

**The National Gallery Initial Teacher Education  
Cultural Placement Partnership  
A Research Evaluation**

Dr Dominic Wyse and Laura McGarty  
University of Cambridge Faculty of Education

# Contents

<b>Executive Summary</b>	3
<b>Background</b>	6
<b>Methodology</b>	8
<b>Findings</b>	
Promoting the use of museums and galleries in creative cross-curricular teaching and learning	10
Supporting trainee teachers' development of pedagogy and practice in using a visual stimulus	15
Building sustainable links between regional museums, galleries, local ITE providers and local primary schools	21
Working with educational partners to share good practice and develop teaching and learning approaches	24
<b>Conclusions and Recommendations</b>	28
<b>References</b>	30

## Executive Summary

The overall impact of The ITE Cultural Placement Partnership on students, on teachers and in schools was very strong as the following quotes emphasise:

“It is an opportunity every child should be entitled to have.”

*Student, Leeds*

“It was the best thing I’ve ever done.”

*Student, Liverpool*

“Anyone who has been involved in it just marvels at how useful it is.”

*Education Officer, Nottingham*

“I’d say 100% of people say it’s a good thing.”

*Tutor, Oxford*

“It restored my faith in education.”

*Teacher, Roehampton*

A remarkable level of excitement about the use of paintings to support innovative teaching was evident from almost all of the participants in the National Gallery Initial Teacher Education Cultural Placement Partnership. Some fundamentally important educational aspirations were being addressed as part of the work. In particular, cross-curricular teaching was being used in ways that acknowledged the limitations of tangential topic links, and hence was building on developments in educational practice over a twenty year period. Perhaps even more important than this was the evidence that pedagogical risk-taking was positively changing the ideas not only of the trainees themselves but also of experienced teachers with whom the trainees were working.

### Promoting the use of museums and galleries in creative cross-curricular teaching and learning

- Participants felt that creativity was evident in the planning, teaching and learning inspired by the *Take One Picture* approach.
- Paintings were being used by ITE students and teachers to teach numerous subject areas of the curriculum.
- A key means of promoting the use of museums and galleries was the challenging of the preconceptions and expectations of schools and practising teachers.

Participants felt that creativity was evident in the planning, teaching and learning inspired by the

*Take One Picture* approach. Students and their tutors described how the Placements provided new ways of looking at planning. It was felt that there was a direct link between creativity and a cross-curricular approach, due to the types of thinking and learning prompted by the formation of links. It was also felt that creativity had developed amongst students, teachers and children, a skill or mode which participants stated had permeated other areas of teaching and learning as a result.

Students used paintings across the curriculum, with Art, Dance, DT, Drama, Geography, History, Literacy, Music, Numeracy, PSHE, PE and Textiles each directly cited by at least one participant, and most of these by several. Students and teachers did not draw links indiscriminately, but described ensuring that links were strong and meaningful. One student suggested that particular paintings were suggestive of specific potential subject links. The ultimate aim was to ensure that links not only produced interesting angles and consolidated learning, but also that learning in one area improved the quality of learning in another.

A key means of promoting the use of museums and galleries was the challenging of the preconceptions and expectations held by schools and practising teachers. Some students encountered a degree of resistance to the use of *Take One Picture* ideas during their school placements, either from their teacher mentors or as a result of the whole-school approach to teaching and learning, though all overcame this to some extent and none described being deterred from trying again in the future. There were also numerous examples of students’ ideas being given a particularly positive reception, and in some cases further activity was planned by the school as a result.

### Supporting trainee teachers’ development of pedagogy and practice in using a visual stimulus

- Participants’ confidence in a gallery environment and in the use of visual stimuli increased as a result of their placements.
- The Placements for some students had brought about a co-constructive approach to teaching and learning, with children leading their own learning and teachers having the confidence to allow and to regulate this.
- Students, teachers and ITE tutors identified positive differences which the Cultural

Placement had made to pedagogy and practice.

- Students saw the use of *Take One Picture* whilst on school placements as a high risk approach, but with the potential for great rewards.

Students felt that they had gained confidence in the gallery environment through their Cultural Placements, and valued being able to spend time 'practising' what they had learned in situ, before taking a class to the venue. Another feature of the training from which students felt they had learned a great deal was the experiential nature of their time in the gallery, learning new things in the ways in which their future classes would do so, prompting a greater understanding of the children's response to the process.

Students saw the use of *Take One Picture* on school placements as a high-risk approach, but with the potential for great rewards. This was largely due to the departure they felt they had to take from the 'expected', resulting in anxiety that their teaching would not be well-received by assessors. However, students reported that their risk-taking approach prompted a similar attitude amongst the children, with children providing more creative answers, rather than offering what they felt was expected of them. For some students, this process affirmed what they had been taught on their university course, but gave them the confidence to put it into practice.

A positive difference to pedagogy and practice was described by students, teachers and ITE tutors. Several students stated that their experience would make a fundamental and long-term difference to the way in which they taught, in relation to being creative, adaptive and employing a broader range of teaching strategies. Positive outcomes in relation to thinking and learning were also identified. Teachers and students found that children used sophisticated language in response to the artworks, both in the museums and galleries and in the classroom, allowing for the articulation of meaningful responses and the production of high-quality work. These responses stimulated and in cases improved writing, particularly for boys. Beyond the academic context of writing and verbal contribution, teachers described children who had developed listening and social skills. The work and experiences arising from *Take One Picture* proved to be effective means of stimulating less academic children and those with different learning preferences, providing starting points which were not word-based and incorporating tactile, visual and physical elements to the activities.

The interpretative nature of art means that unlike some other elements of the curriculum, there is often no right or wrong answer. In the case of the Cultural Placements, participants suggested that children felt more secure in offering ideas, safe in the knowledge that they could not be wrong, whilst students developed the confidence to encourage a range of responses. For some students, the Placements had brought about a co-constructive approach to teaching and learning, with children leading their own learning and students having the confidence to allow and regulate this.

Meanwhile, thinking and learning about pictures has extended beyond school hours for some children, and the Partnerships have prompted family involvement with local museums and galleries and their collections. Children carried out unprompted activities and research at home, and encouraged their families to take them to the venues outside of the school day.

#### **Building sustainable links between regional museums, galleries, local ITE providers and local primary schools.**

- Institutions varied in their rationale for the selection of schools for their *Take One Picture* trainees' placements.
- Museums and ITE institutions were forging links with one another and with schools through the medium of the Cultural Placements and were implementing further developments beyond the original framework to strengthen and extend these links.

ITE providers varied in their rationale for the selection of the schools in which their Cultural Placement students underwent their placements. Two providers deliberately selected schools which would be receptive to the use of *Take One Picture* ideas by the student teachers. In one case, these schools formed a specific 'cluster' of training schools which had formed strong links with both the ITE provider and the local gallery. By contrast, another provider deliberately did not select schools, tying in with its local gallery's outreach aims by attempting to bring the Placements to schools which would not normally become involved. The outcomes for the students and in schools therefore varied greatly, with some schools fully embracing the Placement whilst others were more resistant.

A range of events had been developed amongst the Partnerships to communicate the Cultural

Placement process, from a conference/exhibition style event to an open/launch evening, variously attended by students, ex-students, ITE tutors, gallery staff and teachers from placement schools. The format of these events varied: one showed children's work and trainees' diaries, another was intended more as a familiarisation event, showcasing the gallery's potential and its resources. These events demonstrate a commitment from the stakeholders to promote the Cultural Placements and to facilitate improved communication of its aims and outcomes. Students indicated strong intentions to use their new skills and ideas and those who had qualified stated that they were already doing so, an indication of the sustainability of the Placements in relation to pedagogy.

Participants in several locations highlighted the challenge presented by the transportation of pupils to and from a museum and stated that funding was an important factor in influencing the viability and frequency of visits. It was suggested that forms of transport other than coaches needed consideration. Whilst the Cultural Placement Partnerships aim to promote the use of the museum and gallery venues themselves, one student felt that one of its strengths was in the fact that the resources were available for carrying out a great deal of activity within the school setting.

### **Working with educational partners to share good practice and develop teaching and learning approaches**

- The sharing of good practice and the development of teaching and learning approaches were apparent through the Cultural Placements and were multi-directional in character.
- Gallery staff were able to contribute to module design for ITE courses.

The sharing of good practice and the development of teaching and learning approaches were apparent through the Cultural Placements and were multi-directional in character. Students were able to observe and learn from skilled education officers at the National Gallery and in their regional museum or gallery, sharing ideas and expertise, as well as bringing new perspectives. Gallery staff had taken on new ways of working from teachers, students and from their colleagues who had been directly trained in the *Take One Picture* approach. Meanwhile gallery staff were able to contribute to module design for ITE courses, a further sharing of practice.

## Background

The benefits of the creation of partnerships in museum and gallery education are widely acknowledged, due to the reported increase in quality of teaching and learning which can result from the relationship between the partners involved. The DfES Museums and Galleries Education Programme advocates that 'working in partnership can have huge benefits – it can provide access to new ideas, expertise and experience, and can open up opportunities for funding.' (Clarke et al., 2002, p.46). Looking more specifically at local partnerships, 'co-ordination at local or regional level can provide an invaluable service to schools, help reduce duplication of effort and brings providers together to offer more effective support.' (DfES, 2006, p.18). This is considered 'vital if museums are to gain a greater appreciation of the audiences' educational needs and offer services that are effective, relevant, and value for money.' (DCMS, 2000, p.16).

A 1992 report by Her Majesty's Inspectorate concluded that the incorporation of museum training into ITE courses was 'of considerable value to students.' (DfE/HMI, 1992, p.1). By the end of the decade, Anderson (1999, p.100) was calling for the training of teachers and other educators in the use of museum resources, 'in the form of national initiatives.' In 2006, the 'Learning Outside The Classroom' manifesto (DfES, 2006) put forward the claim that learning experiences outside of the classroom 'help us to make sense of the world around us by making links between feelings and learning' (p.1) and pointed to evidence that these could provide 'deeper understanding of the concepts that span traditional subject boundaries and which are frequently difficult to teach effectively using classroom methods alone.' (p.3). In 2007 The Children's Plan promised the development of a weekly 'five hour offer' for young people to participate in cultural activities (DCSF, 2007, p.130). 'The Power of Cultural Learning' (Rogers, 2009) was 'intended as a call to action' (p.5) for stakeholders to form 'well-resourced, mutually beneficial partnerships' (*ibid*) and for schools to ensure cultural learning is 'an explicit, core element in their curriculum' (p.7), with the further recommendation that 'teacher training providers should commit to developing more accessible, high-quality initial training' (p.8) in this area.

