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How are Museums Supporting the Transition of Pupils from Primary to Secondary Schools?

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on behalf of **Curious Minds**

Introduction

This report was commissioned by Curious Minds as part of the Department for Education funded Museums and Schools programme. Curious Minds wanted to understand the national picture of how museums (and other cultural organisations) across the country are supporting schools with transition work, if or how such work complemented Arts Award or Artsmark, and what could be learned to the benefit of museums in the North West. Curious Minds' Museum & Heritage Associate Sally Fort was commissioned to carry out the research.

The Museums and Schools programme aimed to provide quality engagement opportunities for school pupils in their local museum. The 10 regional partnerships that deliver Museums and Schools aim to increase the number of high-quality educational visits by schools in areas that currently have lower than average engagement.

Research Methodology

The following avenues of information were explored, for transition activity within formal or informal learning provision:

- Emails to all Museums and Schools museum contacts around the country
- Desk research of each Museums & Schools museum website (education, young people, community and family pages)
- Desk research of all Major Partnership Museum websites
- Requests for information from the Group for Education in Museums list and the Museum Development North West network
- Desk research of internet keyword searches, covering museums and other arts / cultural organisations
- Desk research and requests for information from TES (Times Educational Supplement) online community forums
- Requests for information via Twitter (separate messages targeting museums, and teachers), Facebook (targeting teachers) and Linked-In (targeting museum / education professionals). Teachers were invited to take part in the research but did not respond. The findings are therefore limited to the feedback of museum staff and their representation of the views of teachers through their teacher feedback forms and anecdotes.

Summary of Findings

The following examples were identified, some current, some historic. Mostly from museums but some examples from other organisations or disciplines.

Current Museum Examples	Past Museum Examples	Other Examples
Hampshire Museum & Arts Service Head of Steam (Darlington Railway Museum) Kirkleatham Museum Leeds Museums & Galleries National Coal Mining Museum National Motorcycle Museum Norfolk Museums North Lincolnshire Museum ss Great Britain	Fitzwilliam Museum Science Museum Urbis	Create2Inspire Tik-Sho-Ret Theatre Make Believe Arts Young Poets Network Half Moon Theatre

Current examples (costs, numbers and logistics are included where known)

1. Hampshire Museum & Arts Service

Hampshire Museum & Arts Service ran a transition animation and soundscape project for Year 6 pupils from four local primary schools. The pupils discussed their fears and expectations of moving on to secondary school. They took part in workshops where they converted their ideas, along with the help of a professional practitioner, into songs, poems and interviews which also feature in the soundtrack to a short film. The film was shown at their 'Move Up' day and has been kept to show to future year 6 pupils.

2. Head of Steam (Darlington Railway Museum)

Head of Steam were invited to talk at two secondary school transition events for Year 6 pupils in the summer term before starting as Year 7s. The talks were part of a day long carousel of events held at the high schools to help familiarise Year 6s with the school and its provision. Although the process was challenging and felt out of context for the museum (and some of teachers), the museum acknowledged that it was a sign of local secondary schools becoming interested in making new kinds of relationships with the museum, having had little take up of transition support previously, which they believe has, in part, been influenced by their Museums & Schools relationship building work. Although in the future the museum would prefer school groups to come to the museum, they also understand the value of trying things out to help create and build relationships for the long term.

The museum is also involved in a separate project run by the local authority, to help Year 6 pupils explore independent travel to school, ready for their high school transitions. Small groups of pupils from the local primary schools work as ambassadors for their class trying out different transport solutions between two places. As the museum is by the train station and has a large car park, they are involved in the train and bus activities of the programme, where the pupil ambassadors visit the museum through the different modes of transport, receive an introduction from museum staff, and take part in activities run by the transport staff in the museum's spaces.

Head of Steam feel this works well as a range of schools and pupils are involved and welcomed to the museum, and working in partnership with the travel team means their facilities can be used by other professionals so the time investment for the museum staff is minimal. The museum is interested in building long-term community and education partnerships and this programme helps contribute to those aims.

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3. Kirkleatham Museum

Kirkleatham Museum worked with Redcar School (secondary academy) over two summers to offer provision as part of the school's summer school during the first two weeks of the summer holiday. The school targets the offer to pupil premium students and the museum programme the activities to fit with the school's theme for that year's summer school. Large numbers are booked for the museum though often only around 15 attend each day. The museum has also found occasional summer holiday transition groups turning up to more general informal summer holiday activities. The museum has offered transport subsidies in recent years though this had no impact on the take-up of a transition offer. They find reaching the schools, and getting interest or commitment is time consuming and often does not lead to any take up.

4. Leeds Museums & Galleries

Leeds Museums & Galleries do not advertise transition activity in their learning programmes, though they do respond to ad hoc requests. They will create bespoke sessions according to the needs teachers describe, and these are often targeted at vulnerable, struggling or under confident pupils – sometimes as a cohort of their own, or sometimes as part of a full class. The museum can run workshops on site or outreach at the school. Some workshops are charged for but if the session fulfils strategic or specially funded targets (such as the museum's Arts Council England Major Partner Museum status) then that funding can cover the workshop costs instead. Any transition workshops during the summer holidays can only take place on site at the museum because the team are at capacity in summer with all the family provision on offer, so such workshops often need to be slotted in between other activities.

