURAL LEARNING, 2011’

HOW TO RUN A TAKE ONE PROJECT



HOW TO RUN A TAKE ONE PROJECT

1 Step 1: Choose a painting or object

Museums have a lot to weigh up in choosing a painting or object for Take One. Here are a few essential and desirable qualities to consider:

Essentials

Rich context:

Does the painting or object generate lots of questions? Are there plenty of connections to stories, places, issues, times, people, industries?

Appeal and suitability:

Consider the various connections that will be explored. Are they appropriate for the participating children and young people?

Accessibility for the length of the project:

Will the painting or object be available for pupils to see and visit? Could any arrangements be made in dialogue with colleagues to make it even more accessible?

Desirables

Local significance:

Which paintings or objects will enable schools to work together with the community and design learning experiences that help students to identify with their local area and understand it better?

Links to other resources:

The more first-hand experiences and original source material, the more memorable and relevant the project becomes. How could you collate all the necessary information for teachers to access these resources?

Natural connections with the National Curriculum:

The most important thing is that the object can inspire all kinds of learning, but bear in mind that some schools may feel restricted to objects with more obvious connections to the National Curriculum.

Taking a closer look at a penny-farthing from Somerset Heritage Services collections



HOW TO RUN A TAKE ONE PROJECT

2 Step 2: Develop training and resources for teachers

i) Training for teachers

Once you have chosen an object, the next stage is to train teachers from the local participating schools. You can run the training in a single day, or break it into three evening (or twilight) sessions. The outline below is for guidance only. It is advisable to move between whole group discussion and group or pair work with feedback.

■ Welcome (15 mins)

▶ It is important that both the museum and the teachers are able to articulate their expectations for the project.

■ Introduction to Take One (15 mins)

- ▶ Introduce the concept: one painting or object as a stimulus for cross-curricular learning.
- ▶ Set the context of the programme within Take One Picture (a PowerPoint is provided once you have registered as a Take One partner)
- ▶ Outline the process and timeline for the project.

■ Introducing the object through three approaches:

The aim of this session, which could be led by one or more museum staff, is to familiarise teachers with the chosen painting or object and together to start identifying opportunities for learning.

▶ Imaginative approach (10 mins)

Starting with the object, pose questions (I wonder...?) that help people to speculate about connections, e.g. origins, stories, purpose, maker, materials and techniques, cultures and provenance. There is also a place for offering personal memories (It reminds me of...) to support others in accessing their own.

This is not about pretending or setting up misconceptions; rather it is to raise curiosity and build teachers' confidence in thoughtful ways of looking. The purpose of this session is both to raise the teachers' curiosity and to model questions that they may want to use with their pupils.

HOW TO RUN A TAKE ONE PROJECT

► Factual approach (15 mins)
Introduce the painting or object from the point of view of an archaeologist/curator/art historian/historian. This should involve presenting any known information and latest thinking, together with any current areas of investigation.

► Educational approach (15-min presentation followed by discussion or one-hour collective discussion/workshop). Now that the teachers know more about the object, this is the opportunity to generate practical ideas for using it as a stimulus for learning. It has three elements:

1. Ways in: identify a few ways of introducing the object to the pupils that will raise their curiosity and develop their imagination (e.g. role-play ideas; exploring related objects; gradual reveal). Where possible include a practical activity, for example, work in pairs to draw a picture of the object from a verbal description given by a partner.
2. Questioning: identify key questions (or question stems) to initiate discussion (What might...? Tell me...) and the prompts which develop dialogue (What else? Can you say a bit more about...).
3. Lines of enquiry: identify a range of themes, issues or avenues for exploration which are generated by the object. (NB encourage teachers not to be restricted by curriculum subjects at this early stage.) It may be helpful to frame these as key questions.

'Lines of enquiry' are themes or questions which become a focus or context for exploration. This investigation offers opportunities for learning across subjects with the line of enquiry giving coherence to a potentially fragmented curriculum. In any one class or school a number of lines of enquiry may be followed.