The National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) identified the benefits of partnership to different stakeholders – schools, their staff, their students, the wider community around them and the

cultural venues with which they are partnered. The benefits range from curriculum development to strengthened relationships with the local community to the development of new teaching skills and techniques to the sharing of expertise in new contexts. (NACCCE, 1999, pp. 140-143). For these benefits to be experienced, the partnership itself must be an effective one. Evaluation carried out by the RCMG (Research Centre for Museums and Galleries) identified five critical success factors for partnerships involving museums:

- Limited innovation
  - Strong museum-related ideas
  - Appropriate management
  - Project workers with appropriate skills and experience
- Participants' and partners' needs being met

(RCMG, 2004, pp.32-34)

It can therefore be concluded that the most successful partnerships will avoid incorporating too many new features at a time and will focus closely on the cultural venue's collections and resources and that sustained dialogue between skilled individuals will result in a mutually positive relationship which facilitates the benefits of working in partnership outlined above.

The value of the museum or gallery environment itself has also been explored. A four-year study (Museums and Galleries Education Programme 1999-2002) concluded that 'museums and galleries provide rich and diverse environments that have enormous potential for meaningful learning' (Clarke et al., 2002, p.46). Museums have also been identified as 'sites of achievement' (RCMG, 2004, p.4) where teachers and learners can be challenged and yet move beyond expectations. However, 'the effective use of museums as a learning resource depends primarily on teachers and other educators in these institutions' (Anderson, 1999, p.100). Experiencing a new environment places both pupils and teachers outside the format and expectations of the classroom, to some extent blurring the boundaries between their conventional school-based roles. In an unfamiliar locale such as a museum or gallery they are 'in the same boat' (Clarke et al., 2002, p.36) and can thus become more comfortable with not having to provide the right answer (Barnes, 2005, p.200), resulting in more creative and risk-taking activity and discussion. For the reasons outlined above, the inclusion of out of classroom learning experiences is therefore 'strongly endorsed' in Initial Teacher Education and in Continuing Professional Development (DfES, 2006, p.15).

Despite the benefits associated with the new environment, studies have shown that linking this directly back to the classroom is important, with clear links prompting positive learning experiences and the absence of links resulting in a more negative outcome. Falk and Dierking (2000, p.103) report on a longitudinal study (Wolins et al., 1992) which found that if a teacher 'linked the visit to the school curriculum by embellishing the unit with many varied classroom activities and group projects', pupils were more likely to remember what they had learned. By contrast, children were found to be less focused during the museum sessions and expressed dissatisfaction with their experience afterwards when they were unable to link their visit to work in school (Ingle, 1990, p.8). Partnership allows for the communication of these links to ensure that they are formed.

Creativity has received growing recognition over the last decade (Wyse and Dowson, 2009). Most recently the proposed new primary curriculum has included frequent reference to creativity in its areas of learning. Direct associations have also been made between creativity and the experience of learning outside of the classroom: 'Museums are themselves centres of creativity' (DCMS, 2000, p.5). Learning in the presence of real objects can inspire curiosity and creative thinking in the context of distinctive educational experiences (*ibid*). Burgess (2007, p.17) outlined the features of schools which have been praised by OFSTED for their creative curricula: the taking of a child centred-approach, placing an emphasis on skills before content, taking time to consolidate learning and employing a flexible and dynamic curriculum. It is argued that creative learning is more likely to be exciting or challenging, resulting in more effective learning (Fryer, 1996, p.4). Children can be engaged in creative thinking through 'tackling suitably designed tasks in any curriculum area' (*ibid*, p.9). In turn, links have been drawn between creativity and a cross-curricular approach. It is suggested that 'creative insight often occurs when new connections are made between ideas or experiences that were not previously related' (NACCCE, 1999, p.40). This implies that the drawing of links prompts a creative process, both in their formation and as a result of their being drawn.

Boyle and Bragg (2008) provide an overview of the last twenty years of attitudes towards cross-curricular approaches, from the 'absence of any formal 'cross-curricular' guidance' (p.7) at the time of the introduction of the National Curriculum 1989, to increased emphasis on core subjects as subject indicators leading to their

isolated focus at the expense of time spent on foundation subjects, to widespread adoption of a more integrated and topic-based approach, to fit subjects into the school timetable by teaching them simultaneously, from around 2002 (*also The TES*, 2008).

Frean (2008) suggests that a cross-curricular approach is ever-more appropriate, suitable for a generation familiar with assimilating and making sense of information from multiple sources and media and linking it with other information. The way in which this approach 'cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association' means that it 'reflects the real world which is interactive.' (Shoemaker, 1989 *cited in* Boyle & Bragg, 2008, p.7). Case studies have shown that taking a 'skills-based rather than subject-focused approach to teaching... resulted in a marked improvement to Key Stage 2 test results' (Boyle & Bragg, 2008, p.14).

It has recently been suggested that a combination of subject-focused and cross-curricular approaches which 'respects the integrity of subjects but lessens the rigidity of their boundaries' provides opportunities for children to 'use and apply what they have learned from the discrete teaching of subjects.' (Rose, 2009, p.16). Cross-curricular teaching and learning is in this case seen as the next step from subject-based understanding, once this is firmly in place. While the increased attention to cross-curricularity was welcome the rationale for a sequential progression from subject-based understanding to cross-curricular learning remains unclear.

There is thus a host of evidence and discussion surrounding partnerships in terms of their benefits, what features elicit these benefits to make them successful and how creativity and a cross-curricular approaches can be part of teachers' and pupils' experiences, both within and beyond the classroom.

## Methodology

The methodology adopted for the research was a qualitative evaluation research design (Patton, 2004). An abductive orientation (Lewis-Beck, Bryman & Liao, 2004) allowed *a-priori* features, such as the objectives set by the National Gallery, to be combined with the emergence of outcomes grounded in the data through the *constant comparative method* (Glaser and Strauss, 1967) of data analysis.

### Research Objective

To evaluate the National Gallery's ITE (Initial Teacher Education) Cultural Placement Partnership project in relation to the project's aims, which are:

- To promote the use of museums and galleries in creative cross-curricular teaching and learning to ITE students, professional teachers and those who train teachers
- To support trainee teachers' development of pedagogy and practice in using a visual stimulus as a vehicle for developing thinking and learning across the primary curriculum
- To build sustainable links between regional museums and galleries, local ITE providers and local primary schools
- To work with educational partners in order to share good practice and develop teaching and learning approaches across the sector

### Sample and Data Collection

The following ITE providers (and their respective students) and regional museums and galleries were involved in the collection of data:

- Leeds Metropolitan University and Leeds Art Gallery
- Edge Hill University and The Walker Gallery (Liverpool)
- Nottingham Trent University and Nottingham Castle Museum
- Oxford Brookes University and The Ashmolean Museum
- Roehampton University and The National Gallery

Four semi-structured group interviews took place in each location with the following participants:

- One group of current students who had either recently completed or were part way

through their Cultural Placement programme

- One group of students or recently-qualified teachers who had experienced their placement between one and four years previously.
- ITE tutor(s)
- Museum/gallery education officer(s)

The students and teachers were contacted or selected by their university tutors and agreed to be interviewed, so were to some extent self-selecting. The tutors and education officers interviewed were those who were most heavily involved in the organisation and facilitation of the Cultural Placements.

The interview schedule was designed with the National Gallery's aims for the Placement forming the main framework, with prompts related to creativity, the use of a cross-curricular approach, pedagogy, thinking and learning, sustainability, the partnership itself, and the research-based rationale for the approach.

Participants had agreed with the National Gallery that they were content to take part in the research. It was also confirmed before the interviews began that participants were taking part with their informed consent and that they had the right to withdraw without prejudice. It was explained that job descriptions as opposed to personal names would be used in reporting and that real institution names would be used. Interviews were digitally recorded and fully transcribed. The transcriptions for group interviews did not provide names for each speaker, hence the quotations contained in the report pertain only to the groups in general and not to individuals.

### Analysis

For initial analysis, key words and themes were allocated to responses in a system of coding. The words and themes were selected following read-through of all twenty transcripts, noting each issue which arose, with close attention paid to the aims of the Cultural Placement Partnership under evaluation. Following this process, one-word code names were allocated to each of these issues, and the transcripts colour-coded accordingly. This included all answers that were synonyms of the identified key words or alluded to comparable concepts, to ensure that each individual's opinion on the different themes was accounted for, regardless of their vocabulary. Codes were then amalgamated or sub-divided based upon their frequency and range, and codes from the final list were applied to the



transcripts using HyperRESEARCH qualitative data analysis software.

### Notes on Findings

The findings which follow are grouped in relation to the Cultural Placement Partnerships' aims, though it must be noted that these divisions are not absolute due to the overlapping nature of the material. The identifiers which follow each participant refer to the location of the ITE institution with which they are linked, as staff, as students, as ex-students or as partner museums.

Whilst students did not take part in the National Gallery's full *Take One Picture* scheme, *Take One Picture* was the phrase commonly used by participants in reference to the approach to which students were introduced and which they employed during their Cultural Placements.



Springtime in Eskdale  
James McIntosh Patrick  
The Walker Gallery

## Findings

A remarkable level of excitement about the use of paintings to support innovative teaching was evident from the nearly all of the participants. Some fundamentally important educational aspirations were being addressed as part of the work. In particular, cross-curricular teaching was being used in ways that acknowledged the limitations of tangential topic links, and hence was building on developments in educational practice over a twenty year period. Perhaps even more important than this was the evidence that pedagogical risk-taking was positively changing the ideas not only of the trainees themselves but also of experienced teachers that the trainees were working with.



