

Preparing for the new primary curriculum: Supporting the Fenland Five Museums



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Introduction

A new curriculum has been published in England which will be statutory in schools from September 2014. This toolkit supports the Fenland Five museums to maximise the opportunities this new curriculum offers at a primary school level. With the increasing diversity of the educational landscape, it is important that museums proactively market themselves to schools and show how they can support their pupils' learning. By adjusting their school programmes to reflect the new language and purpose of the curriculum and recognising additional ways to validate young people's engagement, these museums will be well placed to work with their local schools.

This toolkit is organised so that the initial sections analyse the new curriculum and identify relevant areas for the museums, whilst later sections offer advice on managing a school service for small museums. Included in the appendices are a selection of templates to use to plan school programmes in the light of this new curriculum.

Wide Skies

This publication has been developed as part of the Wide Skies project. This three year project, commencing April 2011, focussed on recruiting and training volunteers in nine Cambridgeshire museums to work with their collections to develop learning activities within their communities. The project application was made by Cambridgeshire Museums Advisory Partnership (CMAP). It has been funded by the Heritage Lottery Fund (HLF) and Renaissance East of England, and hosted centrally by Cambridgeshire County Council.

The museums are split into two clusters; the Fenland cluster museums is Wisbech & Fenland Museum, Chatteris Museum, March Museum, Whittlesey Museum and Octavia Hill's Birthplace House.

New Curriculum 2014

What is happening to the school curriculum?

A new curriculum has been published which will be statutory in schools from September 2014. The introduction to this curriculum states:

Every state-funded school must offer a curriculum which is balanced and broadly based and which:

- promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society
- prepares pupils at the school for the opportunities, responsibilities and experiences of later life

Schools are free to choose how they organise their school day, as long as the content of the national curriculum programmes of study is taught to all pupils.

Why has this new curriculum been created?

The main aim is to raise standards, particularly as the UK is slipping down international student assessment league tables. Inspired by what is taught in the world's most successful school systems, including Hong Kong, Singapore and Finland, it is designed to produce productive, creative and well educated students.

Although the new curriculum is intended to be more challenging, the content is actually slimmer than the current curriculum, focusing on essential core subject knowledge and skills such as essay writing and computer programming. It also follows on from similar curriculum revamps in Scotland and Wales, which were implemented in 2010 and 2008 respectively and have a similar focus on excellence and core skills.

What subjects form this curriculum?

The structure of the national curriculum, in terms of which subjects are compulsory at each key stage, is set out in the table below.

This structure is the same as the old curriculum except that Computing has replaced ICT (Information and Communications Technology) and Foreign Languages are now statutory at Key Stage 2. Religious Education is also statutory at all key stages but schools develop their own local curriculum rather than following a national programme. From Year 7, schools also need to teach Sex and Relationships Education and from Year 9, Careers Education.

	Key stage 1	Key stage 2	Key stage 3	Key stage 4
Age	5-7	7-11	11-14	14-16
Year groups	1-2	3-6	7-9	10-11
Core subjects				
English	✓	✓	✓	✓
Mathematics	✓	✓	✓	✓
Science	✓	✓	✓	✓
Foundation subjects				
Art and design	✓	✓	✓	
Citizenship			✓	✓
Computing	✓	✓	✓	✓
Design and technology	✓	✓	✓	
Languages		✓	✓	
Geography	✓	✓	✓	
History	✓	✓	✓	
Music	✓	✓	✓	

What statutory testing will take place?

Testing in Maths and English will continue at the end of Key Stage 1 (Year 2) and 2 (Year 6) in Maths and English. There is also a phonics screening check at end of Year 1. At the end of Key Stage 3 (Year 9), there are statutory tests in English, Maths and Science.

“The new national curriculum tests will be more demanding with a higher and more ambitious expected standard.”

Department of Education, July 2013

How are the subject areas structured?

Each subject has a programme of study that specifies the ‘matters, skills and processes’ to be taught at each key stage. All programmes of study follow the same format:

- **Purpose of study:** An introductory paragraph that details the overarching vision for pupils’ study of this subject.
- **Aims:** As well as specifying what pupils should achieve in this subject, this section tends to specify what skills pupils should develop.
- **Subject content:** This section specifies the statutory content that pupils must learn. Sometimes, non-statutory examples are given (especially in History) to give teachers ideas.
- **Attainment targets:** In the old curriculum, assessment levels were set for teachers to follow. In the new curriculum, each school is expected to develop their own assessment scheme so that it is tailored to the profile of their community. Therefore, this same statement appears in each subject’s programme of study:

“By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.”

Developing these assessment schemes will be a major challenge for schools. It may be that the government reviews this decision as it will be difficult to compare the progress of schools if they are using different target indicators.

Spiritual, moral, social and cultural development of all pupils

As well as the subjects that form the curriculum, schools also have to show to Ofsted they are delivering the ‘Spiritual, moral, social and cultural (SMSC) development of all pupils’ in all their lessons. For a school to receive an ‘Outstanding’ grade they need to ensure:

“The school’s curriculum provides highly positive, memorable experiences and rich opportunities for high quality learning, has a positive impact on all pupils’ behaviour and safety and contributes very well to pupils’ achievement and to their spiritual, moral, social and cultural development”¹

Which schools do not have to follow the new national curriculum?

Free schools and *academies* (see glossary) do not have to follow the new curriculum but must offer a “broad and balanced curriculum”, including English, Mathematics, Science and Religious Education. Ofsted will inspect these schools just as it would in a maintained school.

Children in academies have to take part in national tests, including the Key Stage 2 national tests and phonics screening check in Key Stage 1. Therefore, it is likely that many academies may choose to follow much of the new National Curriculum.

¹ See more at: <http://www.schoolslinkingnetwork.org.uk/guidance/new-ofsted-framework/#sthash.hKdR852y.dpuf>

What does a successful curriculum aim to achieve?

Schools are regularly inspected by Ofsted (Office for Standards in Education, Children's Services and Skills) so the criteria by which Ofsted judge schools is important to understand:

According to OFSTED, schools need to:

*"... provide a **broad and balanced curriculum** that meets the needs of all pupils, enables all pupils to achieve their full educational potential and make progress in their learning, and promotes their good behaviour and safety and their spiritual, moral, social and cultural development."*²

The School Inspection Handbook September 2013 states that Ofsted inspectors must consider how well leaders and managers ensure that the curriculum:

- focuses on the necessary priorities for ensuring that all pupils make excellent progress in reading, writing and mathematics
- is broad and balanced (in the context of the school) and meets the needs, aptitudes and interest of pupils
- promotes high levels of achievement and good behaviour
- promotes the spiritual, moral, social and cultural development of all pupils
- is effectively planned and taught.

Ofsted grading system

From September 2012, the framework for Ofsted inspections changed. One impact of this was a change in the grading system resulting in fewer schools being rated outstanding:

Before	from September 2012
• grade 1: outstanding	outstanding
• grade 2: good	good
• grade 3: satisfactory	requires improvement
• grade 4: inadequate	inadequate

Other important initiatives: Pupil premium

Pupil premium is additional funding introduced in April 2011, given to schools so that they can support their disadvantaged pupils and close the attainment gap between them and their peers. Any student who has been registered for free school meals at any point in the last six years is eligible for this funding. In 2014-15, £1300 will be given for primary-aged pupils, £935 for secondary-aged pupils and £1900 for all looked after children, adopted children and children with guardians. Schools need to show the impact of this expenditure on the educational attainment of those pupils.

Theoretically, museums could benefit from this funding as schools seek to enrich these pupils' learning but research shows that most schools are using this budget to fund small group work with these pupils focussing on progress in Maths and English as well as funding extra curricular opportunities for them.

² (paragraph 59) Ofsted, *The framework for school inspection: The framework for inspecting schools in England under section 5 of the Education Act 2005*, Manchester 2013

Implications for schools

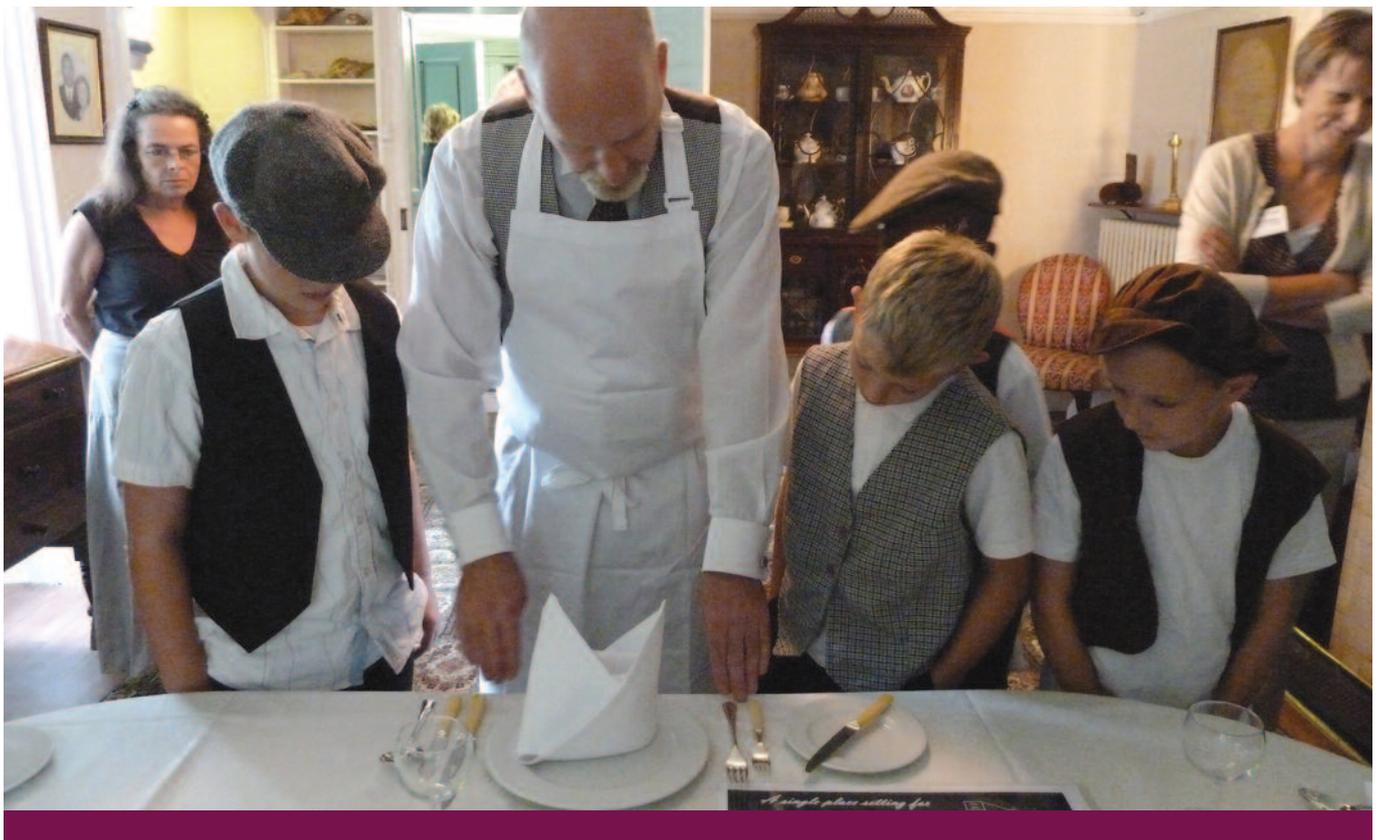
Currently, it is too early to see how the curriculum will change the structure of individual schools' curricula as many schools have not yet started planning properly for it. But early indications from schools who are piloting it indicate that:

1. A higher standard is expected in Maths and English with a greater emphasis on the basics of grammar and spellings and mathematical techniques which may take up a greater part of the schools' curriculum than previously.
2. For the next couple of years, schools will be in a period of flux, trying to work out what fits with the new curriculum. In the short term, they will have to focus on pupils raising their levels in maths and literacy to meet the new standards. For example, in the new Maths curriculum, work in fractions for Year 3 and 4 are currently followed in Year 5.
3. The government has not given schools a budget to plan and resource the new curriculum. The likely implication is that areas of the current curriculum that fit the new curriculum will not be changed in schools. Teachers will also need training to meet the demands of the new curriculum and schools will be looking for ways of training their staff. Most schools are now clustering together to deliver training for each other and to pool resources to meet these new demands.
4. Schools following a creative curriculum can continue to use this approach – they just need to re-map the curriculum across the years to identify relevant cross curricular links.
5. Less subject content is specified in the foundation subjects, allowing schools to diversify and follow relevant subject matter for their community.
6. Headteachers who believe in the importance of working with creative organisations such as museums will continue to do so but headteachers who are not so convinced will not have the pressure from government to create these partnerships as long as they can justify they are providing a 'broad and balanced curriculum'.
7. The importance of showing progress in pupils on pupil premium is leading to personalised learning for these pupils consisting of small group work outside the classroom. Sometimes this means they are focussing on the core subjects at the expense of foundation subjects such as history.
8. The new Ofsted framework has put greater pressure on schools to deliver progress in pupils' learning. The change in the grading system has increased this pressure. This pressure means that schools which are in danger of a 3 or 4 grade are less likely to prioritise visits and partnerships with museum.

Overall schools will be more diverse in how and what they offer in their curriculum, but for all schools their main priority will be to meet the requirements of the Ofsted framework which focuses schools on looking at the best ways of delivering the Maths and English curriculum.

Implications for museums

1. Museum staff need to consult with teachers at their local schools to explore how they are planning the new curriculum as each school will be approaching it in a different way and developing their own schemes of work.
2. Much of what museums already offer will be relevant. It will just need to be re-packaged to use the language of the new curriculum. Talking to your local teachers should determine what elements will still be relevant for them.
3. Museums need to show in both the content of their school sessions and the marketing how their service is supporting the new curriculum so that teachers can justify visits to their museum. If you are developing a new display, consider whether you can include elements that meet the requirements of the new curriculum.
4. The new curriculum has provided an opportunity for museums to influence their local schools' curriculum, particularly in history as schools are looking for expertise to support them as they have not been given new resources or training to deliver it.
5. The attitude of the headteacher is key to whether the school will be interested in working with museums. Use any ways you can to show the impact that museums can have on pupils' learning and experiences.
6. Museums should ensure that what they offer schools is as cross curricular as possible: although history is likely to be the main reason that schools are visiting your museum, explore other curriculum links in areas such as English, Maths, Geography and Science.
7. Museums should emphasise the rich learning experiences they offer that support the pupils' spiritual, moral, social and cultural development as all schools need to show evidence of ways in which they are delivering this strand of the pupils' learning.



History in the new curriculum

The history curriculum is the most relevant subject area for the Fenland Five museums so museum staff need to read and understand the new history programme of study which is included in this toolkit (Appendix 1). Important sections to understand:

1. Subject content

Key Stage 1

Pupils should be taught about:

- changes within living memory – where appropriate, these should be used to reveal aspects of change in national life
- events beyond living memory that are significant nationally or globally
- the lives of significant individuals in the past who have contributed to national and international achievements, some should be used to compare aspects of life in different periods
- significant historical events, people and places in their own locality

What are the implications for schools?

There are no significant changes to the content of KS1 History curriculum – only the language used in the programme of study is different.

Implications for museums

Continue to offer any sessions or resources that shows how life has changed over the last 100 years (e.g. Toys, Life in Grandma's time) but ensure that the school session and publicity uses language from the programme of study e.g. Session title: *How homes in Wisbech have changed within living memory*

Collections relating to notable local individuals would support the new curriculum. It would be ideal if you could develop a session that explores the lives of two individuals from different time periods and what their lives reveal about changing conditions/political situations.

Some resources you currently use for KS2 may now be relevant for KS1, e.g. resources analysing a Tudor local individual. Make sure you alter the pacing, activities and language of these sessions so they are suitable for 5-7 years old.

Key Stage Two

Pupils should be taught about:

(in **bold** are sections whose subject content was not in the old curriculum)

- **changes in Britain from the Stone Age to the Iron Age**
- the Roman Empire and its impact on Britain
- Britain's settlement by Anglo-Saxons **and Scots**
- the Viking and Anglo-Saxon struggle for the Kingdom of England to the time of Edward the Confessor
- **a local history study**
- **a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066**
- the achievements of the earliest civilizations – an overview of where and when the first civilizations appeared and a depth study of one of the following: Ancient Sumer, The Indus Valley, Ancient Egypt, **The Shang Dynasty of Ancient China**
- Ancient Greece – a study of Greek life and achievements and their influence on the western world
- **a non-European society that provides contrasts with British history – one study chosen from: early Islamic civilization, including a study of Baghdad c. AD 900; Mayan civilization c. AD 900; Benin (West Africa) c. AD 900-1300**

What are the implications for schools?

There are more units to study than in the current curriculum (nine rather than eight). However, schools do not have to study each unit in the same detail and can combine the local history unit with one of the other British history units, e.g. a study of the Victorian workhouse in Whittlesey would cover both the local history unit and the study of an aspect in British history beyond 1066.

Britain since 1930, Victorians and Tudor units have been removed - all these topics tended to be popular with schools. Schools can though use the local history unit or 'a study of an aspect in British history beyond 1066' to study these time periods.

Implications for museums

Changes in Britain from the Stone Age to the Iron Age

This is a new subject for teachers and will be difficult for them initially to resource. It would be a strong topic for museums to develop a new session around if you have a good collection to support it.

A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066

If you offer Tudor, Victorian and World War Two sessions, continue to offer them but ensure they tell the local story so schools could combine it with the local history study. Consult with local schools to see if they are still incorporating these history periods into their curriculum.

Local history unit

This emphasis on the local history element throughout the curriculum is welcome to museums as many teachers will not live in the town they teach in and will need expert support that museums can offer for getting to grips with it.

2. Aims

Museums should consider how to meet some of the aims in developing their school programmes. You will not need to meet each aim in each session but should focus on at least one in planning your sessions. Here are four of the aims and ways of addressing them:

History curriculum aim: Know and understand the history of these islands as a coherent, chronological narrative, from the earliest times to the present day: how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world.

Example: Provide a timeline showing local history events against national events— artefacts illustrating key events in the timeline.

History curriculum aim: understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically valid questions and create their own structured accounts, including written narratives and analyses.

Ensure that any resources or sessions you develop focus on at least one of these concepts.

Example:

- Cause and consequence: why Thomas Clarkson was drawn to be involved in the movement abolishing the slave trade and the effect of his involvement.
- Continuity and change: how farming methods in the Fens have changed though time and how they have remained the same.
- Significance: how is the coming of the railway significant to the development of the March.

History curriculum aim: understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed.

Use enquiry questions to frame your school sessions.

Examples:

- How and why have toys changed in living memory?
- What difference did Octavia Hill make to social housing?
- How different was it to live in Roman Wisbech rather than under the Celts?
- Would you prefer to be living in the workhouse in Whittlesey or unemployed at home in Victorian times?
- What were the main changes to people in the Fens' lifestyles between the Stone Age and Iron Age?

History curriculum aim: gain historical perspective by placing their growing knowledge into different contexts: understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

Where appropriate show impact of national and international events/laws on your local area.

Examples:

- Impact of Boudicca's revolt on the locality
- Impact of railways coming to March
- What impact did the Anglo-Saxons have on the Fens?

3. What next?

Having read and understood the history curriculum, now use the mapping grid to map out your current school offer against the new subject content units and identify areas of potential development.

Supporting document: Appendix 5 and 6



Cross curriculum links

Although History is the most relevant curriculum area for the Fenland Five museums, it is important to cover other relevant areas of the curriculum so that schools can justify more easily their visits to museums. Many schools are now using a '*creative curriculum*' approach which means that they take a key heading each half term or whole term and teach all curriculum areas through it e.g. *Here and There*.

Supporting document: Appendix 7 and 8

1. English curriculum

Although museums may be able to support the written elements of this curriculum, the element that museums are well positioned to support in all their work with schools is Spoken Language. All year groups from 1-6 have the same criteria to fulfil (Appendix 2).

In all museum sessions or interaction with pupils, museum staff should be organising their time to ensure they fulfil some of the criteria of the Spoken Language programme of study. Particularly appropriate ones are:

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- articulate and justify answers, arguments and opinions
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- participate in discussions, presentations, performances, role play/improvisations and debates
- consider and evaluate different viewpoints, attending to and building on the contributions of others

How to ensure museums are supporting this Spoken Language element:

- Ensure that pupils work in small groups as well as working as one class.
- Ensure that pupils are not just listening to one adult talking but also take part in activities where they have to solve problems e.g. identifying mystery objects, sorting out objects, debating controversial issues.
- Role-play activities give scope for supporting this element – e.g. children in simple costumes taking the role of Victorian house servants (ideally based on real people).
- Setting up debates: e.g. Did Stone Age people have an easier life than we do today?
- Ensure that in planning activities, there is plenty of time for pupils to ask questions and discuss their experience they are having.
- Support adult helpers so they realise their role is to support group of pupils in exploring the objects and ask open-ended questions to help focus their pupils' attention, not to solve the problems/answer the worksheets for them. Emphasis that the process of exploring the collections and museum is more important than getting the right answer – many adult helpers have not been briefed by schools and so do not know what is expected of them.

2. Science curriculum

All museums can support certain sections of the science curriculum, in particular areas relating to materials. For this curriculum, the content is specified for each year group.