■ Lunch (1 hour)

■ Teacher case study (where possible)
(20 mins, including questions)

► Invite a teacher who has run a successful Take One project to present a case study.

■ The Take One approach (45 mins, including questions)

HOW TO RUN A TAKE ONE PROJECT

This could be a presentation with questions or an illustrated discussion around the following areas:

1. What do we mean by cross-curricular learning? What examples can we draw upon? The Take One Picture films have strong illustrations, particularly those related to *The Fighting Temeraire* (2009) and *The Umbrellas* (2010). They are free to view in reduced frame size on the Take One Picture website. Alternatively a compilation DVD (£9.99) is available at www.takeonepicture.org.

2. What are the potential advantages/pitfalls?

■ **Planning time for teachers** (if appropriate) (45 mins)

This may involve:

- ▶ Generating and sharing ideas together (within or between schools).
- ▶ Working in small groups to think how they might engage the rest of their school with the project (e.g. staff meeting plan; InSET day; creative launches and whole school events).

■ **Next steps and evaluation** (20 mins)

- ▶ Practicalities, e.g. pupil visits; further support if appropriate; arrangements for submission and celebration of pupils' work.
- ▶ Evaluation of the project: explain the procedures for evaluation (e.g. post-project focus group; data collection) and how they will benefit all partners. A Take One Evaluation Toolkit can be accessed at www.nationalgallery.org.uk/take-one.

■ **Evaluation forms for the day** (see Appendix D for an example form) (5 mins)

HOW TO RUN A TAKE ONE PROJECT

2 Step 2: Develop training and resources for teachers

ii) Resources for teachers

Teachers' notes

The purpose of the teachers' notes is to provide teachers with information about the object and its relevant contexts. It will be a summary of the content from the factual and educational approach sessions in the training day. This will support teachers in developing their own ideas with their pupils.

For guidance, see the teachers' notes for the current Take One Picture painting on the National Gallery website www.takeonepicture.org.

Word of warning: avoid the temptation to suggest particular activities beyond ideas for engagement with the object, or offering lesson plans or formats. They can appear to be helpful, but in fact limit teachers' imagination and ownership of the project.

What to include:

- ▶ A high-quality image of the whole object
- ▶ Key facts (e.g. who, what, when, where, why) divided into manageable sections. This will form the bulk of the text.
- ▶ Ways of introducing the object including key questions
- ▶ Lines of enquiry (definition and examples)
- ▶ Web links
- ▶ Practical information on how to book a visit

Other possible resources

- ▶ Supporting images and documents, e.g. correspondence, maps
- ▶ Electronic (moving) image of the object for use on an interactive whiteboard
- ▶ PDF of the PowerPoint presentations used in the training day which will support teachers in disseminating the project to colleagues



Inspired by an alabaster carving of their local church in the Watchest Market House Museum, pupils from Knights Templar School in Somerset sculpt alabaster collected from a local beach

HOW TO RUN A TAKE ONE PROJECT

3 Step 3: Teachers devise and deliver projects

The key is giving schools flexibility: teachers should own the direction each project takes. Although the principles are shared, the approaches will vary.

For example:

- One week to a whole year
- One class or the whole school
- Schools working alone or in clusters
- Experiences both inside and outside the classroom
- As well as staff and pupils, projects may involve any or all of the following groups: parents, governors, local community groups and organisations

Museum input:

A pupil visit should be embedded in the project wherever possible. As well as the different opportunities that learning outside of the classroom presents, when children explore the object it becomes 'theirs' and seeing the original is very powerful.

The main role of the museum partner is to facilitate this core element, whether it is to be led by a teacher or by a member of museum staff. Occasionally it may be more appropriate to take the object to the school.

It may be that the museum has the capacity to be more involved in the project, for example offering support from staff with specific skills to work alongside teachers. However, it is important that the ownership and direction of the project remains with the teachers.