Five  
Lubaina Himid  
Leeds Art Gallery

## Promoting the use of museums and galleries in creative cross-curricular teaching and learning

**Participants felt that creativity was evident in the planning, teaching and learning inspired by the Take One Picture approach.**

“The very basic elements of education are taught in a very creative way.”  
*Education Officer, Nottingham*

“It was just so creative.”  
*Student, Oxford*

One of the tutors from Leeds suggested that students who had taken part in the Cultural Placement now ‘look at planning in a completely different way’, starting with ideas and then bringing in the National Curriculum, rather than

operating in the reverse order. Ideas rather than framework therefore became central, resulting in increased cross-curricular planning. This was echoed by a teacher from Nottingham who suggested that ‘that’s what makes it creative, because you’re not stifling the creativity by set rules or guidelines.’ One tutor explained that creativity emerged through the originality of the lesson plans developed in response to paintings rather than from pre-existing planning documents:

They’ve got to look a bit further than downloading the plans or going to the QCA documents. It involves imagination because you’re thinking in different directions. And you’re creating something.  
*Tutor, Nottingham*

The collaborative nature of the in-gallery training was also considered a creative process. One Liverpool teacher suggested that when ‘planning together... you bounce ideas off each other. I find you’re a lot more creative.’ This process was also seen as a useful opportunity to generate ideas and to learn how to do so in future.

There were so many teaching ideas that you just maybe wouldn’t have thought of.  
*Student, Oxford*

The use of an artwork was seen by some as a form of insurance device or guarantee that a lesson would be a creative one:

I’d find it very difficult to take a picture and plan anything that was really dry and boring and not creative.  
*Teacher, Nottingham*

Other participants suggested that creative planning and teaching did not necessarily automatically result in a creative learning experience for the children concerned.

I think with the creativity side of things, to be creative you have to look at who’s actually benefiting from it. In some ways I was thinking to myself ‘I really want to be creative because then people will look at this and think, he’s doing an excellent practice,’ but then if the children, as you say, make really poor links with things and... aren’t interested in it then... it’s not creative for them.  
*Student, Leeds*

[You can] be creative in your planning but that doesn’t bring creativity out in the children.  
*Student, Nottingham*

Whilst these teachers were in agreement, they suggested that creative planning and teaching nonetheless make creativity more likely:

Teacher: That's creativity for us isn't it, not for the children, that's creativity in the way we plan and teach.

Teacher: But that could be encouraging the children to be more creative in different ways.  
*Teachers, Oxford*

There were also connections drawn directly between creativity and cross-curricular teaching and learning, with one education officer suggesting that the act of teachers seeing 'links and connections across the curriculum that perhaps they wouldn't have seen before' was in itself creative.

It was creative the way that you could then use the concept of that painting in other areas of the curriculum.

*Student, Leeds*

I think creativity is subsumed with the idea of a more cross-curricular, bespoke curriculum.

*Tutor, Liverpool*

Creativity was also discussed in relation to the opportunities for children to be creative themselves, with creative planning and teaching resulting in creative learning, the effects of which moved beyond the context of *Take One Picture*.

Student: I think it teaches them to see into things more than what's on the surface.

Student: And think more creatively as well.  
*Students, Nottingham*

... if they're reading a painting then they can apply those skills elsewhere and they can start to think of things in different ways and I think it's quite a good initial stimulus for developing thinking skills.

*Student, Roehampton*

When we went round with the children they noticed parts of the paintings that I myself hadn't even noticed, and it's their interest then that you can stem on, and that would spur on their creativity, because they've got more of an impact, because they have seen it and they've seen something perhaps the teacher hadn't seen.

*Student, Nottingham*

I do think it is creative to be aware of other things that are around you. We look at creative as for a purpose and I think the purpose is to widen the children's experience.

*Tutor, Nottingham*

The element of co-construction, with creativity directed jointly by teacher and pupil is discussed later in the report.

### ***Paintings were being used by ITE students and teachers to teach numerous subject areas of the curriculum.***

"It's not just art, you can do it everywhere."  
*Student, Nottingham.*

The areas covered through the use of artworks from museums and galleries were diverse. This is perhaps best illustrated through the following account:

They took the 'Brighton Pierrots' painting by Walter Sickert as their focus. ... from that one painting they looked at seaside habitats and geography with the youngest children in foundation stage, building rock pools and seaside creatures and exploring seascapes in all different kinds of ways, they looked at costume, they looked at drama, they created their own Pierrot shows, making tickets for the shows. So it was all joined up, so they were doing literacy and music and drama, really cross-curricular, so that it tied up around the edges as well. They also took their literacy studies into creative writing, thinking about the time period that the painting was based in, and the fact that there were empty deckchairs in the audience in the painting and that this could perhaps be because people couldn't come, they were off fighting in the war. And this made them branch out into family history and discovery of what life was like in World War I and bringing in photographs and letters and diaries from home, and also writing their own personal responses, some of which were very powerful, to that exploration.

*Education Officer, Oxford*

These principles were echoed by students who had been in the classroom as part of their training and by practising teachers.

Those questions and the questioning skills that you can use in literacy, and shape work actually I've used in numeracy as well.

*Teacher, Oxford*

I think it's an excellent stimulus as well for literacy, particularly poetry, because poetry is so hard for anyone to get their head round. And using paintings as a stimulus for that, and in drama.

*Student, Leeds*

I think you can make it what you want, you can narrow the focus just to be literacy or maths or whatever, but the cross-curricular stuff, you can go literally off on a tangent. That week we did music, we did dance, we did literacy, there's so many things, geography, history; I think we went through the whole curriculum that week.

*Student, Liverpool*

Even when lessons were not directly planned

around museum and gallery resources, teachers reported the way in which the cross-curricular principles which they inspired could enhance their children's learning.

They were doing climbing in PE... the picture that I was doing was little children climbing up a cliff to steal birds eggs, so I put little pictures of eggs on top of the climbing frame... Just things like that, PSHE, looking after animals, it's illegal to steal birds eggs now, and all that came out of it without planning.

*Teacher, Liverpool*

It is clear from the examples above that the students and teachers have drawn both the artworks and the skills they had gained from their Cultural Placements into a wide variety of curriculum contexts.

### **Students and teachers used their discretion to make decisions regarding cross-curricular teaching.**

"What are my strong links, what's going to work really well?"

*Education Officer, Oxford*

Whilst cross-curricular teaching through paintings was extensive, students and teachers did not draw links indiscriminately, exemplified by these students:

I always think, when I've been looking at my planning, I've been thinking that I might make a link but I've always got to have in the back of my mind whether the child will actually learn something from that link. Like making a link to art say, will he develop an art skill, or are they just applying their art skills, they've got to actually *develop* something through it, and if they don't do that then there's no point making the link.

*Student, Liverpool*

I think you've got to be careful with any cross-curricular things that they're not too tenuous, you've got to make sure it fits and if it doesn't, don't use it.

*Student, Oxford*

This level of discretion was supported by those delivering the Cultural Placement and by this tutor:

I think the message they were trying to give, quite rightly, was that there is no area of the curriculum that cannot at some point be addressed through art and looking at paintings, and that's true, but that doesn't mean that we can find all of those references within a single artwork, so we have to be realistic about that.

*Tutor, Roehampton*

As a result, individual paintings were considered appropriate for use in particular ways:

A particular painting you'll think that is literacy... that is music and dance.

*Student, Liverpool*

The ultimate aim in promoting creative cross-curricular teaching and learning was encapsulated by the project's leader, with the proposition that it did not only involve planning from a common and interesting stimulus, but at best ensured that 'the learning of one subject informs the learning in another.'

The PE fed into the Art and the Art informed the ICT, so that the quality of the ICT was clearly enhanced by the learning that had taken place in PE and Art. And that I feel is truly cross-curricular...

*Education Officer, Roehampton*

Whilst students and teachers focused heavily on the cross-curricular aspect of the Cultural Placement Partnership, participants indicated that they did so with learning objectives in mind.



Brighton Pierrots  
W.R. Sickert  
The Ashmolean Museum

### **A key means of promoting the use of museums and galleries was the challenging of the preconceptions and expectations of schools and practising teachers.**

"It's a matter of you fight, you do it and then it clicks, it's amazing, let's do it for next term."

*Teacher, Nottingham*

Some ITE students on teaching placements and recently-qualified teachers who had previously taken part in the Cultural Placement encountered

resistance from placement schools and in employment.

This resistance was on occasions directly from the class teacher under whom they were working, and on others as a result of the school's overall approach to the curriculum. Students found that they lacked the authority required to implement their teaching ideas when faced with the differing opinions of more experienced teachers:

When you go into school and you have a teacher that's been working there for 30 years, you're scared to try new things... they're set in their ways...

*Student, Leeds*

...as a third year student, particularly if you've got a more mature teacher, they're questioning what you really know. You're coming in saying 'We're going to do this cross-curricular' and my teacher was a bit like, 'Well hold on, this is the way we do it.'

*Student, Leeds*

For other students and teachers, the greater challenge was in the approach taken by their schools as a whole, either to art or the construction of the curriculum:

I wasn't able to do it in my first year of teaching. It was a really rigid curriculum that they followed and any deviation was not allowed.

*Teacher, Oxford*

It's seen as a bit over-creative by some heads I think isn't it? It's a bit too radical an idea...

*Teacher, Oxford*

You have to have a lot of commitment from your head and your school.

*Student, Nottingham*

Resistance to the use of *Take One Picture* teaching ideas was in part a result of the perceived workload a change in approach would necessitate:

There's obviously this fear that there's going to be this enormous amount of work that comes out of doing a new concept.

*Teacher, Nottingham*

There were however numerous examples cited of students and teachers successfully overcoming initial resistance, in varying degrees:

By the end of it she came round to it and she really enjoyed it and got involved herself, but at the beginning it was very much maybe we should stick to what we've got sorted.

*Student, Nottingham, in reference to a school placement mentor*

But there's another student of ours, he works locally, and his school initially when he first went in there didn't really allow him. So what he did was he taught from a picture from the National Gallery in the summer term after SATs. So they were finding ways round it. They didn't just discard it.