Relevant science subject content:

Materials

Year 1: Everyday materials

- Find out how the shapes of solid objects made from some materials can be changed by squashing, bending, twisting and stretching
- distinguish between an object and the material from which it is made
- identify and name a variety of everyday materials, including wood, plastic, glass, metal, water, and rock
- describe the simple physical properties of a variety of everyday materials
- compare and group together a variety of everyday materials on the basis of their simple physical properties

Year 2: Uses of everyday materials

- identify and compare the uses of a variety of everyday materials, including wood, metal, plastic, glass, brick, rock, paper and cardboard
- compare how things move on different surfaces (also Forces?)

Year 3: Forces and magnets

- compare and group together a variety of everyday materials on the basis of whether they are attracted to a magnet, and identify some magnetic materials

Year 4: Electricity

- recognise some common conductors and insulators, and associate metals with being good conductors.

Implications for museums

Key Stage 1

- Ensure you explore what materials artefacts you use are made from and how they suit the purpose they are used for.
- Explore how different materials were used in Victorian times compared to today
e.g. modern = plastic
Victorian = wooden
- Create vocabulary words that children have to match to relevant objects
e.g. names of materials; paper, wood... properties of materials hard, soft, rough, flexible, smooth...
e.g. Wisbech Museum: in *Toys and Leisure in Victorian Times* sessions, pupils could match such labels with the toys and other artefacts.

Key Stage 2

- Explore what happens to materials over time – especially can be used in archaeology sessions when exploring what artefacts archaeologist discover and what materials do not survive in excavations.
- Where relevant discuss if objects act as conductors or insulators
e.g. wooden handles of Victorian objects = insulators
metal slugs in box irons = conductors
- Use magnets to see which materials are magnetic and how this might help the function of the object.
e.g. March Museum: use the collections of similar artefacts such as lights or irons to examine properties of materials used in the objects.

Rocks

This is a relevant subject for museums with geology collections, e.g Chatteris and Wisbech Museums (Local Geology and Ancient Environment displays)

Year 3

- compare and group together different kinds of rocks on the basis of their appearance and simple physical properties
- describe in simple terms how fossils are formed when things that have lived are trapped within rock
- recognise that soils are made from rocks and organic matter

Animals including humans/ Living things and their habitats

Museums with natural history collections e.g. Wisbech Museum, can support these subjects. In most primary year groups, elements of these subjects are studied, including:

Year 1

- Identify and name a variety of common animals inc fish, amphibians, reptiles, birds and mammals
- Identify carnivores, herbivores and omnivores
- Describe and compare structure of variety of common animals

Year 5

- Describe the differences in the life cycles of a mammal, an amphibian, an insect and a bird

Year 6

- Give reasons for classifying plants and animals
- Describe how living things are classified into broad groups according to common observable characteristics and based on similarities and differences, including micro-organisms, plants and animals.

3. Geography curriculum

There is an emphasis on understanding the geography of your local area in the curriculum which museums can support:

Key Stage 1

Place knowledge

- understand geographical similarities and differences through studying the human and physical geography of a small area of the United Kingdom, and of a small area in a contrasting non-European country

Geographical skills and fieldwork

- use aerial photographs and plan perspectives to recognise landmarks and basic human and physical features; devise a simple map; and use and construct basic symbols in a key

Key Stage 2

- use fieldwork to observe, measure record and present the human and physical features in the local area using a range of methods, including sketch maps, plans and graphs, and digital technologies

Implications for museums

- Ensure in sessions exploring the history of the museum's local town, that maps and photographs showing changing land use/changing industries /how the town itself has changed is included.
- Include an activity, if appropriate, of comparing old maps with new maps, or old photographs with modern photographs of the same area so pupils can identify for themselves how the area has changed. These could also be resources museums can lend to schools as photocopies.
e.g. Wisbech Museum: looking at how the Port of Wisbech area has changed.
All Fenland Five Museums: exploring the different land use of the Fens/ how farming methods have changed.

4. Art curriculum

Schools may choose to visit museums for creative inspiration for their art curriculum – combining a history topic with their art work. The subject content of the curriculum concentrates on techniques and experiences that pupils should complete rather than specifying actual artists they need to study. Relevant subject areas that schools could use museums as inspiration is:

Key Stage 1

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination

Key Stage 2

- produce creative work, exploring their ideas and recording their experiences

Implications for museums

- Provide opportunities for detailed sketching of artefacts and buildings.
- Loan boxes are useful for schools to use for their art curriculum. Geology and natural history collections tend to be popular with art departments.



Shaping your school offer to support the new curriculum

Steps to take

1. Familiarise yourself with the history programme of study. For all Fenland Five museums, history is the main curriculum area to support.

Supporting documents: Appendix 1

2. Review what sessions and resources you already offer schools and map these against the relevant history subject unit. Rather than creating new sessions, consider whether current sessions can be adapted to meet the new curriculum but use this change of curriculum as an opportunity to review the quality of what you are offering. Don't forget that some sessions will fulfil more than one areas of subject content.

Questions to consider:

Can we strengthen the local history element of sessions to meet the stronger emphasis on local history in this curriculum –particularly with any session that supports a post-1066 topic?

What history skills can we support and develop in our resources?

e.g. chronology, significance

Can we use an overarching enquiry question to frame our sessions?

e.g. How did the coming of the railways change life in March?

Are we offering the children opportunities to compare and contrast artefacts, investigate primary sources, work in small groups as opposed to just listening to a museum staff talk about the museum collections?

What new artefacts will we need to support this?

Do we have these in our collections and can they be handled (discuss with relevant museum staff) or do we need to buy replica artefacts or see if Friends of the museum or public can donate relevant artefacts?

Supporting documents: Appendix 1 (also see p7)

3. Identify other curriculum links. Having identified which history subject content it is supporting, explore any other curriculum links that can be forged either through the content of the session or through the processes and skills that can be developed during the session.

e.g. Session: Archaeology and the impact of the Romans in your locality

- History: subject content – the Roman Empire and its impact on Britain/local study
- Mathematical skills: mapping, grid drawing,
- Spoken languages skills: hypothesising what artefacts they have excavated
- Science curriculum: looking at materials and how they are affected by time.

Supporting documents: Appendix 7 and 8

4. Having mapped and identified how current sessions can be modified to meet the new curriculum, identify any new sessions or resources that could be developed to support other history subject content areas if you have a strong collection to support this area.

e.g. *changes in Britain from the Stone Age to the Iron Age*

5. Consult with local teachers to gather their ideas and see if your initial thoughts are correct. Ideally work with local teachers to develop these ideas further to shape the resources and sessions. If no teacher is able to help you develop the sessions, at the very least, make sure that you have consulted them once you have developed your initial ideas and then ask a school group to test out your draft resources/sessions.
6. Use the planning template (included) or your own version to organise write up each teaching session. This ensures consistency between any staff delivering the sessions and acts as a record of the school programme so that the information on delivering the session is not just kept in one person's head!

A copy of these planning templates could be given to teachers to prepare them for their visits as part of your marketing and support for teachers.

Supporting documents: Appendix 3 and 4

7. Promote your school programme.

Supporting documents: Communicating with schools (p17)



Tips on what teachers want from museums

These tips have been adapted from a GEM (Group for Education) training session in which Karen Giles, then headteacher at Barham Primary School provided practical advice on what teachers expect from museums.

1. Pre-visit guidance

- Provide clear, informative booking information
- Provide booking and planning information on your website
- Provide ideas for learning activities to do in the classroom and particularly during your visit to the museum
- Be aware that teachers face information overload. Ideal time to send information is in second half term of Summer term when schools are planning for the following academic year. Don't send out marketing during last week of each term though as they will be lost in the excitement of end of term activities.

Supporting document: Appendix 10

2. Value for money

- With the high cost of coaches acting as a barrier to school visits, museums need to offer value for money
- Practical issues often dictate choices (e.g. if the school has to pay for a coach, then they may well go further afield)
- Sharing the resources to deliver the Arts Award can be a valuable way to develop strong partnerships

3. Health and safety

- Find out what information schools need in their risk assessments and provide this information at the time of booking, in the confirmation letter or on the website
- Museums should provide a safe place to have lunch, preferably indoors
- Groups need a storage area/system for bags, coats and lunches
- Museums should clearly outline their First Aid provision

Supporting document: Appendix 11

4. Motivational staff & volunteers

Museum/staff should be:

- Available and enthusiastic
- Able to pitch the information at the children's level
- Knowledgeable about the subject matter
- Try different teaching techniques to make the sessions interesting (e.g. hot seating – role play without costumes)

5. Interactive learning

- Provide opportunities to handle artefacts
- Ask open-ended questions and seek investigative answers
- Make the museum a 'fun day out' for children. It shouldn't feel too much like school.

6. Relevance

- Ensure marketing information makes relevance to curriculum clear
- While museums must make visits relevant to the curriculum, their strength is in delivering cross-curricular links
- Ideally send marketing information to the relevant teacher (e.g. humanities subject leader) instead of Headteacher or Secretary

7. Post-visit learning activities

- Provide follow-up worksheets rather than worksheets to do during the visit
- Provide loan boxes with notes

8. Outreach

- Outreach programmes that take place in schools are particularly effective for Early Years and SEN (Special Educational Needs)
- Loan boxes and/or handling sessions can be useful for pre or post visits.

Communicating with schools

Effective communication with schools is vital for a successful museum school service. This communication takes different forms, including consultation with teachers and promoting your service to schools.

Consultation with teachers

There are several ways in which you can consult with teachers:

1. Phone your local school explaining what you would like to do and asking who it would be best to speak to and when. You are likely to be talking to the school secretary who will decide who is the best person for you to liaise with.

Write an email with information about your service and what you want to discuss with a teacher to back up this phone call.

The best times for primary school teachers to be free for phone calls are before 8.30am, between 12-1pm and after school, 3.30pm onwards.

It may be that to fit into teachers' timetable, an initial meeting takes place at the school but it is ideal if you can persuade teachers to meet at your museum so they can see your buildings and collections and understand the 'wow' factor of your site.

2. Take any opportunity to informally chat to any teachers on visits to the museum.
3. Use contacts and networks that other trustees or members of staff may be involved with outside of the museum to liaise with teachers.
e.g. if a trustee or volunteer is also be a school governor.

Promoting your service

1. Make sure your website has a section called *Schools/Learning/Education* where you advertise what current resources and sessions you offer. Make booking a session or enquiring what you offer as easy as possible for teachers.
2. Make sure you have a leaflet detailing what you offer schools that you can hand out to teachers or send to your local schools. This does not need to be a professionally designed copy but can just be an in-house designed copy that shows clearly what you offer.

Note: Always make sure your website and leaflet give out the same information – with a turnover of volunteers, sometimes it is easy for new leaflets to be made that give out different information.

3. Collect teachers' personal emails (with their permission) so you can start an e-mailing list to send out e-copies of publicity. There are mixed opinions from teachers about the most effective method of sending marketing to schools: some teachers prefer emails, some prefer hard copy leaflets. All agree that they are overwhelmed by publicity emails and promotional leaflets at schools so you need to make your publicity stand out.
3. You could ask for a 10 minute slot at a staff meeting as an opportunity to promote your service. Go along to the meeting prepared, with photographs, objects and ideas. Involving the teachers in an activity such as identifying mystery objects will grab their attention more than just talking to them.
4. Offer the museum as a free venue for a staff meeting or training day. Many museums have found this an easy way to develop partnerships with their local school.