A Take One exhibition at Norwich Castle Museum and Art Gallery

HOW TO RUN A TAKE ONE PROJECT

4 Step 4: Celebrate the outcomes

Showcasing and celebrating the outcomes of the Take One project creates a sense of achievement and builds communities. This often takes the form of an exhibition to which the local people and organisations are invited.

Examples have included:

- Exhibitions in schools
- Clusters of schools exhibiting together
- Exhibitions of work at the partner museum by pupils from a number of local schools

You may also wish to submit a case study for publication on the National Gallery website. Please email the following to your champion museum:

- Museum name
- School(s)
- Project overview and key quotes (200–300 words)
- A choice of two images which support the case study

FREQUENTLY ASKED QUESTIONS

FREQUENTLY ASKED QUESTIONS

Do we need to find funding to run a Take One project?

No. The beauty of Take One is that it is a low-cost, high-impact project. The pilot projects showed that funding is not necessary beyond the minimal core costs of producing teachers' notes, running a training day and working in partnership on the culminating celebration or exhibition. Several museums offered a contribution towards teachers' supply costs to attract interest. However, others successfully engaged schools without this offer.

How can we make the object as accessible as possible to schools?

Work together with the curatorial team to explore access and maximise available interpretation. Could the object be displayed lower on the wall or in a special gallery space, or could it be taken into school? In the case of historical documents and photographs, could a high-quality facsimile be produced and loaned to schools, or could archival photographs or film be made available online?

Following the training day, with such a hands-off project, how do we know what schools are doing?

You may not need to know the schools' activity at any given point. However, if you are building towards an exhibition, inform the teachers of key dates at the training day (for example, for submission of work) and agree manageable ways of updating you on progress.

What if the key contact from the museum moves to another organisation?

In most cases there needs to be at least one person left within the organisation who has attended the museums' training day. Please contact your local champion to discuss suitable arrangements.

What if the key contact moves to a new museum and wishes to develop Take One projects there?

They will have to register their new organisation in the usual way, but they will not need to retrain.

CASE STUDIES

‘I THINK WORKING WITH
OBJECTS AND/OR ARTWORKS
IS A FANTASTIC WAY OF
ENGAGING ALL CHILDREN...
A GREAT WAY TO BRING
DRAMA AND EXCITEMENT
INTO A CLASSROOM.’

KATHRYN WITTS, TEACHER, SOUTHROYD
PRIMARY SCHOOL, LEEDS

CASE STUDIES

Tyne and Wear Archives and Marden High School

Tyne and Wear Archives worked with a teacher at Marden High School's inclusion department who attended a training day run by a partnership of archives in the North East, the Learning Arc. They used an historic photograph of a local boat with a crowd of people around it on the shore. 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.



1880s beach scene, possibly Seaton Carew, County Durham, by Edward Backhouse Mounsey. Reproduced by permission of the Durham County Record Office (DCRO Ref: D/X 1667/7/32)

The focus for the project was to create an animation. The group began by 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 scene. Stories included explorers setting sail to discover whether the world was flat and sailing to the boat in the distance only to find that it was a pirate ship. The stories were edited and planned out before the animation process began.

The pupils made their own plasticine models and practised animation techniques, helping them to learn how to manipulate the models and make them look like they are moving. The pupils used props and created settings to make their scenes. When the pupils were happy with their animations they added sound effects and subtitles.

Prior to the project pupils often found it difficult to write stories as they struggled with spelling. However, using the photograph as a stimulus and linking storytelling to animation helped pupils to learn how to plan and structure their stories without having to write.

The work was celebrated within the school but is also shown at www.learningarc.org.uk.

CASE STUDIES

Northampton Museum and Wollaston School

Northampton Museum's first Take One object was an animal-print trainer. They supported Wollaston School in Wellingborough to develop a cross-curricular project involving Year 8 students. The trainer was very effective in sparking pupils' imaginations, and this led to a two-day animal-themed carnival project. The project was expertly facilitated by a collaborative group of staff, alongside professional arts specialists from a carnival arts organiser.