*Tutor, Oxford*

Because I'm a newly qualified teacher and they have a lot more experience than me I'm having to really push to be able to do it.

*Teacher, Nottingham*

Other participants experienced particularly positive reception to their ideas when they introduced them to their schools, as students or as qualified teachers.

[There are] schools where students have gone in and they've sort of infected the rest of the school with it. The teachers and headteachers are thinking 'Wow, this is great, can we have some more of this?' and... saying 'Please let us know what's going on, we want more of this.'

*Education Officer, Oxford*

Some of our students have gone into a school where the school's been impressed and they've taken the whole staff up to London to have inset.

*Tutor, Oxford*

I think what we're seeing now is what we call a knock-on effect, 170 or so students have had a cultural placement, 140 of them are out in schools teaching, at various levels of engagement, they're not all in Oxfordshire, half the people we emailed are down in Devon and Cornwall.

*Tutor, Oxford*

I've been booked to do a twilight to the rest of the staff suggesting ways of using art, I'm going to push that now because I'm the new coordinator.

*Teacher, Roehampton*

None of the students who described less positive experiences when attempting to employ *Take One Picture* ideas in schools gave an impression of being de-motivated or deterred by their school placements, an indication of the effect which the project has had upon their pedagogy.

I think I'd definitely want to try it out, even if the school wasn't particularly willing, I still feel I would use elements of it anyway. I think it would be great if the school encompassed it all because I think how it would maybe work best, but even if they didn't I wouldn't be put off by using it.

*Student, Oxford*

Staff from both Leeds Gallery and Leeds Metropolitan indicated an awareness that in the promotion of the use of museums and galleries, students experience barriers, both in terms of the practical and the curriculum implications of their ideas.

“I think we’re asking the students to do a massive job, which is to influence the school, to think the galleries are ok to take kids.”

*Education Officer, Leeds*

“I suppose one of the issues you could say, which we certainly have with this project, is getting schools to see that it’s not an art project, because there’s a hierarchy of subjects still.”

*Tutor, Leeds*

These challenges occurred not only between institutions, but within them – with resistance from other subject staff within ITE providers or from other museum or gallery staff.

***The provision of funding to allow trainees to take a class to the gallery was a major factor in promoting the use of Take One Picture in situ.***

“Is it the pantomime or is it the art gallery? Those are the choices that schools make.”

*ITE Tutor, Nottingham*

One education officer explained the difference which the provision of transport made, a case which was supported by one of the teachers interviewed:

The transport to the gallery has been paid for, and the transport issues are the fundamental preventer of schools in Leeds coming to the gallery, even though it’s city centre, because of the cost.

*Education Officer, Leeds*

This was not confined to just one of the partnership cases, as it was also referred to by a teacher from another location:

Certainly when I did it we had £200 from the National to bring the children. This place is free to bring your kids, but it’s the transport... then you’ve got insurance on top of that, and the school budget can’t afford every term to bring the whole school to the gallery.

*Teacher, Liverpool*

Interviewees suggested that the cessation of the transport funding may reduce the viability or at least frequency of museum or gallery visits:

I think one big problem that we might have is in terms of schools. Although the visits are free, the coaches cost several hundred pounds.

*Education Officer, Oxford*

Running the ITE course, that would be more difficult, because we are funded for those students to bring their placement classes in for a visit, for the transport, so they [the schools/ ITE institution] would have to find that themselves.”

*Education Officer, Nottingham.*

For the use of museums and galleries to continue to be promoted attractively to students, teachers and tutors, alternative transport options may also require promotion.

It’s also persuading schools to look at being quite creative on your transport situation, because we seem to have had a mode of ‘everything’s a coach.’ I taught for a time about eleven miles away from here and we used to come in on the train, and it’s trying to persuade schools to look at trains and buses as alternatives to coaches.

*Tutor, Liverpool*

One student felt that even when the use of a museum or gallery itself is found to be unaffordable or impractical, related resources and teaching ideas could still be employed in the classroom:

You don’t necessarily have to go anywhere to do Take One Picture. The excitement the children have when they see a painting in real life that they’ve been looking at is obviously worth the money, but if there isn’t the money for the trip you can still do it.

*Student, Leeds*

Whilst the lack of museum/gallery visit means that the overall experience would be to some extent compromised for pupils and their teachers, this confidence that a *Take One Picture* approach can still work in such a situation indicates both this student’s determination to use the ideas and also the remote availability of museum and gallery resources facilitated by the Partnerships.



Nottingham from the East  
Jan Seberechts  
Nottingham Castle Museum

## Supporting trainee teachers' development of pedagogy and practice in using a visual stimulus

### Participants' confidence in a gallery environment and in the use of visual stimuli increased as a result of their placements.

"Now I know I know what to do when I see a painting"

*Student, Nottingham*

Numerous participants described the positive effect of their Placement on their confidence in the use of visual stimuli, suggesting that barriers had been broken between themselves and the concept of 'art.'

I didn't have that much experience in art before the trip but certainly feel a lot more confident in it now.

*Student, Leeds*

For me it just took away the intimidation that I thought art had.

*Student, Leeds*

I suppose for a lot of them they wouldn't necessarily have felt confident in commenting on an artwork prior to the module, let alone thinking about how to use it in the classroom.

*Tutor, Leeds*

I could honestly say, as a primary teacher you're meant to be confident and know everything about every other subject, and at the end of that you come out confident, with a good subject knowledge, a good way of questioning, ready, thinking I can actually do this in school with any class you give me.

*Teacher, Nottingham*

It's an attitude change as well, I wouldn't feel intimidated to talk to children about a painting in a gallery now.

*Student, Oxford*

Participants particularly valued the opportunities which they were given to see the teaching strategies in action or to try them out themselves before using them in the classroom. The practical and experiential nature of their gallery-based training meant that they believed that what they had learned would work with a class of children.

It certainly gives you the confidence to give away some of that control in your classroom. Because you know that it works and you've seen it in front of you.

*Student, Leeds*

You feel confident doing it because you've had a go yourself and you know you can do it, whereas before if you weren't confident enough to do it you weren't going to sit in front of thirty children and try and teach them to do it.

*Student, Oxford*

I think it's because in university when you're learning, when the lecturers or the tutors are explaining to you how something's done, you're just listening to how it's done, and you're seeing examples maybe of what they've done in school, but we've had the chance to actually do it here, so I think it's better that we've been able to apply what we know to actually doing something.

*Student, Liverpool*

Seeing people in the museum doing it and then myself doing it, you learn through doing or seeing don't you, rather than just hearing somebody tell you that questioning is important and it being a theory in a book, actually seeing it in practice and using it makes you realise.

*Teacher, Oxford*

Increased confidence was not only reported in relation specifically to the gallery environment and in the use of paintings, but also filtered into other areas of teaching practice, indicating the wide-reaching effects of the Placement.

It gave you so much confidence to step away from the curriculum than just the standard way of teaching.

*Student, Leeds*

I came away from that week thinking I can do this, I've built up my skills over the week as a teacher so I can go into a classroom and I can teach this way or that way.

*Student, Liverpool*

My confidence in organising things I think improved. After that I wasn't scared just ringing up and getting people into the classroom and things.

*Student, Leeds*

From talking to headteachers in particular... the students who they've had working with them doing *Take One Picture*, they very often seem to have an increased level of confidence and competence in presentation and in lesson planning.

*Education Officer, Oxford*

This finding illustrates the wider-reaching aspects of the placement: participants not only developed confidence specifically in relation to the use of galleries and artworks, but also in other areas of their teaching practice.

**Students reported that experiencing for themselves the chance to learn in a different environment with different people and to see the museums and galleries from a child's perspective were valuable aspects of their Placements.**

"It was putting yourself in the place of the child."  
*Student, Leeds*

Participants responded positively to the change of learning environment from university to gallery:

Teacher: I just felt very special to even be there.  
Teacher: And that's how the children feel as well isn't it?  
*Teachers, Oxford*

One student suggested that the novelty of having a different person leading their gallery sessions, as opposed to one of the 'people we have to spend four years with' made a positive difference to the training experience in the galleries.

Participants linked these experiences to the potential experiences of children, allowing them to better appreciate how their future pupils may respond to learning in new environments with new people. They also described how taking part in drawing and drama activities themselves in situ, as well as taking it in turns to present to their fellow students or act as a child for another presenter, gave them a real sense of how both parties feel in and respond to a museum or gallery setting :

I've come out of this doing these things and feeling so much more confident in general – what are the children going to be like if they're here?  
*Student, Liverpool*

You hear what somebody else says and you think, I didn't see that, so that's what the children are going to get, they're going to get everybody else's ideas and it's going to make them think well beyond the norm.  
*Student, Liverpool*

One education officer provided anecdotal evidence that the change of environment and approach can indeed affect the children.

A number of times when we've been in the galleries and we've been working in this way using this approach with children, we've been taken to one side by a member of staff at some point who say 'I can't believe how engaged child x is, they're such a handful of trouble at school, they're just on fire today.'  
*Education Officer, Oxford*

This aspect of the Placements provides another means of promoting the use of museums and galleries, as participants experience the effects of these environments for themselves.

**Students saw the use of Take One Picture whilst on school placements as a high risk approach, but with the potential for great rewards.**

"It was about having more freedom and being more willing to take a risk."  
*Student, Oxford*

Students' greatest concern regarding the use of the skills and ideas learned through their Cultural Placement was how they would be received in an assessed lesson or school experience.

...if it does go wrong, and you're three weeks into your practice, what do you do then?  
*Student, Leeds*

...what happens if you get a couple of weeks down the line and you've got this painting that you thought was going to last for six weeks and you thought the kids would be really interested in it, but obviously being children they change their minds quite quickly, and you've got four weeks to go and they're really sick of it already?  
*Student, Leeds*

We're still trying to pass, you don't want to stand there and do something that you might really want to do but that school and that teacher doesn't want you to do.  
*Student, Oxford*

The rewards of taking this perceived risk were also reported, both in terms of the quality of teaching and the quality of children's learning:

I watched her do an art lesson which was ok, it wasn't outstanding, but one of the external examiners went in to see her, and she used the painting that she had seen that really affected her, one of the paintings at the National Gallery, and she did role-play from it, which was what she'd seen done at the National Gallery. And the external examiner said it was the best lesson she'd seen by any student at any time.  
*Tutor, Nottingham*

I think when you're taking risks like you do when you're doing Take One Picture as a teacher, the children are more willing to take risks as well, so they were taking risks with their questions, they were just thinking a bit more creatively and less rigidly and less searching for what's in the teacher's head, 'what do I need to say now?', they were just saying what they



actually thought.  
*Teacher, Oxford*

This teacher had attempted to measure this effect whilst involved in the Cultural Placements as a student, and found that the pupils were 'were much braver in their questioning' after the project than they had been previously.