5. With local authorities' power diminishing, schools are clustering together to support their staff's CPD (Continuing Professional Development). Find out through the headteachers of your local schools if there are meetings you could attend e.g. history curriculum network meeting/ headteachers meetings, to promote your school service.
6. Word of mouth is the most effective method of persuading schools to visit your site so encourage any friendly teachers to promote your site to their colleagues.

Be persistent in your contact with schools. With teachers' busy timetables and the fact that they are inundated with communications from many other organisations, you may find you need to keep following up an original phone call before you manage to communicate effectively with a teacher.



Reviewing your school service

To ensure that you are offering schools what they want and that your service is a high quality, you need to review (evaluate) your service on a regular basis. The advent of the new curriculum offers a good time *to review it*. Actions to consider (adapted from *Good Practice Guidelines for developing Learning Programmes in Museums*)³:

1. Internal discussion

Have a look over what you currently offer schools to consider what may work with the new curriculum and what will need changing/removed/improving. Also consider the quality of what you are offering. Look at the document *Tips on what teachers want from museums* and discuss if you are meeting these needs of teachers.

Supporting document: Tips on what teachers want from museums (p16)

Questions to think about:

- Who will review your service? Can you involve trustees and colleagues who are not involved in delivering the education service so they can deepen their understanding of working of schools?
- Be clear why you want schools to visit – it may be that with capacity or skills issues you may choose not to prioritise schools audience but instead prioritise family audience.
- What do you as a team want the teachers and students to get out of a visit to the museum?

2. Research

- Use whatever curriculum information is available – think where you best fit.
- Talk to teachers about what they want from you. Where can your resources help them?
- Include teachers from local schools who don't visit as well as those who do.
- Which school activities were the most popular over the last couple of years?

3. Reflect

- Compare your priorities with those of the teachers. Aim to match them!
- What can you change that could bring you closer to what teachers want without creating capacity issues for yourself?
- Why are your most popular sessions successful?
- What is it about your unpopular sessions that mean they are rarely booked?

4. Observe

- If possible, observe some/all of your sessions or your resources in use by schools.
- What were the strongest points? What needs improving? How?

5. Action

- Focus on the strengths and aim to bring the weaker areas up to the same standard.
- Pilot your changes and re-evaluate your ideas.
- Contact a local school and see if a class is happy to trial your new ideas with the teacher giving constructive feedback. This is great way of developing partnerships with local schools and teachers should be happy to do this particularly if you waive any fees you normally charge schools.

³ www.lutonculture.com/learning/schools/museum-schools-service/schools-other-services/other-services-museum-community

6. Continual evaluation

It is important to keep monitoring the quality of your service to schools. Ways of doing this:

- Keep a record of numbers of school visits and uptake of resources such as loans. This should show you which sessions and resources are popular and which are not. Don't forget to record numbers of students and adults visiting to include in your visitor figures. With loan boxes, you need to ask schools how many classes used the box and these numbers can be recorded as outreach – you can assume 30 children in a class.
- Give teachers questionnaires after a session to fill in at the Museum which gives them an opportunity to comment on the quality of their visit. Teachers tend to be too busy to send these sheets back once they are at school so it is important to try to get teachers to fill them in during their visit. Make sure you act on any comments in the sheet but also keep a record of positive comments that you can then include in your marketing.
- Don't forget to try and capture what students think about their visit to the Museum. You could do this informally during the visit, asking them what their favourite part of the visit was and what they found most difficult. You could also give them feedback sheets – these sheets could be very simple with students drawing what they learnt from the visit rather than writing about it (see example).

Supporting document: Appendix 9



Tips for working with secondary schools

Working with primary schools is easier than working with secondary schools due to the pressures of the curriculum and the larger size of secondary schools which :

- increases the difficulty in communicating with staff
- involves accommodating whole year groups (which could be up to 250 students)
- increases the difficulties for schools in organising supply cover
- involves problems with fitting visits into the school timetable.

Here are some tips to help develop partnerships with your local secondary school:

1. Find an enthusiastic teacher

The key element to successful partnership at this level is finding an enthusiastic individual at the school who wants to use your site to inspire their students. This individual could come from any subject department, not just History, e.g. Geography, Maths or Art and would be looking for a site as inspiration for their students. Don't worry about not being an expert in their field of study. What you need to do is organise a meeting with the teacher at your site and show them round so the teacher can suggest activities that would suit their students.

2. Work with small groups of students

Secondary schools need to find activities for targeted small groups of students throughout the year and will be looking for outside sites to take these students. Such groups of students include Gifted and Talented, students with learning disabilities, students with English as an additional language (EAL). Working with these small groups of students may be easier to accommodate at your site rather than whole year groups. Schools are also likely to own minibuses which can transport this number of students thus overcoming the cost barrier of transport. Possible people to liaise with to identify these students are Leader of *Student Support /Inclusive Education Leader/Special Educational Needs Coordinator*.

3. Act as inspiration for projects

Use secondary school students to create something you need e.g. Design and Technology students could create a donation box; textile students could create costumes. Liaise with teachers in the relevant department and if your offer can be worked into their curriculum they may be interested in such opportunities.

4. Outreach

Be prepared to do outreach sessions at secondary schools rather than expecting them to visit your site. This overcomes the school's problems with organising supply cover for teachers' timetables and the cost barrier of transport.

5. Enrichment weeks

Secondary schools run enrichment weeks particularly in the second half of the summer term in which they suspend the curriculum and students do a variety of activities both at school and off site. These weeks offer good opportunities for museums to work with schools.

6. Work experience students

Offer to take work experience students. Students, particularly at Year 10 and 12 need to undertake a week of work experience. Ensure that you offer a range of work shadowing and practical activities so the student is not just used to do photocopying and accessioning!

2010 Guidance on DBS (Disclosure and Barring Service) checks, (previously called CRB checks), for work experience placements is given at:

www.employersguide.org/media/46882/safeguarding%20young%20people%20on%20work%20related%20learning%20work%20experience.pdf

Case study: Wisbech Museum – working with Expressive Arts student

Twelve Year7/8 students from Thomas Clarkson Academy worked with Wisbech Museum to articulate their creative response to the museum. The Head of Arts wanted an enrichment activity for a group of selected students in year 7 and 8 (11 and 12 year olds) who “deserved to do something extra”. Working with this small number made the logistics easier as the teacher was able to walk the group down to the Museum during a double period of Art.

Two museum staff members, one of whom was a creative practitioner, worked with the students to stimulate their interest in the displays at the museum by introducing the idea of a Cabinet of Curiosities and getting the students to think about why people collect things. The students then freely wandered around the museum using whatever method they chose, from taking photographs, doing drawings to writing notes to record their reactions to the Museum displays.

Back at school, the art teacher worked with the students to create life sized banners on which outlines of the students’ figures had been drawn. Students’ comments and reactions had then been depicted in whatever form the student chose, within these outlines. Museum staff visited the school to see the students working at school and view the banners hanging in the school dining room area.



Cross curricular approaches: Arts Award and Artsmark

Arts Award

What is it?

Arts Award offers young people an inspiring arts journey. Each path can take a different direction – from fashion to film-making, from dance to design, from photography to poetry. Whichever route they choose to follow, young people are always in the driving seat.

Arts Award's unique qualifications support young people to develop as artists and arts leaders. The programme develops their creativity, leadership and communication skills.

Open to anyone aged up to 25, Arts Award embraces all interests and backgrounds. Through working towards an award young people learn to work independently, helping them to prepare for further education and employment.

Arts Award motivates and celebrates young people's artistic achievements. Young people can achieve an award through any arts, media or cultural activity, developing knowledge and understanding of their chosen art forms.

Arts Award is managed by Trinity College London in association with Arts Council England working with 10 regional Bridge organisations. Your Bridge organisations are Norfolk and Norwich Festival Bridge, covering Norfolk, Suffolk, Cambridgeshire and Peterborough and Royal Opera House covering Essex, Hertfordshire, Bedfordshire and North Kent.

Schools and Arts Award

Currently schools are the largest deliverers of Arts Award in the East of England and it is increasing. Schools are looking for more ways that they can validate young people's creativity and leadership skills. With tightly stretched resources schools are looking for supportive external partners who will support them to deliver the award but to also enhance its delivery. This is an unmissable opportunity for museums and cultural organisations to develop a strong attractive offer for schools that in turn develops sustainable partnerships for future delivery.

Benefits to the Museum in delivering the Arts Award

- Arts Award is one way of validating your existing delivery
- Arts Award is tangible way of validating young people's engagement in activities within a museum which is a strong benefit for schools who are looking for a reason to support an external visit to a museum.
- Arts Award consolidates informal learning, which reinforces the importance of the engagement with museums, cultural and heritage organisations.

There are lots more resources online about how Museums can deliver Arts Award:

www.artsaward.org.uk/site/?id=2491

www.artsaward.org.uk/site/?id=2471

Artsmark

Artsmark is Arts Council England's flagship programme which enables schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision. It is delivered by Trinity College London and 10 regional Bridge organisations drive participation.

Artsmark is nationally recognised as demonstrating excellence in arts and cultural provision, having supported and celebrated great arts and cultural provision for over 12 years.

The programme offers schools and other settings the opportunity and support needed to build and develop high-quality arts and cultural provision as part of a broad and balanced curriculum. Artsmark embeds and enriches arts and cultural experiences across the whole setting.

The application process provides a comprehensive audit tool, setting benchmarks for evaluating arts provision and enabling schools to identify areas for development. Applications may be submitted at any time during the academic year.

Before applying for Artsmark status, organisations can get involved by joining the network. The Artsmark network provides access to face-to-face training, along with online support, guidance and resources.

Artsmark and Museums

One requirement of the Artsmark application is to evidence strong sustainable relationships with Arts and Cultural organisations. This is therefore a unique opportunity for museums to highlight in their offers to schools, that they are committed to working with schools and other settings to develop opportunities for all young people to have access to high quality arts and cultural provision.

Further information

Your Bridge organisation is committed to providing you with information advice and guidance with Arts Award and Artsmark.

If you would like to find out more or ask for some support or guidance please feel free to contact Emily Ward, Arts Award and Artsmark Programme Manager at Norfolk and Norwich Festival Bridge on emily@nnfestival.org.uk or 01603 877750.