Carnival trainer, Wollaston School

Pupils were set a brief and developed their own design ideas for all aspects of the project. They created giant puppets of animals and a ringmaster, as well as t-shirts and creative hats. Alongside this work, a choreographer and musician taught them carnival dances and samba drumming.

The project culminated in a carnival procession at the beginning of the school's sports day and an assembly performance, and was documented by ICT pupils and reported in a school newsletter.

The project was led by the Head of Art but involved the whole art department and teachers of drama, media, ICT, textiles, German, dance and English. Textiles students made sock puppets. In ICT they used Photoshop skills to create colourful trainer images. The English department encouraged students to write creative poetry, and foreign language students filmed their own advertisements for trainers in German.

Pupils learned a range of new skills. They felt this was improved because they got to choose which activity they took part in and were taught in a fun way outside the classroom. They enjoyed working together and developed team-working skills by learning to listen to other people, communicate their own ideas and work with new people.



Year 8 students from Wollaston School in Northamptonshire collaborate in preparation for their carnival inspired by an animal-print trainer from Northampton Museum

CASE STUDIES

Hereford Heritage Service and St Thomas Cantilupe Primary School

St Thomas Cantilupe Primary School was one of several schools that took part in a Take One project developed by Herefordshire Heritage Services in 2010, using a stuffed sturgeon caught in the River Wye near Hereford in 1846 as a focus.

The art coordinator took part in the project as she felt it was a good idea to use local objects to develop cross-curricular activities. She worked with the Year 6 class teacher to develop a project that linked learning between art, literacy and geography.

They introduced the sturgeon by looking with the pupils at how the Renaissance artist Albrecht Dürer drew a rhino without knowing what a rhino looked like. Pupils heard a description of a sturgeon and were asked to draw what they expected it to look like.



The Herefordshire Take One exhibition

On their museum visit to see the sturgeon, pupils created a bank of words to describe the fish, later using them to create their own descriptive poems. The class made shadow puppets of the sturgeon and created a puppet show, which was performed in assembly. They looked at mythical beasts, listened to descriptions and stories, such as the story of the bunyip, then created their own drawings of imagined beasts. During a field trip to the Elan Valley, children began to develop their own stories about the mythical beasts that could live there.

Teachers said that by creating a meaningful link between art, geography and literacy the project increased pupils' engagement, leading for example to improved creative writing. This was helped by exploring ideas through art and working outside the classroom before beginning to write.

Pupils' work was celebrated both in a school assembly and alongside that of pupils from other schools in the first Take One exhibition at Hereford Museum.

CASE STUDIES

Leeds Art Gallery and various schools

At Leeds Art Gallery, Take One ran in parallel with an ongoing ITE Cultural Placement Programme, run in partnership with the National Gallery. Take One used objects from two collections: the Leeds school loan service, Artemis, and artworks from Leeds Art Gallery.



Pupils from St Nicholas Catholic Primary School at Leeds Art Gallery

Teachers were introduced to the collections through two training events which explored the use of objects and artworks creatively and looked at how to make cross-curricular links. One-to-one meetings, phone calls and emails were used to develop personal relationships with teachers.

Teachers introduced objects to pupils in their schools, visited Leeds Art Gallery to engage deeply with artworks, and designed creative processes in response to the interests and curiosity of their pupils.

The project has frequently been described as inspirational by teachers. It was notably different from other projects in the risks that teachers and pupils took in their learning. The diverse collections at Leeds Art Gallery and Artemis actively stimulated participating teachers and provoked pupil investigation in a way they had not witnessed before.

CASE STUDIES

The Tower of London and various schools

In 2011 the Beauchamp Tower became the focus for a project organised by the Tower of London (Historic Royal Palaces). A Take One teachers' training day was held, attracting 26 local teachers, most of whom went on to develop a project.