Other students found their cultural placement affirmed the risk-taking approach which their university courses encouraged and that it helped them to acquire the confidence to put it into practice.

For me the week at the National Gallery just confirmed that it's ok to try something different.  
*Teacher, Roehampton*

I think we've been told that, it's all very well being told these things, but it's being given the opportunity to do it.  
*Student, Oxford*

The sense of risk felt by the participants illustrates the extent of the departure taken from their 'normal' teaching. The reported effects suggest that this change of approach had a positive impact.



The Fighting Temeraire  
J.M.W. Turner  
The National Gallery

**Students, teachers and ITE tutors identified positive differences which the Cultural Placement had made to pedagogy and practice.**

"They've really stepped up quite a stride in terms of teaching and learning strategies and approaches."  
*ITE Tutor, Leeds*

Several students and teachers stated that their

experience had made or will make a fundamental difference to the way in which they teach, in relation to being creative, adaptive and employing a broader range of teaching strategies.

Even the fact that we're so excited by it, our teaching will change and it's just opened our minds to so many possibilities.  
*Student, Leeds*

The strategies that we saw them employing in the gallery, for me, it's something I reference all the time now: 'What can you see, what do you think?'  
*Student, Nottingham*

It's an ongoing thing that you link in your classroom teaching, because they're skills for life, being creative, a creative thinker, creative in lots of different ways.  
*Teacher, Oxford*

Participants described the skills they had developed and the strengths they had built upon:

...questioning techniques, literally standing in front of a painting for fifteen minutes, you're not explaining an activity or showing them anything, you're just questioning and your questioning techniques develop so much from that.  
*Student, Oxford*

I've had lesson observations, I've been observed, in particular for things like digital literacy, and that's been identified as a real strength in my teaching, and I think possibly it would have been a strength for me anyway, but it wouldn't have stood out quite as much if I hadn't been involved in Take One Picture.  
*Teacher, Oxford*

Some suggested that the Placement had been a pivotal phase in their training:

I think over the last two and a half years that I've been in university, that one week that I spent in the gallery I learned the most about turning theory into practice and putting strategies that you learn and why you use those strategies to effectively teach the curriculum to children.  
*Student, Leeds*

I've taken the initiative from the Take One Picture approach to learning and applied it to my own personal practice. That experience I had that week in the National Gallery really shaped me as a teaching professional with the way I teach.  
*Student, Liverpool*

The comments clearly demonstrate that the effects of the Placements were not just those

manifest in the short term, but that they have endured beyond the duration of the students' courses.



Perseus turning Phineas to stone  
Luca Giordano  
The National Gallery

### Interviewees described a range of positive outcomes on the children involved in the partnerships.

“Some of the things they came out with... were incredible.”

*Student, Oxford*

Teachers and students found that children used sophisticated language in response to the artworks, both in the museums and galleries and in the classroom.

I could see, even with the lower ability, doing the role play, the difference in some of these children who would just sit there quietly... but once you put a costume on them and gave them props, the language they came out with was amazing, it was so different.

*Student, Liverpool*

They weren't very brave with their language because they were Year One/Two... It was amazing the feedback I would get from them, the adjectives that they would come out with, describing their feelings, empathy, what the people in the picture might be feeling, what they can see, how something might work.

*Student, Nottingham*

When I played the music to The Goose Fair it was amazing, one little girl wasn't very confident... her speech and language wasn't as developed, her whole sentence structure and syntax...so she tended to be quite reticent, but when I played the music it was amazing... all the language started to flow.

*Student, Nottingham*

It's the language development that goes with it, the children are pulling ideas out of each other... when the children are cooperating and they're actually discussing their ideas and thinking in which ways they can go, it's of immense importance I think.

*Tutor, Nottingham*

This allowed for the articulation of meaningful responses and high-quality work.

Just saying to the kids 'What's the first thing you see in the picture?' and getting them to tell you about the painting. So you don't feed them the information, just see what they give you from it, and it is amazing what they come out with.

*Student, Leeds*

I think the process of deconstructing a painting is quite advanced. So you can get say a Year One class and you can present them with a picture and they perhaps wouldn't be able to talk that much through it, but if you're leading them through they can deconstruct the painting and they can feel empathy with the characters, which is actually really advanced stuff, but they don't actually realise through your careful questioning.

*Student, Leeds*

Through this approach it kind of takes away the onus on that learning objective and allows them to think about something different and actually brings out better work for them.

*Teacher, Nottingham*

Going round the gallery, we made stories out of all the paintings, and then I found that when they were doing the artwork they could picture what they wanted far easier than if I have just said 'Right we're doing drawing today.'

*Teacher, Nottingham*

These responses stimulated and in cases improved pupils' writing, particularly for boys:

You could see that having that visual stimulus there the words they were using and they way they were writing had improved.

*Student, Leeds*

Especially in Year Two greatly, because it engaged boys' writing in particular.

*Teacher, Liverpool*

In my last placement the boys had a lot of issues with Cinderella and having to learn to write their version of Cinderella, and then when we did some work from the painting they could look at the monkey from the banquet and they just loved it.

*Teacher, Nottingham*

It was particularly the boys, most of them don't

want to put pen to paper. But I found that because we talked about the painting, and then we did some role play and some drama, I did one session a week with a small group, and then three weeks on, we were there putting pen to paper, they wanted to write and they had lots to write, not just in relation to the painting... It did work and I felt that if I hadn't have done it that way I don't think the speaking and listening would have been as good and certainly not the creative writing.

*Teacher, Oxford*

These examples demonstrate achievement not only in an academic context through writing and high-level verbal contributions, but also in terms of speaking and listening and personal and social development as a result of employing the *Take One Picture* approach.

**The work and experiences arising from Take One Picture proved to be effective means of stimulating less academic children and those with different learning preferences.**

“You're getting at people with different learning styles.”

*Education Officer, Oxford*

Participants described the ways in which children who do not respond successfully to more conventional academic content and style of delivery were able to engage more effectively through their *Take One Picture*-based work.

I think that's one of the strong points... because paintings are universal aren't they, you see in them what you see in them and because they're so visual it's quite good for children with EAL and communication difficulties as well.

*Student, Roehampton*

For our children, in the catchment area we're in, an awful lot of them will not achieve academically and one of the most important things is the expressive side of the curriculum, so that expression of creativity as well as the pastoral care side of it, is very important.

*Teacher, Oxford*

The effect of this upon children's confidence had also been observed, with pupils who 'aren't hitting the targets that they need to hit in other areas' (Student, Nottingham) given the opportunity to develop confidence in their abilities, by achieving something which boosted their self belief through taking a new approach, and putting things 'into a different context.' (Education Officer, Liverpool). Similarly, another student felt that the teaching ideas gained from the Placement would be useful tools to help children to find a way in to deeper thinking and learning when conventional starting

points make material and ideas less accessible to them.

It gives you a strategy to perhaps help and engage with those quieter children, those children with learning difficulties who don't excel in literacy or numeracy' but they can perhaps draw or make something, it gave them the opportunity to show their strengths... this gave them a focus to then expand.

*Student, Nottingham*

Further to this, participants commented on ways in which the approach incorporated 'the tactile experience, the visual experience, the moving around' (Education Officer, Oxford), allowing pupils with different learning styles (whether they were children who were conventionally 'academic' or not) to access the material in a variety of different ways, again boosting confidence.

It's also linking it to learning styles as well, with the confidence with the children, so in a classroom setting you'll get children who don't want to put their hands up and engage and they'll shrink away into a corner, and I think this setting gives them the freedom. Like you said, we've done dance, we've done music, we've done dialogue. You can just pull everybody's strengths I think and give them that confidence boost, for them to learn something in a different way.

*Student, Liverpool*

One student found that the Placement had given them the opportunity to learn ways of adapting their teaching for children with these different learning styles:

For me it's developed my range of teaching skills coming here. You adapt the teaching to the children, and their learning styles and sometimes it's hard to adapt your style of teaching, and coming here just gives you different avenues to think about.

*Student, Liverpool*

The approach therefore provides an alternative style of teaching and learning for children who do not respond as effectively to word-based stimuli or achieve highly in written work, and thus is appealing to multiple intelligences.

**ITE students and pupils were encouraged to understand that there is no right or wrong answer resulting in increased confidence for both parties.**

“There is no right or wrong in art.”

*Teacher, Nottingham*

The interpretative nature of art means that unlike

with some other elements of the curriculum, there is often no right or wrong answer. Students and teachers described the increased confidence of their children, who were safe in the knowledge that their contribution would be valid.

... if you give them something that they can be proud of and they can be creative and do it their own way, it gives them a chance to develop. Nothing's right or wrong with art, it's your interpretation of it, it's not like maths where it's you can't do that, you've got it wrong, it's good, because it's their piece of work.  
*Student, Leeds*

This link to confidence was not only relevant to the children. One tutor observed that the students themselves had learned to be 'confident enough to encourage different kinds of responses' (Tutor, Leeds), rather than feeling challenged or confronted by having to deal with a range of ideas and answers.

It was suggested that whilst the use of a painting provided a starting point to encourage children to ask questions and give answers, the process also fed into their confidence to do so in other contexts.