Alternatively you can also find out more about Arts Award and Artsmark via their websites or directly contact Trinity College London staff.

www.artsaward.org.uk

www.artsmark.org.uk

Tel: 020 7820 6178

**NORFOLK
& NORWICH
FESTIVAL
BRIDGE**

**arts
award**



ARTSMARK

Glossary

Academy: these are state funded schools in England which are directly funded by central government and independent of direct control by local authorities. They do not have to follow the national curriculum and can set their own term times. They still have to follow the same rules on admissions, special educational needs and exclusions as other state schools. By December 2013, there were 3522 academies in England. 54 in Cambridgeshire (30 secondary schools, 24 primary)

Core subject: subjects that are compulsory at every Key Stage (between ages 5 - 16) in the national curriculum: Maths, English and science

Creative curriculum: there is no one definition of a creative curriculum but analyses of what comprises such a curriculum has been developed through several important reports in mid 2000s. It tends to be one where cross curriculum links are encouraged and skills-based learning emphasised. So every half term/term, all pupils in a year group will follow a theme such as Time Travellers in which all foundation subjects follow this topic as much as possible.

Early Years Foundation Stage (EYFS): The EYFS comprises a set of Welfare Requirements and a set of Learning and Development Requirements, which must be followed by providers of care for children below 5 years old – the age of compulsory education in the United Kingdom. Reception classes in primary schools are part of the EYFS.

Foundation subjects: these are subjects specified to be studied in the National Curriculum, including the compulsory core subjects. They must be studied in all schools in England except for academies and free schools.

Free school: According to the Department of Education, a free school is *“all-ability state-funded schools set up in response to what local people say they want and need in order to improve education for children in their community”*

They are set up as academies and are not controlled by a local authority. To set up a free school, groups submit applications to the Department for Education. Groups include those run by parents, education charities and religious groups. They are expected to offer a broad and balanced curriculum and are still subject to Ofsted inspections.

Key Stages: The National Curriculum is divided into four Key Stages that children are taken through during their school life. The four Key Stages are:

Key Stage 1	ages 5 - 7	Years 1 and 2
Key Stage 2	ages 7-11	Years 3,4,5 and 6
Key Stage 3	ages 11- 14	Years 7,8 and 9
Key Stage 4	ages 14-16	Years 10 and 11

OFSTED: this is the Office for Standards in Education, Children’s Services and Skills. It is the official body for inspecting and regulating services which care for children and young people, and those providing education and skills for learners of all ages.

Spiritual, moral, social and cultural development (SMSC): The five elements of the SMSC regulations are:

- Enable pupils to develop their self-knowledge, self-esteem and self- confidence
- Enable pupils to distinguish right from wrong and to respect the law
- Encourage pupils to accept responsibility for their behaviour, show initiative and understand how they can contribute to community life
- Provide pupils with a broad general knowledge of public institutions and services in England
- Assist pupils to acquire an appreciation of and respect for their own and other cultures in a way that promotes tolerance and harmony between different cultural traditions

For more detail on what constitutes each element of SMSC:

www.education.gov.uk/schools/teachingandlearning/curriculum/a00199700/spiritual-and-moral

Chatteris Museum Schools Offer

Displays that lend themselves to the new curriculum		
History subject content	Display	Possible resources to support these programmes of study
Key Stage 1	Fen cottage	If schoolchildren were able to enter into the Fen cottage, this would greatly enhance their experience.
Changes within Living memory	Agricultural Display	Handling table of modern equivalents: can visitors find the matching pair in the displays?
	Transport & 999 services	
Key Stage 2		Handling table of some replica tools from this period with questions: How would you use these tools? How easy would these tools be to use?
Stone Age to Iron Age	Stone Age to 17th century	Images of people using the tools & weapons in the display Viv mentioned stories she used when teaching this period – could there be a copy of a short story that teacher could use with groups that bring alive the tools?

Other opportunities

World War One

Chatteris Museum is already developing an exhibition to commemorate Chatteris during WW1 and has already worked with a local school. This opportunity could be maximised by making the exhibition as interactive as possible for visitors with possibilities such as a trench re-enactment, handling tables of objects, and stories about its impact on local contrasting people.

Supporting independent visitors

Most visiting schools undertake self led visits to the Museum. Here are some tips to make these visits run as smoothly as possible:

1. Encourage a meeting between museum staff and the teacher beforehand to plan the visit. At this meeting, discuss:
 - Organisation of students – for secondary school students, it is ideal if there is one adult for 10 students, for primary school children, 1 adult for 5 children
 - Activities in the museum. If the students are not given an activity, they will just browse quickly through the Museum and finish in 10 minutes. Encourage the teacher to develop some open ended questions that the students need to answer by looking at the displays.
e.g. Find 10 different ways in which life in Chatteris has changed over time
 - Give the teacher a tour of the Museum so they are aware of all the displays.
2. Putting out handling objects or costumes for children to try on. If the museum's loan boxes are not in use – could these be out for groups to use? Clothes pertinent to someone living in the Fen Cottage would be a resource that family visitors as well as schools would enjoy using, as well as uniforms relevant to the Transport and 999 displays.
3. If a volunteer with relevant skills is prepared to create a simple quiz sheet that encourages children to look at the displays and compare it to their own lives.

March Museum Schools Offer

Ways of adjusting current school offer to meet new curriculum requirements

1. Use this toolkit as an opportunity to review current offer and consider if you have appropriate resources in place. Review how your school sessions and loan boxes are marketed on the website and ensure that you show what history subject content units your sessions support.
2. Alter current school sessions so that they have a strong local context and so can be marketed as support in both the KS2 local study unit and post-1066 topic.
3. Explore if you have sufficient capacity and resources to build up resources to support a Key Stage 2 study of Stonea Camp to meet the KS2 programme of study 'Stone Age to Iron Age'
4. Maximise the Museum's strong links with local schools – consult with local teachers to see how they are approaching the curriculum and run new ideas by them.
5. Ensure loan boxes also support the history programmes of study. Change the titles if necessary and review their contents.
6. A railway session could also support combined Key Stage Three history units: Britain 1745 – 1901 and a KS3 local study (a study in time showing how far sites in their locality reflect aspects of national history)

New sessions to consider

History programmes of study	Display	Possible resources to support these programmes of study
Key Stage 1 Changes within Living memory	Through museum settings: Victorian kitchen, parlour & nursery settings And also through the collections of similar artefacts displayed together which show how technology has changed through time: e.g. irons, lights (but many other similar collections are displayed in Museum)	These could be your current sessions adjusted for 5-7 year olds. Handling table of modern equivalents: can visitors find the matching pair in the displays.
Key Stage 2 Combined local study & post – 1066 topic	Railway collections & display: Create a session: How did the railway change people's lives in March?	Develop a handling collection, including images, maps & artefacts that show: 1. New jobs created by railway 2. Jobs changed by the railway 3. Technology associated with railway 4. What was travel like on trains? 5. Impact on town

Octavia Hill Birthplace House School Offer

Current resources (according to the website):

1. Victorian experience in which:

Pupils will:

- Discover what homes were like long ago, contrasting the elegance of the Hill family home with the living conditions of the cellar home occupied by seven people recreated in the basement.
- Dress in Victorian costume, and take part in role play as Victorian landlords and tenants.
- Find out what life was like for children living in Victorian Britain, comparing homes then to the present day.

2. Downloadable Teachers' pack supporting this experience

Will this still be relevant in new curriculum?

Key Stage 2

Currently the experience is more geared to Key Stage Two. As Victorians can only be studied if schools choose to do so as the 'study post 1066', it is likely that fewer Key Stage 2 groups would be interested. However the real strength of the experience the Museum can offer is the contrast it shows between life for poor people in Victorian times (through the Paradise Place settings) and life for rich people (rest of house). Few small museums can show this contrast as clearly as is presented here. Therefore this contrasting experience should be emphasised and promoted effectively and may attract Key Stage 2 groups especially as it supports the local history unit as well.

Key Stage 1

The museum offers a relevant school experience for Key Stage 1 History and you may find it more beneficial to promote the school offer to this age group rather than Key Stage 2.

Relevant areas of History subject content:

- *changes within living memory*: by showing the contrast between homes 100 year ago and now.
- *the lives of significant individuals in the past who have contributed to national and international achievements, some should be used to compare aspects of life in different periods*: by exploring the life of Octavia Hill and the impact she made on housing, education and public attitudes to open spaces.

The challenge will be in exploring Octavia Hill's life in a way that is accessible to Key Stage 1 children.

Possible ways

1. Find a volunteer KS1 teacher who can work with the Museum to adapt your school offer to this age group.
2. Use the role-play as you do for your current offer – can some children be dressed as poor children and imagine living in Paradise Place and some children dress as rich children and imagine living in richer house (with relevant objects to handle)?
3. Make sure you have a range of short hands-on activities with very little reading and writing involved.
4. Always use children's own experiences as the starting point for them to understand how life was different in Octavia Hill's time.
5. Decide on a few key messages about what Octavia Hill achieved that you can then create activities around rather than trying to cover all of her achievements, e.g.
 - Improving life in slums – look at conditions before she worked with Paradise Place and what she then put in place
 - Importance of open spaces 'for ever and everyone' – look at what was happening to these spaces and why she thought it was important to conserve open spaces for everyone.
6. Is there a modern female pioneer you could also explore with the pupils so you would be able to '*compare aspects of life in different periods*'?

Whittlesey Museum School Offer

Currently, Whittlesey Museum has limited capacity to offer a school service, so you need to maximise what you have currently developed for schools:

1. Over the last year, museum staff have offered tailored sessions on request. Ideally these sessions could form the core of the museum's school offer so that you do not have to keep creating new sessions. Ways to ensure this:
 - Use the planning session template (or your own version) to create permanent written versions of all these sessions
 - Ensure relevance to new curriculum:
Sessions over the last year were focussed on World War Two, the Whittlesey Victorian Workhouse and Romans. Whilst Romans fits into the history subject content '*the Roman Empire and its impact on Britain*', the other two only fit into '*a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066*' so the local features of these sessions needs to be emphasised so they fulfil the local history unit as well.
 - If possible, develop a larger handling collection for these sessions so there is more hands-on exploration of artefacts for pupils.
e.g. in the Victorian workhouse session, pupils were able to successfully handle Victorian washing artefacts but needed to rely too much on writing skills for the actual exploration of the workhouse issues.
2. Review and promote the loan boxes to local schools:
The museum has several loan boxes. Ideally a volunteer could review the contents of the loan boxes and see if they could be re-packaged to fit in with the new history curriculum. Good quality replica artefacts could be bought to fill any gaps in the contents and a simple sheet of teachers' notes detailing what each box contains could be inserted in each one.
3. Approach any of the teachers who have visited over the last year and see if they might be happy to work in a voluntary capacity to sort out these loan boxes or tweak the current sessions to fit in with the new curriculum.
4. Maximise World War One exhibition plans so they involve local schools as well, even if it is only promoting it to them.

Wisbech Museum Schools Offer

1. Displays that lend themselves to the new curriculum

Many of Wisbech displays are relevant for the new curriculum, although teachers may feel that some displays are too small to justify a visit alone for that history subject content – which makes supporting school sessions or simple gallery hands-on interactives important.

As children struggle with the concept of chronology, a timeline showing Wisbech from Stone Age to current times, would also be a useful display as the Museum has artefacts illustrating all these periods.