Children from Ben Johnson Primary School explore the story of Sir Philip Howard as part of a Tower of London Take One Building project

Ten schools ran a Take One project involving 19 classes. In addition, the Tower worked with two Saturday/extended schools attached to local primary schools. Each class benefited from a free visit, including a special one-hour Take One workshop. This workshop was led by a costumed presenter and took place on site. The totally immersive nature of this experience was highly valued by participating teachers.

In order to heighten the students' sense of anticipation prior to the visit, teachers were encouraged to bring their classes to the Tower partway through their project. The children were incredibly excited to visit 'their' tower (the Beauchamp Tower), and teachers found it wonderful to observe their 'awe and wonder'.

Teachers reported that Take One had excellent outcomes in the classroom. Pupils with special educational needs especially benefited from the project, with one teacher reporting that the creative writing produced by her low ability students was the best work she had seen them complete. This particular teacher felt sure that the visit to the Tower of London and the Take One model was instrumental in developing the students' self-confidence and self-belief in terms of their ability to produce writing of a very high standard.

Teachers
taking part in
a training day
at the Tower
of London



APPENDICES

Guidelines for branding and fundraising

Branding

- Regional museums, galleries, archives, historic buildings and sites must use the Take One logo on all artwork (print or digital) related to the scheme.
- Any reference to Take One in print or digital supporting material must acknowledge that the project is inspired by the National Gallery's Take One Picture programme in the main body of the text at least once.
- Please send any teachers' resources (print or digital) to the regional champion for approval, giving at least a week's notice. The right is reserved to ask for any reasonable changes.

Fundraising

- To avoid conflicts of interest, all fundraising requests to national funders must be sent to the regional champion for approval prior to their submission.

APPENDIX B

Take One provider registration form

Champion museum:

Name of your museum:

Address:

Key contact:

Position:

Phone number:

Email address:

Second contact:

Position:

Phone number:

Email address:

All of the following must be completed before application:

- Attend a Take One museums' training day with your local champion
- Observe a teachers' training day delivered by your local champion
- Have an informal meeting with the champion to support the planning of your project
- Sign a partnership agreement, including commitment to annual Take One regional network meeting

Outline of project:

Date:

Take One partnership agreement

This will be discussed at the meeting between colleagues at the champion museum and the new Take One provider. A signed copy should be retained by both parties.

Champion museum’s obligations:

- › Act as an advocate for the project within the region and represent their region in a national network.
- › Support new museums’ applications to the National Gallery.
- › Approve or advise of changes to the content of teachers’ resources prior to publication. The champion museum will respond within one week.
- › Inform the Take One partner of regional network activity and of national developments.
- › Collect and disseminate key data on local Take One projects (number of projects; number of schools; number of pupil visits to museum; headline impact including quotes).
- › Host a regional Take One annual meeting.

The Take One partner museum’s obligations:

- › Send draft teachers’ resources to the champion museum for approval prior to publication.
- › Provide champion museums with requested key data.
- › Attend the Take One annual central meeting hosted by the champion museum.
- › Follow the guidelines for branding and fundraising laid out in the Take One handbook.

.....
Signature of champion
key contact

.....
Signature of Take One
partner key contact

.....
Date

Take One teachers' training day at [name of museum] evaluation form

We would be most grateful if you would complete this evaluation form and hand it to us at the end of the day. It will help us in our planning of future training days.

Name
School
Role
Contact email

What are the three most important things (messages, ideas) that you will take away from today?.....
.....
.....

Which parts of the day did you find most useful?
.....
.....

Why?
.....

Were there any additional sessions you would have found helpful?
.....
.....

How will this training day impact your practice/your school?
.....
.....

What are your current plans for the Take One project in your school?
.....
.....

Do you need any further support in planning your pupil visits. If so, what kind of support?
.....
.....

If you have any additional comments you would like to make about the day, please do so below.
.....
.....

Pupils from St Mary's Primary School compare their boat with the Blake Museum's chosen object of a painting of *The Irene*, the last ship to be built in Bridgewater