It gives them the message that they can succeed and they can be good at things and there is no right or wrong in art. Then it bleeds through to the other subjects.  
*Teacher, Nottingham*

It takes a little bit of time to get into them: there's no right and wrong answer... children really struggle with that... I think it's a great way of saying to children: 'It's ok, this is a painting, tell me what you think about the painting', and that will hopefully then will follow onto other things.  
*Student, Oxford*

One student felt that this had not only academic benefits, but also social benefits:

It's very good socially, if the child sat next to you is saying I think that's something completely different, I think it's this, and they have to accept that that child thinks differently and it's still equally as valid as what they think even though it's nothing alike.  
*Student, Oxford*

These examples highlight the emergence of a different kind of cross-curricular linkage. Not only does the approach allow for links to be made between subjects, it also develops both confidence and skills which can be applied in other contexts.

**The Placements for some students had brought about a co-constructive approach to teaching and learning, with children leading their own learning and teachers having the confidence to allow and to regulate this.**

"That's the way I see it, I'm just there to help them, all the ideas are coming from them."  
*Student, Liverpool*

Students described the ways in which they felt their pupils had constructed or might construct the learning process, either in the planning of work or more spontaneously.

They're initially involved in the planning process, which gives them ownership of what they're going to learn, instead of today it's this, this, this, you're going to learn. It says in the national curriculum that children should take ownership of their own work.  
*Teacher, Liverpool*

I think we will probably change our planning as we go along as well, because when you're leaving it to children to decide and you're asking them on your opinions, they might bring something up that you suddenly think yes, we can move to something else with that.  
*Student, Liverpool*

One of the kids might say I'm really interested in that... and the teacher could take that and run with it and that kid has basically come up with something the whole class are doing.  
*Teacher, Nottingham*

These students felt that they had developed the confidence to allow this to happen, a feeling which was confirmed by one of the local gallery officers:

I think... [on] the creativity side of things... really using any resource at the beginning as a stimulus and really unlocking it, and not being scared to just have nothing pre-planned, let the children look at it and see what they come up with. That kind of co-construction, where you're going to go with it.  
*Student, Leeds*

I would be quite confident in saying 'There's the stimulus,' and letting the children talk about it and decide how we're going to learn from it.  
*Student, Liverpool*

For those that are confident and can hold it together I think it will give them the confidence in the classroom to experiment and to allow the children to lead them their learning, rather than to teach it in blocks.  
*Education Officer, Leeds*

**Thinking and learning about pictures has extended beyond school hours for some children and the programme has prompted family involvement with local galleries and paintings.**

“Do you have a copy of the painting so I can carry it on at home, because that’s all she talks about?”

*Teacher, Nottingham, quoting a parent*

“We’re satisfying the national curriculum but also opening doors for lifelong learning.”

*Education Officer, Leeds*

Children carried out activities at home in response to their visits and classwork, without being asked to do so.

When I did Take One Picture last year I had children going home that would never normally do anything extra at home, coming back with stories about our banquet picture, or having collected things that we might put into our own work and that was all off their own backs, because they were excited about it.

*Teacher, Nottingham*

Those independent connections that they’re making with their learning are showing that they’re thinking about their learning after they’ve left the learning environment... I did the Winter scene last year so I had children bringing snowflakes in for me the next day, we had pictures of grey skies because we’d been looking at the grey sky of the painting, and it’s wonderful.

*Teacher, Nottingham*

Children also encouraged their families to engage with the museums and galleries through visits outside of the school day.

This is a young guy from Ethiopia, his English is not very good, and he’d told his mum, and then she met me after school and she said ‘He was talking about this and where is it, can we go?’

*Teacher, Roehampton*

Over half term I had about a third of the children go back with their parents... they’re then spreading the word to their parents and pestering them to take them to these kind of places.

*Teacher, Nottingham*

You’ve got kids saying ‘I enjoyed this so much that I brought my mum and my nan back to the gallery to see the painting that we’ve been working on.’

*Education Officer, Oxford*

For one child, the desire to continue talking about art outside of school indicated a new-found

enjoyment of school itself as a result of the work she had been doing.

I was told that mum has to come in every morning to bring [her] into the classroom. By the end of the placement, mum actually came to me and the teacher and said ‘She actually enjoys coming to school now, do you have a copy of the painting so I can carry it on at home because that’s all she talks about at home?’ I don’t know if it’s confident or just enjoyment a bit more of school, because it’s not the regimented maths, English, a bit of science, I know they have to be done but it’s done in a more exciting way through the painting.

*Student, Nottingham*



The Goose Fair, Nottingham  
Arthur Spooner  
Nottingham Castle Museum

## **Building sustainable links between regional museums, galleries, local ITE providers and local primary schools.**

**Institutions varied in their rationale for the selection of schools for their Take One Picture trainees’ placements.**

“It just depends... how far schools are in the creative agenda.”

*Tutor, Oxford*

There were differences of opinion amongst ITE course tutors in terms of the selection of placement schools for trainees who had undergone *Take One Picture* training. Two institutions (Nottingham and Liverpool) deliberately selected schools which would be receptive to the use of *Take One Picture* ideas, to ensure a more positive experience for the

trainees and to aid the creation of more long-term links, in one case (Liverpool) through the development of a specific 'cluster' of involved schools. These schools were in effect 'training' schools – forming strong links with the institution and local gallery. In contrast, another institution (Leeds) had made the decision not to select schools, in favour of attempting to 'reach schools that aren't interested' and to 'change opinions and perceptions' – basing this rationale to some extent on their partner museum's outreach objectives.

... clearly when we place students we want them to be in situations that are going to be sympathetic to this.

*Education Officer, Nottingham*

Hence one of the reasons why we try to now work with a group of schools that are keen to work in this way, because it alters the whole dimension for the students, they're being taught to think one way and then they're suddenly then being told that the avenues are all closed off.

*Tutor, Liverpool*

I think we're getting such a good experience in schools because before we got placed they were asked whether they wanted to take this on board, so I think that's why they're being so co-operative.

*Student, Liverpool*

The placements that they're on don't necessarily buy into this project, they're not necessarily invited to take part, and I think there's a place there where you could broker that really interestingly.

*Education Officer, Leeds*

The above indicates that there is a balance to be struck between:

- a) ensuring that students have a positive experience and the partnership allows for the creation and maintenance of a strong relationship between the stakeholders and
- b) using the Cultural Placements as an opportunity to promote the use of museums and galleries to schools who do not fully make use of these venues without some form of intervention.

The Education Officer in Oxford suggested that both of these aims were encompassed through this city's partnerships, as students were placed in a variety of schools, resulting in placements in schools 'that we were able to get to that hadn't been involved before' and in other schools, an opportunity to 'build on partnerships that we'd made previously with schools that had been involved and to make those links stronger.'

The amount they can use in their teaching, it just depends on what school they go into and how far schools are in the creative agenda.

*Tutor, Oxford*

Whilst this does not make for comparable experiences for the trainees, it provides both fertile ground for partnerships to mature and develop and takes steps towards establishing new partnerships.



Coastal Scene (La Nuit)  
C.J. Vernet  
The Ashmolean Museum

**Museums and ITE institutions were forging links with one another and with schools through the medium of the Cultural Placements and were implementing further developments beyond the original framework to strengthen and extend these links.**

"It's grown and grown and there's no end to what we can do with it."

*Education Officer, Nottingham*

Participants outlined how the museums and galleries, ITE providers and primary schools established, maintained and developed links between one another and what they felt was sustainable about the links they had made.

In Nottingham an event was run to communicate the ideas surrounding the partnerships to local schools, as a means of identifying those which were interested and giving them the opportunity to find out more about the project. Similarly, the students from Leeds described plans for an exhibition/conference-style event which not only displayed the way the children's work had progressed over the course of their *Take One Picture* experience, but also incorporated excerpts from the trainees' journals, providing a means for the different participants to see the

outcomes and understand the process from one another's points of view. This indicates a commitment from the stakeholders to promote the scheme, and to facilitate improved communication of its aims and outcomes.

The Ashmolean Museum ran a launch evening for teachers, students, previous students and tutors to familiarise them with the resources at the Museum prior to students bringing children from their placement schools on a visit. This partnership was using previous students as mentors for its current trainees, demonstrating that contact with previous students had been maintained and that as teachers, previous students were still willing to invest time in further promotion of the project.

Students who had undergone the training continued to use or indicated an intention to continue to use what they had learned.

For me it's marvellous, I get lots of students, or previous students who are now teachers, coming back and wanting to do the same thing.  
*Education Officer, Nottingham*

Everything that we learned I try to use.  
*Student, Roehampton*

I'm using paintings in the classroom around whatever curriculum area I'm teaching.  
*Teacher, Nottingham*

I think I'd definitely want to try it out, even if the school wasn't particularly willing, I still feel I would use elements of it anyway.  
*Student, Oxford*

It is clear that students were not just bringing *Take One Picture* approaches to their placement schools for the purposes of their university course but that once qualified, it was continuing to characterise their teaching, an indication of the sustainability of the effects of the training.

Involvement was sustained over both time and place. The tutors at Oxford Brookes described contacting previous students, who were teaching, to take part in the research and explained that 'they're not all in Oxfordshire, half the people we emailed are down in Devon and Cornwall.'

The Cultural Placement provided a catalyst for a liaison process between galleries, ITE providers and schools to ensure that the needs of the different participants were being met by the galleries' and museums' education provision, ensuring that visits had a purpose, both in themselves and in enhancing curriculum delivery in the classroom. Education officers described how the links that were built were not only

practical (through the visits), but are also content-based (through museums' provision of resources and the connected classroom teaching and learning either side of visits):

Clearly what we're trying to get away from is the idea of a museum visit being a bolt-on to a curriculum or a one-off, that it's about embedding a museum visit into a unit of work, but equally taking museum into the classroom as well...  
*Education Officer, Roehampton*

We've got pre and post-visit activities and suggestions for what you can do in the galleries, what you can do in school and what you can do afterwards.  
*Education Officer, Oxford*

The Ashmolean Museum (Oxford) underwent a period of redevelopment which meant that the use of the gallery environment itself was not possible for some of the students who had been part of the Cultural Placement. It was however reported that this disruption to the normal set-up forced lateral thinking in terms of delivery and collaboration and made for some fruitful discussions between the different stakeholders in the partnerships.