History subject content	Display	Possible resources/suggestions to support these programmes of study
Key Stage 1 Changes within Living memory	Upstairs gallery displaying lighting, heating, different working tools	Could these displays be brought downstairs and replace either the <i>Carvings</i> or <i>Ornithology</i> displays to make them more accessible?
Significant local individuals	Thomas Clarkson	Consult with local KS1 teachers to find out how to interpret Clarkson's life at the right level for this age group. Clarkson could also be studied at KS2 as part of the local study. KS3: Transatlantic slave trade is also mentioned at this level (<i>Britain 1745-1901</i>) so Clarkson would be a way into leveraging secondary schools to visit.
Key Stage 2 Stone Age to Iron Age	Stone Age to Iron Age	Images showing how these tools were used. Information on how these tools were made. Replica tools to handle. A display about archaeology techniques would also support the history curriculum or this could be incorporated into a school session.
Ancient Egypt	Ancient Egypt	Could artefacts be displayed more clearly into different social themes? Possible themes: Attitudes to death, Working life, Gods, Food, Lifestyle More images in the display, or in handout to show how artefacts were used.
Roman	Roman display	Clearer labels next to objects so teachers know what they are looking at.
Local history combined with study beyond 1066 (also supports Geography – changing use of local settlement)	Wisbech Port (through time)	Maps showing how Wisbech has changed. Artefacts showing different trades & lifestyles associated with changing Wisbech.

Science: Rocks	Upstairs galleries: Local geology, Ancient environment	Handling collection of fossils. Images of the live animals fossils created from. Images of descendants of these fossilised animals
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2. Schools offer

The school sessions are marketed through a hard copy sheet 'Hands on History' and the museum website. The new curriculum would be an opportunity to review this marketing.

Recommendations

1. Ensure the website and hard copy marketing promote the same schools offer (currently there are some inconsistencies).
2. Show which curriculum area each resource supports. Use this table to support this.

History subject content	Current session (rename sessions if necessary so it reflects the language in the new curriculum)	Relevant Loans box
Key Stage 1 Changes within living memory	Life before electricity	Toys
	Toys and Leisure in Victorian Times /History of Toys	Seaside
	Victorian Day (give this a local context to strengthen its relevance)	Shopping
Key Stage 2 Achievements of earliest civilisations: Ancient Egypt	Ancient Egyptians	
Roman Empire & its impact on Britain	Romans in Fenland	
	Archaeology (this could support any KS2 programme of study)	
Britain's settlement by Saxons & Scots	Dark Ages (needs to be re-named as Dark Ages is not a term used in the curriculum)	
Local study combined with study of aspect or theme in British history beyond 1066	Local History – the Victorians (give it in stronger title to match the programme of study)	Victorians
	The Fens and Farming	
	Thomas Clarkson and the Transatlantic Slave Trade	Slave Trade
	Victorian Homes	
	World War II: The Home Front	World War Two

Possible new sessions

History subject content	Possible actions	Relevant Loan boxes
Changes in Britain from Stone Age to Iron Age	Develop a handling collection to demonstrate and interpret what the Fens were like during the period/main changes/how people developed and used the tools/ archaeological processes involved (To complement display in main gallery)	
Year 3 Rocks	Use fossils and ancient environment resources to support this session.	Geology (this loan box is useful for the Art curriculum as well)

3. Other opportunities

Wisbech Education Heritage partnership

This partnership offer supports the strong local nature of the new history and geography curriculum so despite the funding having ended, ways of maintaining these relationships with other organisations should be explored.

Appendices

Please photocopy these appendices to support your planning.

Appendix 1: History of programme study: Key Stages 1 and 2

Purpose of study

A high-quality history education will help pupils gain a coherent knowledge and understanding of Britain's past and that of the wider world. It should inspire pupils' curiosity to know more about the past. Teaching should equip pupils to ask perceptive questions, think critically, weigh evidence, sift arguments, and develop perspective and judgement. History helps pupils to understand the complexity of people's lives, the process of change, the diversity of societies and relationships between different groups, as well as their own identity and the challenges of their time.

Aims

The national curriculum for history aims to ensure that all pupils:

- know and understand the history of these islands as a coherent, chronological narrative, from the earliest times to the present day: how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world
- know and understand significant aspects of the history of the wider world: the nature of ancient civilisations; the expansion and dissolution of empires; characteristic features of past non-European societies; achievements and follies of mankind
- gain and deploy a historically grounded understanding of abstract terms such as 'empire', 'civilisation', 'parliament' and 'peasantry'
- understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses
- understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed
- gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Schools are not required by law to teach the example content in [square brackets] or the content indicated as being ‘non-statutory’.

Subject content

Key stage 1

Pupils should develop an awareness of the past, using common words and phrases relating to the passing of time. They should know where the people and events they study fit within a chronological framework and identify similarities and differences between ways of life in different periods. They should use a wide vocabulary of everyday historical terms. They should ask and answer questions, choosing and using parts of stories and other sources to show that they know and understand key features of events. They should understand some of the ways in which we find out about the past and identify different ways in which it is represented.

In planning to ensure the progression described above through teaching about the people, events and changes outlined below, teachers are often introducing pupils to historical periods that they will study more fully at key stages 2 and 3.

Pupils should be taught about:

- changes within living memory. Where appropriate, these should be used to reveal aspects of change in national life
- events beyond living memory that are significant nationally or globally [for example, the Great Fire of London, the first aeroplane flight or events commemorated through festivals or anniversaries]
- the lives of significant individuals in the past who have contributed to national and international achievements. Some should be used to compare aspects of life in different periods [for example, Elizabeth I and Queen Victoria, Christopher Columbus and Neil Armstrong, William Caxton and Tim Berners-Lee, Pieter Bruegel the Elder and LS Lowry, Rosa Parks and Emily Davison, Mary Seacole and/or Florence Nightingale and Edith Cavell]
- significant historical events, people and places in their own locality.

Key stage 2

Pupils should continue to develop a chronologically secure knowledge and understanding of British, local and world history, establishing clear narratives within and across the periods they study. They should note connections, contrasts and trends over time and develop the appropriate use of historical terms. They should regularly address and sometimes devise historically valid questions about change, cause, similarity and difference, and significance. They should construct informed responses that involve thoughtful selection and organisation of relevant historical information. They should understand how our knowledge of the past is constructed from a range of sources.

In planning to ensure the progression described above through teaching the British, local and world history outlined below, teachers should combine overview and depth studies to help pupils understand both the long arc of development and the complexity of specific aspects of the content.

Pupils should be taught about:

- changes in Britain from the Stone Age to the Iron Age

Examples (non-statutory)

This could include:

- late Neolithic hunter-gatherers and early farmers, for example, Skara Brae
- Bronze Age religion, technology and travel, for example, Stonehenge
- Iron Age hill forts: tribal kingdoms, farming, art and culture

- the Roman Empire and its impact on Britain

Examples (non-statutory)

This could include:

- Julius Caesar's attempted invasion in 55-54 BC
- the Roman Empire by AD 42 and the power of its army
- successful invasion by Claudius and conquest, including Hadrian's Wall
- British resistance, for example, Boudica
- 'Romanisation' of Britain: sites such as Caerwent and the impact of technology, culture and beliefs, including early Christianity

- Britain's settlement by Anglo-Saxons and Scots

Examples (non-statutory)

This could include:

- Roman withdrawal from Britain in c. AD 410 and the fall of the western Roman Empire
- Scots invasions from Ireland to north Britain (now Scotland)
- Anglo-Saxon invasions, settlements and kingdoms: place names and village life
- Anglo-Saxon art and culture
- Christian conversion – Canterbury, Iona and Lindisfarne

- the Viking and Anglo-Saxon struggle for the Kingdom of England to the time of Edward the Confessor

Examples (non-statutory)

This could include:

- Viking raids and invasion
- resistance by Alfred the Great and Athelstan, first king of England
- further Viking invasions and Danegeld
- Anglo-Saxon laws and justice
- Edward the Confessor and his death in 1066

- a local history study

Examples (non-statutory)

- a depth study linked to one of the British areas of study listed above
- a study over time tracing how several aspects of national history are reflected in the locality (this can go beyond 1066)
- a study of an aspect of history or a site dating from a period beyond 1066 that is significant in the locality.

- a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066

Examples (non-statutory)

- the changing power of monarchs using case studies such as John, Anne and Victoria
 - changes in an aspect of social history, such as crime and punishment from the Anglo-Saxons to the present or leisure and entertainment in the 20th Century
 - the legacy of Greek or Roman culture (art, architecture or literature) on later periods in British history, including the present day
 - a significant turning point in British history, for example, the first railways or the Battle of Britain
-
- the achievements of the earliest civilizations – an overview of where and when the first civilizations appeared and a depth study of one of the following: Ancient Sumer; The Indus Valley; Ancient Egypt; The Shang Dynasty of Ancient China
 - Ancient Greece – a study of Greek life and achievements and their influence on the western world
 - a non-European society that provides contrasts with British history – one study chosen from: early Islamic civilization, including a study of Baghdad c. AD 900; Mayan civilization c. AD 900; Benin (West Africa) c. AD 900-1300.

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Appendix 2: English programme of study: Spoken Language element

Spoken language – years 1 to 6

Statutory requirements

Pupils should be taught to:

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play, improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication.

Notes and guidance (non-statutory)

These statements apply to all years. The content should be taught at a level appropriate to the age of the pupils. Pupils should build on the oral language skills that have been taught in preceding years.

Pupils should be taught to develop their competence in spoken language and listening to enhance the effectiveness with which they are able to communicate across a range of contexts and to a range of audiences. They should therefore have opportunities to work in groups of different sizes – in pairs, small groups, large groups and as a whole class. Pupils should understand how to take turns and when and how to participate constructively in conversations and debates.

Attention should also be paid to increasing pupils' vocabulary, ranging from describing

Notes and guidance (non-statutory)

their immediate world and feelings to developing a broader, deeper and richer vocabulary to discuss abstract concepts and a wider range of topics, and to enhancing their knowledge about language as a whole.

Pupils should receive constructive feedback on their spoken language and listening, not only to improve their knowledge and skills but also to establish secure foundations for effective spoken language in their studies at primary school, helping them to achieve in secondary education and beyond.

Appendix 3: Planning school session template (blank)

Title of session
National curriculum subject content
National curriculum skills/concepts (taken from Aims section of programmes of study)
Age of pupils & maximum number in session
Length of session
Ideal number of adult helpers & their role
Learning objectives

Resources required

Organisation of session

Appendix 4: Planning school session template (example)

Title of session	Toys through time
National curriculum subject content	History: changes within living memory Science : Year 1: Everyday materials, Year 2 : Uses of everyday materials
National curriculum skills/concepts (taken from Aims section of programmes of study)	History: continuity & change, questioning English (Spoken Language): maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments English (Spoken Language): use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas Science: asking relevant questions and using different types of scientific enquiries to answer them Art: produce creative work, exploring their ideas and recording their experiences
Age of pupils & maximum number in session	EYFS & Key Stage One 30 pupils
Length of session	1 hour
Ideal number of adult helpers & their role 1 adult for every 5 children	Each adult will support their group of 5 children in a carousel of activities using resources and instructions provided by the museum. In particular, they will need to ask children questions.
Learning objectives	<ul style="list-style-type: none"> • To understand playing with toys has changed over time • To understand what materials are used to make historic and current toys • To understand why some materials are used to make toys • To develop simple vocabulary involving time • To develop pupils' understanding of chronology using a simple timeline • To develop an understanding how family life has changed within living memory

Resources required	<p>5 boxes containing a mixture of old and new toys. Roughly 12 toys (6 old (1940s/50s/60s) & 6 new – ideally new equivalent of old toys and also completely different new toys like digital one)</p> <p>2 sorting circles</p> <p>Vocabulary labels (g wooden, plastic, spins, tumbles, fragile)</p> <p>Photos of 1940s child & photo of modern child for each group</p> <p>Simple timeline showing modern day back to Victorian times</p>
Organisation of session	
5 minutes	Whole class discussion, introducing the session
5 minutes	Class split into 5 groups, each with a toy box: Take out toys from box. Allow children to have free play with toys
5 minutes	Feedback in big group: how do you play with the toys - get children to demonstrate
10 minutes	Back in groups: put 1940s child photo in one circle, put modern child photo on other circle. Sort toys into correct circles and add the appropriate labels.
10 minutes	Take toys out of circles. Can you think of other ways to sort them? (eg moving toys, baby toys , throwing toys, toys you cuddle...) Can you think of other words to describe your toys? (give them blank labels & a pencil to write them)
10 minutes	Draw and label your favourite toy
10 minutes	Whole class: introduce the timeline and ask each group to place one toy in modern place on the timeline and one toy in 1940s. Where there any toys that could be placed in both times?
5 minutes	<p>Whole class : review through q&a of what they have learnt in the session</p> <p>Differentiation: Older groups could be given an opportunity to write a sentence about their favourite toy, and put this toy and their label and sentence in a museum display table for everyone else to view.</p>

Appendix 5: Mapping your schools offer against the new history curriculum (blank)

Key Stage 1	Current session/ resource that fits this subject content	Tweaks needed to fit this offer to new subject content	Possible ideas if relevant for new sessions/resources	Relevant artefacts & resources in collections	New resources/ artefacts required
Changes within living memory					
Events beyond living memory significant nationally					
Lives of significant individuals					
Significant historical events, people & places in their locality					

Key Stage 2	Current session/ resource that fits this subject content	Tweaks needed to fit this offer to new subject content	Possible ideas if relevant for new sessions/resources	Relevant artefacts & resources in collections	New resources/ artefacts required
Changes in Britain from Stone Age to Iron Age	Toys through time				
Roman Empire & its impact on Britain					
Britain's settlement by Saxons & Scots					
Viking & A-Saxon struggle for England up to Edward Confessor					
Achievements of earliest civilisations					

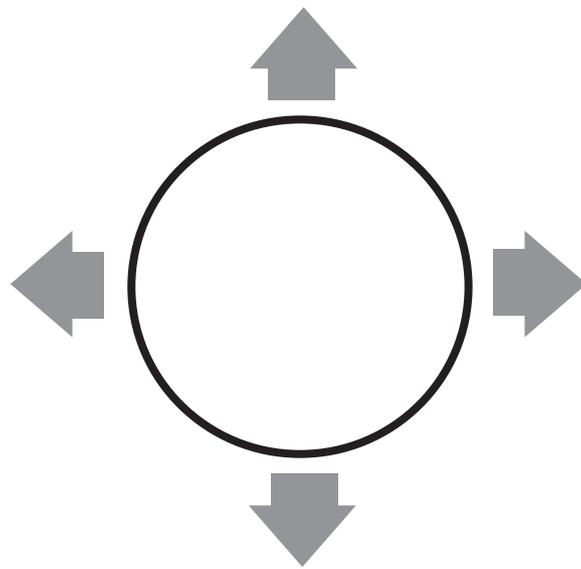
Appendix 6: Mapping your schools offer against the new history curriculum (example)

Key Stage 1	Current session/ resource that fits this subject content	Tweaks needed to fit this offer to new subject content	Possible ideas if relevant for new sessions/resources	Relevant artefacts & resources in collections	New resources/ artefacts required
Changes within living memory	Toys through time	Change title to ' <i>How did Grandma Taylor's childhood playtime differ from Kate's today?</i> ' Try to source toys from 1940s/50s Source photos of a Victorian child/ a 1950s child & a modern child (to be Taylor family) who could have played with toys in session to strengthen concept change/continuity during this time period		Liaise with curator re-1950s toys & photos	If not, email other volunteers to ask for toy donations & photos
Events beyond living memory significant nationally					
Lives of significant individuals					
Significant historical events, people & places in their locality					

Key Stage 2	Current session/ resource that fits this subject content	Tweaks needed to fit this offer to new subject content	Possible ideas if relevant for new sessions/resources	Relevant artefacts & resources in collections	New resources/ artefacts required
Changes in Britain from Stone Age to Iron Age	Toys through time		Base session around Stone to Iron Age display	Flints & axe heads in store (check H & S issues over handling them) Photographs of other relevant artefacts (ones we cannot handle) List of jobs that these Stone Age tools were used for (so children can decide how easy/or otherwise) they were to use	Make relevant costumes of what people wore in period that a few children can model Map of relevant local archaeology sites Create artificial 'dig' in which pupils can uncover layers of finds from different time periods
Roman Empire & its impact on Britain					
Britain's settlement by Saxons & Scots					
Viking & A-Saxon struggle for England up to Edward Confessor					
Achievements of earliest civilisations					

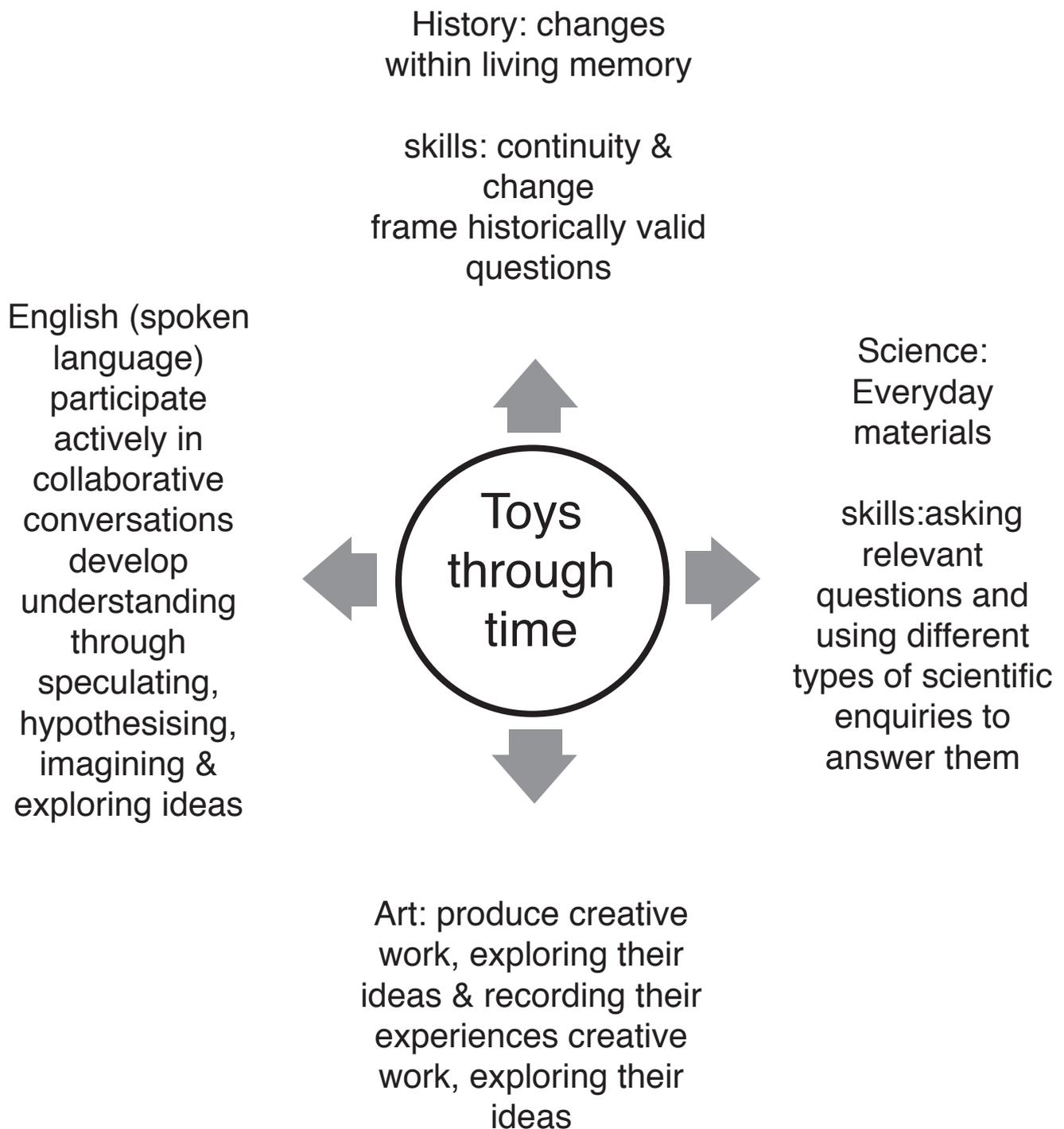
Appendix 7: Mapping curriculum links (blank)

Showing the cross curricular national curriculum subject content & aims for a school session



Appendix 8: Mapping curriculum links (example)

Showing the cross curricular national curriculum subject content & aims for a school session



Appendix 9: Pupil evaluation form

My Visit

What is your name? _____

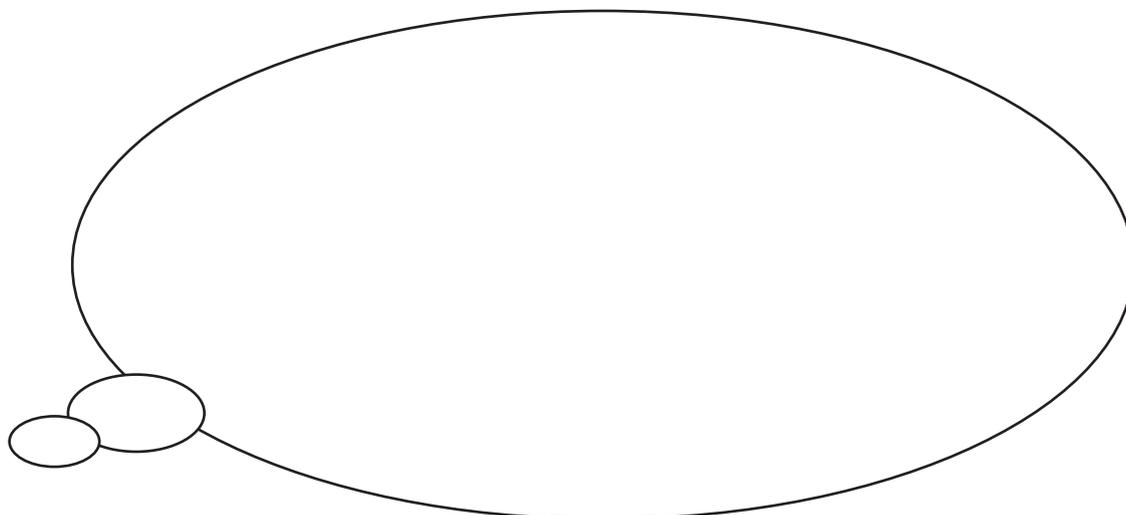
What is your age? _____

Please tick

Are you a Boy? Are you a Girl?