We were able to have proper conversations with teachers and build on these partnerships and that in fact what we are trying to do is to get the teachers more involved, whenever they bring a class into the museum, so they are a true part of the session.  
*Education Officer, Oxford*

It also provided an opportunity for the different parties to discuss what they wanted from one another for the partnership to be successful.

..we've had those opportunities to say 'Ok, what do you want?' And when we've shown them the programmes that we're piloting now, people are saying 'Yes, you're actually giving us a sheet that says what your learning outcomes are going to be, what curriculum links there are', etc.  
*Education Officer, Oxford*

There were numerous ways in which the partnerships were building upon the basic premise of *Take One Picture* and the Cultural Placements and developing their own schemes and ideas to accommodate the facilities and requirements of the local participants. The time restrictions imposed by the nature of the one-year PGCE course meant that with the exception of Roehampton, ITE providers did not give over a whole week for PGCE students to museum- and gallery-based training. The galleries in Liverpool and in Oxford provided a condensed version for

these students. The education officer in Oxford described this as ‘*Take One Picture Express*’, which functioned as ‘a kind of potted version of the National Gallery one week training in half a day.’ Postgraduate students in Liverpool spent one day undertaking a similar activity.

In Nottingham, tutors and education officers were planning to use not just paintings, but also to encompass museum artefacts, developing the content of the Placements to make best use of the resources available at the museum. In addition, Nottingham Castle secured additional funding through the Museums, Libraries and Archives Council (MLA) to create a partnership with seven primary schools and a secondary school, based on *Take One Picture*. The partnership’s manager saw potential when her daughter’s school was involved in the original scheme, and as a result of the new partnership, an additional 800 children became involved.

The development of the original set-up demonstrates primarily that sustainability due to the flexibility and potential for changes and developments to accommodate local needs and resources, but also shows support for the scheme – ITE tutors and education officers were taking time and expending resources to ensure that schools not directly involved could experience a similar project.

Participants in Oxford discussed their ideas for future developments, despite the organisational challenge.

We hope to get together with the tutors from Brookes as well and just have a bit of revisit of exactly what we’re going to offer, like you say, working with all of these different university and museums and gardens, and so on, to see what we can provide.

*Education Officer, Oxford*

What I would really want to do in the future is meet with all these education officers and then with my other hat on, partnership, get other schools involved, and plan it as a group. This is a huge ideal... it’s then about practicalities, we haven’t got enough staff, we have haven’t got enough hours...

*Tutor, Oxford*

Another measure of sustainability of the links between the ITE providers and the regional museums and galleries lies in the development of accredited modules, with the Cultural Placements assessed as a contribution towards students’ degree. This is further discussed later in the report, but the work involved to create these and have them approved indicated a commitment from ITE providers to maintain the

links they were developing with their local venues.

Ultimately, the degree to which the initial premise of the Cultural Placement Partnership has evolved and moulded to the different needs of the different regional partnerships can be seen as an indication of its sustainability.



Returning from the Haunts of the Seafowl  
William Collins  
The Walker Gallery

## Working with educational partners to share good practice and develop teaching and learning approaches

**The sharing of good practice and the development of teaching and learning approaches were apparent through the Cultural Placements and were multi-directional in character.**

“I think it’s very fruitful. I think we learn from each other.”

*Education Officer, Leeds*

“It’s very much a two-way thing.”

*Teacher, Oxford*



The exchanges of expertise and good practice functioned in multiple directions. Qualified teachers, student teachers and ITE tutors described the inspiration that they took from education officers in the museums and galleries whilst the officers valued the input into their work from the teaching and training professions. Student teachers were able to introduce practising teachers to the teaching approaches which they had encountered at the National Gallery and at their local museum or gallery.

Part of what the student teachers learned came through observation of skilled education officers, a key feature of their week in the National Gallery and experiences in the regional museums and galleries.

I think they have seen some good practice at the National Gallery which they can transfer into a lot of different situations.  
*Tutor, Leeds*

I learnt a huge amount while down there from people who were specialised in exactly what they were doing and how they could encapsulate children's imagination and grasp their attention just by looking at a painting and the work that comes from it.  
*Teacher, Nottingham*

I think also I would emphasise the value of seeing the people who work in the museum take a group of children who they don't know, that they've never met before, and actually it's quite inspirational when you see how they engage them. And we're obviously all aware that actually one of the most powerful things you do is watching other teachers teach well.  
*Teacher, Oxford*

The success of this element prompted concern from one museum, were it to become sole provider of the training of students from its partner ITE provider:

And I think the... thing that we were very conscious of was that we could not offer the range of school visits for observation.  
*Education Officer, Nottingham*

Work with educators was not however a one-way process. Students described the collaborative nature of their experience in the museums and galleries, working not only with one another but also with the officers in sharing ideas and expertise.

I think... [it] worked fantastically between us and the actual educators, really well, they answered all our questions and bounced ideas off us, we all bounced ideas off each other, it was really good.

*Student, Roehampton*

They asked us for our opinions as well, they didn't just say you should do this, you should do that, they said 'here's an activity, what do you think about it', which was quite useful.  
*Student, Oxford*

When you... said 'actually this would be a nice idea', it was always 'actually I hadn't thought of that, that's really good.'  
*Student, Oxford in reference to gallery staff*

They're experts at what they're doing, but I guess in some respects we're experts at what we're doing and it is a shared communication...  
*Teacher, Oxford*

I think they like to gather information from us as well, it's something new for them as well sometimes...  
*Student, Liverpool, in reference to education officers*

Students can also bring perspectives to galleries. One student described an incident in the National Gallery in which she commented upon a detail of a painting which the officer she was working with hadn't noticed in fifteen years of working with it. Whilst a small and incidental example, this illustrates the sense of renewal and new perspectives which working in this way can bring to a gallery and its staff.

Some participants expressed an understanding of their respective roles in the use of museums and galleries as advocated by the *Take One Picture* approach. One teacher described the potential for temptation to leave the whole package to the 'experts' but suggested that the greatest benefit can be derived when children are given input from all parties before, during and after their visit.

I think there's a danger that teachers might decide 'Ok well I don't have to do that, I can find a 'expert' at the place we're going to go, therefore I'm not going to bother.' And that comes back to my point about the kids who get the most out of all these visits are those that have got thoroughly enthusiastic whatever subject and who are... making the whole thing part of the greater scheme.  
*Teacher, Roehampton*

Comments suggested that there is therefore a balance to be found in terms of the degree of input from teachers and from education officers, highlighting the importance of effective communication and the sharing of aims. In some ways, education officers may feel they are redundant when a visit to gallery is entirely teacher-led:

In some ways that's the best part of their job, talking about people about the paintings, and they see teachers coming in and doing that and they feel a bit like their expertise is not being utilised. Not all of them.

*Education Officer, Liverpool, in reference to other gallery staff*

It was however also suggested that teachers still expect some sort of input:

There's an instinct of giving them [teachers, schools] value for money if you like. I think some teachers might object to a gallery educator who made a minimal intervention and then let everything come from the children.

*Tutor, Roehampton*

Meanwhile, at a local level, there were examples of 'team-teaching' whereby education officers led some of a class, whilst a teacher or student teacher led the rest, indicating a sharing of expertise through joint planning and delivery. Additionally, tutors from Oxford Brookes described the incorporation of the *Take One Picture* programme into a wider scheme which involved working with education officers from other local venues and planning and developing ideas in groups with representatives from local schools. In this way, expertise was shared beyond the context of the ITE provider-local schools-regional museum/gallery triangle and was disseminated into a broader sphere of learning outside the classroom.

One student suggested that an ideal means of further sharing ideas and developing teaching and learning would be the development of educational exhibition, in effect curated by all stakeholders, taking into account children's interests, school and ITE curriculum demands and aesthetic and curatorial elements.

And have something where you have maybe a partnership of schools, with the gallery, and you talk about an exhibition for an educational purpose, and then you discuss what paintings are in there, rather than having them saying these are the ones available. As you say, the children were looking at that monkey, if you could have done that it would have been perfect, because that would have been the interest they had. So them collecting information first about children's visits and maybe questionnaires, what did the children like, what did they want to see more of?

*Student, Leeds*

Gallery staff had taken on new ideas and ways of working, both from teachers and students, and from their colleagues who had been directly trained in the use of the *Take One Picture*

approach.

I think they're taking information from us certainly. I was asked to go there [to the Ashmolean] last year and give a talk, which was very daunting and scary, and I just put together a brochure with all the work that I'd done and a list of questions, and they put that up on their website, so I see that as them taking ideas that I've used in schools to help other people.

*Teacher, Oxford*

I think quite a few of them have listened in to the sessions we've done and they're picking up ways of talking about the pictures.

*Education Officer, Nottingham (referring to colleagues)*

It's made us a lot more creative in our delivery.

*Education Officer, Liverpool*

...this fabulous NQT had clearly been doing a wonderful job with these children and doing some incredibly creative things and they shared some of this with us, and we were thinking great, fab, this is what we want, a two way conversation, it's not just us going this is everything we know. That's a key thing about the *Take One Picture* approach, it has I think to a certain extent also fed in somewhat to our redevelopment of the programmes that we're offering across the board a little.

*Education Officer, Oxford*

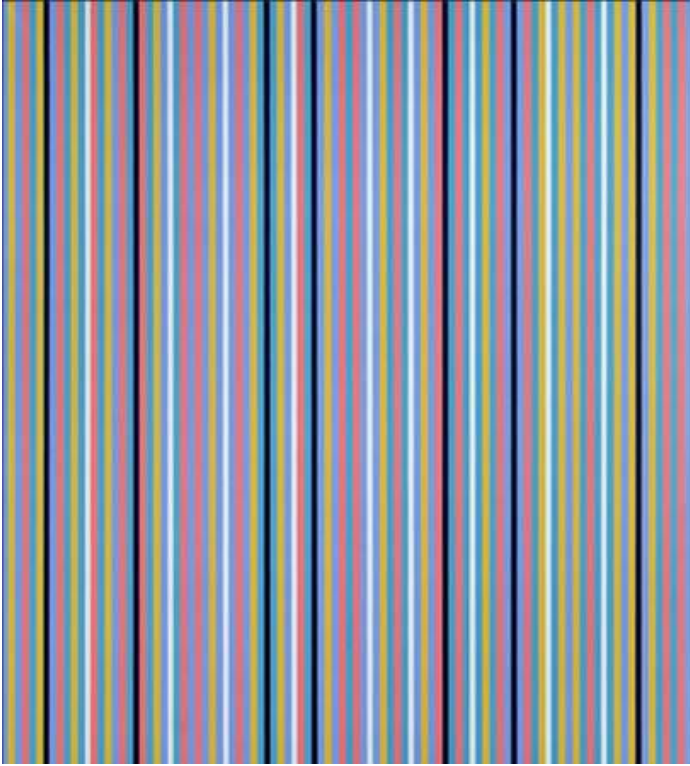
### **Gallery staff were able to contribute to module design for ITE courses.**

"I've certainly been able to become closer to what are the requirements of ITT delivery."

*Education Officer, Leeds*

As has been previously noted, some ITE providers described the development of accredited modules as part of their teacher training courses, which mean that students' Cultural Placements were or in the future will be assessed as a contribution to their degree. Staff in the regional museums and galleries had to varying extents been able to contribute to the development of the content of these modules, a further sharing of practice. Tutors in Leeds stated that the creation of a module would not have occurred had the *Take One Picture* link with their local gallery not arisen. The education officer in their local gallery described appreciating the "opportunity to contribute to some of the content, the philosophy and the energy of it." As previously discussed, the investment of time and resources into model development is an indication of ITE providers' commitment to the project and their perception of the worth and

importance to future teachers of learning how to use museum and gallery resources.



Winter Palace  
Bridget Riley  
Leeds Gallery

## Conclusions and Recommendations

The overall impact of The ITE Cultural Placement Partnership on students, on teachers and in schools was very strong as the following quotes emphasise:

It is an opportunity every child should be entitled to have.  
*Student, Leeds*

It was the best thing I've ever done.  
*Student, Liverpool*

Anyone who has been involved in it just marvels at how useful it is.  
*Education Officer, Nottingham*

I'd say 100% of people say it's a good thing.  
*Tutor, Oxford*

It restored my faith in education.  
*Teacher, Roehampton*

This research shows that the project was clearly achieving its aims. All stakeholders within the regional Partnerships have invested time and energy in developing the project and the links they have formed as a result. The key members of staff in the ITE providers and cultural venues were fully committed to the promotion of the use of museums and galleries. The data suggest that participants felt that the outcomes of the Cultural Placements were creative and cross-curricular in character. Participants stated that the Placements had had a genuine effect on their pedagogy and practice, both directly in terms of the incorporation of visual stimuli into the curriculum and indirectly through the skills they had developed which could be applied more generally. There were many examples cited of children's thinking and learning being inspired and enhanced. The sharing of good practice operated in multiple directions. Museum and gallery staff were able to share their expertise in engaging young people with artworks with students, and their professional knowledge with ITE providers in the development of modules. Students brought new ideas and perspectives to the galleries and communicated what they had learned to practising teachers and their classes when undertaking school placements.

The research also highlighted some areas with the potential for improvement, for development, or for further research, outlined in the recommendations which follow:

### Sustainable links with schools

The schools in which students were placed and their pre-selection or otherwise were important factors in the students' experiences. Whilst students placed in less receptive schools did not indicate that they would not feel confident to employ *Take One Picture* in future employment, they did express their discontent at having been unable to fully implement their ideas. There is to some extent a tension between ensuring consistency, so that schools develop ongoing links with the museums and galleries and students find themselves in a receptive environment, and promoting the use of museums and galleries to schools which may not otherwise make full use of their resources. The development of clusters of receptive schools in a region may be a strategy for addressing this issue. A cluster of schools could establish models of best practice then use these as the basis for dissemination to a wider range of schools. It appeared that the events in Nottingham and Oxford organised to communicate the initiative to schools would provide ideal opportunities not only for ITE providers, their students and the museums and galleries to talk to representatives from local schools, but also for practising teachers to discuss the project with one another.

### Improved communication within stakeholders

The Partnerships catalysed a strong focus on communication between the different stakeholders and a variety of means of achieving this developed. It was clear that where communication was most effective, the relationship between stakeholders was at its best. It was reported by some interviewees that they had encountered a degree of resistance to the project from within their own institutions, either from or teachers, from other gallery staff or other tutors within ITE providers. Whilst this was not characterised as forceful, it was apparent that it was nonetheless challenging. It is possible that this was because the aims and implications of the partnerships were not fully communicated. Paying particular attention to ensuring that heads and management staff, as well as other colleagues are well-informed about the project may be a means of addressing this.

### Development of programmes of learning

'Learning Outside The Classroom' (DfES, 2006, p.8) states that young people 'should have well-planned activities which provide a continuing and progressive programme.' A further development from the initiative would be in the implementation

of programmes based upon a series of visits. Such programmes would allow skills and subject knowledge to be built upon year by year throughout a child's time in school, in relation to their local museum's or gallery's collections, with different *Take One Picture* paintings for different year groups. This would require sustained whole-school involvement with venues, and make the use of visual stimuli and the resultant teaching and learning a more consistent feature of children's primary education. Programmes would require ongoing communication between schools and museums and galleries to ensure that they remained up-to-date and relevant, as well as within schools to ensure that the visits were well-connected and a sense of flow was achieved. This would also provide an opportunity for more extensive sharing of good practice through joint development of schemes by education officers and teachers and present opportunities for discussion of the respective roles of the staff within the programmes.

### **Measurement of success**

Whilst this research demonstrates that the initiative has a positive impact on the quality of teaching and learning, the evidence for this was elicited solely through verbal feedback from those directly involved in its delivery. Future research should directly address the quality of the learning which takes place. A first step towards this is the inclusion of classroom observations and analysis of outcomes from pupils, an approach which is planned in the second phase of this research.

### **Impact of regionalisation**

Concerns were raised regarding the complete 'regionalisation' of the project. Participants felt that something would be lost in terms of the 'wow factor' and sense of privilege experienced by students attending the National Gallery in London. The opportunity to observe a range of gallery educators in action, and to experience this kind of teaching in-situ, was seen to be of great benefit, so it was of concern to the smaller venues that they might not have the requisite staff. One education officer noted the National Gallery's 'contribution to wider educational debates' and role as 'central institution to lead on educational development.' The maintenance of some degree of central influence may well therefore be of value to the museums and galleries who begin to provide students' full training locally.

## References

- Anderson, D. (1999). *A common wealth: Museums in the learning age*. The Stationery Office. Retrieved 08/03/2010 from [http://www.culture.gov.uk/reference\\_library/publications/4717.aspx](http://www.culture.gov.uk/reference_library/publications/4717.aspx).
- Barnes, J. (2005). Strangely familiar: authentic experience, teacher education and a thought-provoking environment. *Improving Schools*, 8, (2), 199-206.
- Boyle, B & Bragg, J. (2008). Making primary connections: The cross-curriculum story. *Curriculum Journal* 19 (1), 5-21.
- Clarke, A., Dodd, J., Hooper-Greenhill, E., O'Riain, H., Selfridge, L., & Swift, F. (2002). Learning through culture - The DfES museums and galleries education programme: A guide to good practice. Leicester: RCMG.
- DCMS (2000). The learning power of museums – A vision for museum education. DCMS. Retrieved 08/03/2010 from [http://www.culture.gov.uk/reference\\_library/publications/4712.aspx/](http://www.culture.gov.uk/reference_library/publications/4712.aspx/).
- DfE/HMI (1992). A survey of the use of museum resources in initial teacher training. London: Ofsted.
- DfES (2006). Learning outside the classroom manifesto, DfES publications.
- Falk, J.H., & Dierking, L.D. (2000). Learning from museums: Visitor experiences and the making of meaning. Walnut Creek CA: Altamira Press.
- Frean, A. (2008). Youngsters are already thinking out of the box. *The Times*, 8<sup>th</sup> December 2008. Retrieved 23/02/2010 from [http://www.timesonline.co.uk/tol/life\\_and\\_style/education/article5304208.ece](http://www.timesonline.co.uk/tol/life_and_style/education/article5304208.ece).
- Fryer, M. (1996). Creative teaching and learning. London: Paul Chapman Publishing.
- Glaser, B., & Strauss, A. (1967). *The discovery of grounded theory: Strategies for qualitative research*. New York: Aldine de Gruyter.
- Ingle, M. (1990). Pupils' perceptions of museum education sessions. *Journal of Education in Museums*, 11, 5-8.
- Lewis-Beck, M. S., Bryman, A., & Liao, T. F. (Eds.). (2004). *The SAGE encyclopedia of social science methods*. London: SAGE.
- NACCCE (1999). All our futures: Creativity, culture and education (report to DfEE and DCMS). Retrieved 16/03/2010 from [www.cypni.org.uk/downloads/alloutfutures.pdf](http://www.cypni.org.uk/downloads/alloutfutures.pdf).
- Patton, M. Q. (2004). Evaluation research. In M. S. Lewis-Beck, A. Bryman & T. F. Liao (Eds.), *The SAGE encyclopedia of social science methods volume 1*. London: SAGE.
- RCMG (2004). Inspiration, identity, learning: The value of museums, DCMS. Retrieved 22/03/2010 from [www.teachernet.gov.uk/doc/7413/IIL.pdf](http://www.teachernet.gov.uk/doc/7413/IIL.pdf).
- Rogers, R. (2009). Get it: The power of cultural learning, Cultural Learning Consortium.
- Rose, J. (2009). Independent review of the primary curriculum: Final report, DCSF. Retrieved 15/03/10 from [http://publications.teachernet.gov.uk/eOrderingDownload/Primary\\_curriculum\\_Report.pdf](http://publications.teachernet.gov.uk/eOrderingDownload/Primary_curriculum_Report.pdf).
- The TES (2008). Primaries combine subjects to save time. *The TES*, 22<sup>nd</sup> February 2008. Retrieved 23/02/2010 from <http://www.tes.co.uk/article.aspx?storycode=2583922>.
- Wyse, D., & Dowson, P. (2009). *The really useful creativity book*. London: Routledge.