	Yes	No	Don't know
I enjoyed today's visit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learned some interesting things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I could understand most of the things we saw and did	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This is an exciting place	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visiting has given me lots of ideas for things I could do	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The visit to the museum is useful for school work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The visit has made me want to find out more	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What amazed me most on my visit.....



Appendix 10: Sample school booking form

Arts Libraries & Museums for Schools

Luton Culture

Education Group Booking Form

For visits to **Wardown Park Museum**, **Stockwood Discovery Centre** or **John Dony Field Centre**

Please complete this form and sign it. Take a copy for your records and return this original form to:
Luton Culture School Service, Wardown Park Museum, Old Bedford Road, Luton, LU2 7HA.

Phone: 01582 546740

Email: schools@lutonculture.com

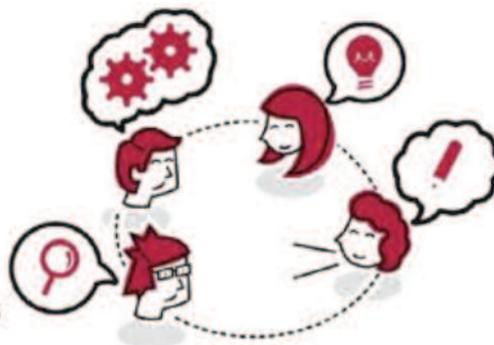
Fax: 01582 546763

Booking N°: 16		
Visit Information		
Date: 2013	Site: Wardown Park Museum	
Organisation Name: School		
Address: Luton, Beds.		
Postcode:	Tel:	Fax:
Email:		
Group Information		
Visit Organiser:	Position:	
Visit focus:		
Teacher(s) in charge on the day:		
N°. Pupils/students:	N°. Teachers:	N°. Accompanying adults:
N°. Classes:	Year Group(s):	Key Stage:
Times: Group 1: Arr. Dep.	Group 2: Arr. 0:00 Dep. 0:00	
Any further groups:		
On site for lunch:	Lunchroom:	Lunchtime:
Shop: Yes / No <i>Wardown & Stockwood only</i>		Goody bags: No
Charges Due		
Workshop cost: £	Lunchroom: £	Total: £
Please make cheques payable to Luton Cultural Service Trust		
Additional Information		
Please include details of any pupils with needs that might impact on our delivery of your visit.		
Declaration		
I have read the booking information enclosed and confirm the booking details.		
Signed:	Position:	Date:
OFFICE USE ONLY	Booking date	Officer: Dawn Boother
Actual figures: Children:	Teachers:	Adults:
Date paid:	Received by:	Receipt N°:

Wardown Park
Museum

Stockwood
Discovery
Centre

John Dony
Field Studies



Luton Culture

Booking Terms and Conditions

1. Timings: Times of activities provided on the visit timetable are approximate but it is important that groups try to keep to agreed start and finish times. If your group is unavoidably delayed please let the booking officer know as soon as possible. We will do our best to ensure we carry out the agreed programme in the time available but it may be necessary to shorten sessions.

2. Preliminary Visits: A preliminary visit should be made by the teacher in charge and, if desired, other colleagues. This is particularly important if you are not familiar with the museum facilities, displays or field sites or if the activities will be teacher-led. If the visit is booked in advance, museum learning staff will take you round the site, talk through the programme and answer any questions about the visit.

3. Group Numbers/Charging: Charging is based upon a class sized unit with the maximum number of children set at 35 per class. If only one class is booked we reserve the right to book in other groups on the same day.

4. Adult Child Ratios: We expect groups to conform to the minimum recommended ratios for their age groups: for KS1 1:6, for KS2 and 3 1:10, for KS4 1:15. There are no charges for accompanying adults and groups are welcome to bring in excess of the minimum number.

5. Health and Safety: At all times group leaders must be aware of the Health and Safety requirements of their groups and ensure no actions are taken which jeopardise these. All instructions issued by museums staff should be followed, especially if you are on a field site. General risk assessments can be downloaded from our website. However teachers are still strongly advised to visit the site prior to the visit. Appointments can be made to visit outside of opening hours. It is important that group leaders supervise their pupils at all times.

6. Supervision & Behaviour: Schools are responsible for the supervision and control of children during a visit. Each class **must** have a teacher responsible for it and the recommended number of adult helpers. Please ensure your groups understand the behaviour that will be expected of them in what are public buildings and places. If damage is caused to premises or equipment by visiting groups, the visiting institution may be held liable.

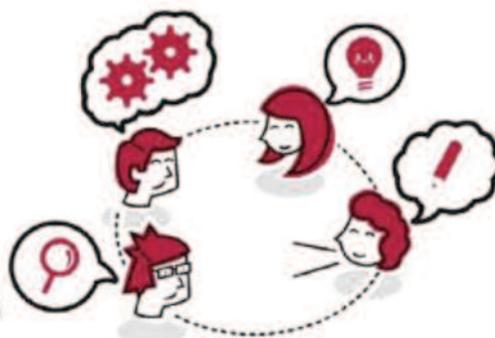
Suitable clothing should be worn whilst undertaking fieldwork.

7. First Aid: Visiting groups are responsible for their own first aid and should bring their own first aider and First Aid packs. Although any first aid trained staff on site would assist in the event of an emergency we cannot guarantee a first aider will be on duty at all times and on all sites.

8. Lunchrooms: Rooms used for lunching on all sites are also used as teaching spaces. Therefore they should be left clean and tidy.

9. Payment: An invoice will be sent to school after your visit. Please make cheques made payable to LUTON CULTURAL SERVICES TRUST.

10. Cancellation: Schools should notify us as soon as possible in the event of a cancellation. Visits cancelled with notice of less than two working days will incur a cancellation fee of the cost of the first session. If a re-enactor has been booked for the workshop then the cancellation fee will be 50% of the charge agreed. If we are forced to cancel a workshop at short notice, and are unable to arrange another date, no booking fee will be due. This charge may be waived if the cancellation is due to exceptional weather connected to a field site visit.



Appendix 11: Sample risk assessment form

Purpose and Rationale

We are a hands-on Museum and encourage learning to take place in a multi sensory environment, but there are some things that require your judgement and where you need to exercise control of your group of young people. We are here to assist your children gain maximum learning from the visit through working in close partnership with you. You are responsible for their behaviour at all times. This includes times where you may meet other visitors to the museum and show them respect during their visit.

What we need you to do?



PLEASE REMEMBER

Walk – Don't Run

Climb on the play equipment – not the exhibits

Be careful on any stairs

Be polite to other visitors

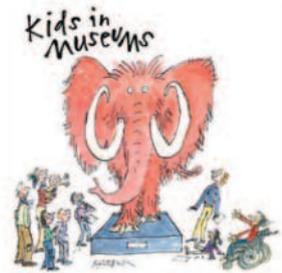
Stay the right side of the barriers

Significant Hazards that we have identified	What we have done	What we want you to do	Your Personal notes you may wish to consider other issues e.g. children's needs and Accompanying adults
Climbing on machinery	<p>All our machinery that is on gravel is not to be climbed upon.</p> <p>We have provided a play area where children can climb onto a tractor.</p>	<p>Brief your children and staff about not climbing on machines.</p> <p>Identify the play area when you arrive.</p>	
Inside Exhibitions	<p>All exhibits are tied down and barriers are in place.</p>	<p>Please ensure your group is on the correct side of the barrier.</p>	
Stairs and Steps High Places	<p>We have enclosed some high areas with Perspex and our volunteers are trained on how to move your group up and down stairs.</p>	<p>Please ensure that there is an adult supervising each group moving on our staircases. Adult – up last, down first.</p>	
Slips and Trips	<p>Our site is a natural site and the grounds are uneven, with low level walls associated with an ancient monument. There is a large lawn for letting off steam at lunchtime.</p>	<p>Please ensure when moving around our site children walk and do not run.</p>	

Significant Hazards that we have identified	What we have done	What we want you to do	Your Personal notes you may wish to consider other issues e.g. children's needs and Accompanying adults
Members of the public	The site is not open to the public until noon. We have a process to help group changeover and have devised a timetable for the day.	Please ensure appropriate adult(s) for each sub group. You are responsible for the supervision of your children at lunchtime and setting boundaries for them.	
Dirty hands before eating food	We provide facilities for washing hands before lunchtime. Our chickens are tame and partial to sandwiches. Please do not feed them.	Please ensure that your children have washed their hands before eating. Brief your children about not feeding the chickens.	
Plants, shrubs and weeds	We are in a rural setting and there are some plants on site which produce poisonous berries and irritant sap. We regularly weed kill and trim back dangerous plants.	We are in the countryside, please ensure that your children to not pick, collect or touch any plant.	
Raised pond	Access gate will be closed with a sign on warning parents to look after children. Pond is raised so children cannot inadvertently fall in. Signs on pond warn children not to climb on it. Inside level of pond is raised near to edge so water level only 2 inches deep.	Please do not let children into pond area without close supervision. Please warn children not to climb on pond.	
IN THE EVENT OF A FIRE OR EVACUATION	We have a designated meeting point in the event of a fire or evacuation, this is the grey tractor by the front gates.	Calmly escort your children from where you are in the museum to the grey tractor.	

Appendix 12

FIVE REASONS WHY YOUR MUSEUM SHOULD DO ARTS AWARD



- 1 It's simple!** The flexible framework fits around your learning and outreach programmes.
- 2 It brings in new visitors.** Children and young people come back with their family and friends.
- 3 It connects you** with others running Arts Award – including schools, youth clubs, scout groups and arts organisations, all looking for activities which relate to Arts Award.
- 4 It strengthens young people's voice** within your museum, giving you new insights and fresh ideas. It can develop existing work with young people, or kick start something new.
- 5 It's rewarding** to the museum and the young people. You help young people gain new skills and a qualification, and they get certificates. National accreditation is valuable – and you can use this achievement to show funders your impact.

Acknowledgements

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GEM

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March Museum

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Octavia Hill Birthplace House

Whittlesey Museum

Wisbech Museum