In response to requests from teachers asking for something non-arts based which could appeal to other pupils, the museum recently ran a CPD day for teachers exploring how science can be used to support transition. Twenty places were booked, costing £90 / place. This offered a range of activities which linked to existing museum workshops, gave teachers new ideas about how to embed transition themes within lessons at schools, and showed how the collection could be used to prompt discussion and understanding about social issues such as the strengths of unique characteristics (using the animal kingdom as a metaphor). Although this may appeal to a different set of pupils, they found that it was schools they were already in touch with who came on the day. Though the event was aimed at enabling local teachers to apply their own science activities to transition, or bring self-directed groups to the museum, two schools speculatively booked a workshop with the museum at the end of the CPD event.

5. National Coal Mining Museum

The National Coal Mining Museum worked with a local pyramid of primary schools to offer a two-day transition workshop in June 2015, in partnership with their Music Education Hub. 24 places were available in total and each school sent between two and six of their Year 6 pupils. A range of activities exploring the museum, and music's connection to mining in the UK and overseas was included. The museum wanted to take the opportunity to pilot music activity to highlight how it could be a site for arts and creativity as well as history; and to pilot running Arts Award Discover. The schools sent their more vulnerable and under confident pupils who rose to the challenge and enjoyed the activity. The museum felt that two days worked well as it gave them time to get to know the pupils, and for the pupils to get to know each other. The workshop will run again this year. The museum has started planning earlier in the year, and the programme will also include mentor and music leadership training for Year 7 pupils from the linked secondary school to work as mentors with the younger pupils. There has been no cost to the schools for these opportunities, which are embedded within the running costs of the museum and the music hub. The museum hopes to continue running the sessions after last year and this year's pilot versions, and may look at turning them into a model which can be packaged and sold to other schools.

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6. National Motorcycle Museum

National Motorcycle Museum is home to a special needs transition roadshow and trade fair, for professionals working with 12 to 15 year olds with special needs. The event included presentations from a young person who was supported through transition giving their own 'inspiration story', local government (including education and children's services), researchers and professionals from national agencies. The event is arranged by care provider Care Choices and their event partner Progress Magazine (which specialises in transition planning for young adults with additional needs). The organisers chose the museum as a venue because of its convenient location, large spaces which enable both presentations and displays for exhibitors, and significantly cheaper venue hire than a corporate events space. Although the museum is being used as a venue for this externally organised event, it shows potential for alternative ways museums could support transition by targeting a sector rather than delivering directly to pupils, and thereby increasing familiarity with the museum in the process.



7. Norfolk Museums

Norfolk Museums worked with a full year group of 150 Year 7 pupils on museum literacy workshops, using the temporary exhibition *Beastly Machines*, an interactive kinetic sculpture show, as the basis for creative writing. The workshops took place in Dec 2015 and explored creativity, wonder and freedom of expression, by way of increasing the confidence of the new Year 7 pupils.

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Many of them knew the museum and the workshop artist / writer from previous *Stories of the Sea and Pirate* projects they had taken part in as Year 6 pupils in their respective primaries. The museum feels this prior experience contributed to the young people's familiarity, confidence and freedom on the day. The museum now has a newly formed relationship with the secondary school which they hope to continue into the future.

8. North Lincolnshire Museum

The museum advertises a summer school workshop in their secondary brochure and web information as follows, "A summer school for Year 6 / Year 7 transition, comprising fun, hands-on activity, gallery tours, trails and craft activities, with an emphasis on pupils getting to know one another before starting at their new school."

In 2012 the museum was asked to provide a session by a local high school as part of their own summer holidays transition / familiarisation activities. They developed a general informal workshop where pupils looked round the galleries and took part in craft activities, with the main emphasis being on the pupils getting to know each other. The same school repeated the experience the following year. Although the school booked large numbers (two full groups) on the day only around five or six pupils were brought. There was no charge to the school as the museum saw it as an opportunity to develop and road test a new offer which could then be advertised to other schools, and the costs were absorbed into core staff time. The workshop is still advertised on an ongoing basis though no further bookings have been taken as yet. The museum would be keen to work with more schools on a similar basis and would talk to teachers in advance to find out what they need, and adapt the workshop plan accordingly.



9. ss Great Britain

Staff at ss Great Britain saw the potential to use transition as a focus for working with large numbers of pupils across two key stages, which fitted into the requirements of their Museums and Schools funding. In 2012-13 the museum ran eight evening events in August; one for each local secondary school to invite their feeder primaries, and one for pupils from any other feeder primaries in Bristol not already involved. The events offered a range of activities designed to be fun and get pupils developing team and social skills. Despite much marketing and in some cases specially laid on transport to the museum, attendance was much lower than the museum had hoped, with a total of 276 attendees.

The following year they developed the programme. They researched and targeted named transition co-ordinators around May / June time and programmed just three events but for larger numbers, mixing pupils from different schools. They invited the seven secondary schools to invite their feeder primaries to each event; and changed the timing to the last week of the summer holidays on the advice of teachers. The events were well attended and having more pupils on site created more of a buzz and positive energy all round. Activities again were focussed on team work and getting to know other pupils. On arrival pupils were given a colour coded sticker so that those going to the same secondary school could find one another. There was no requirement for teachers to attend though they were very much encouraged to if possible. 1025 attended in total across the three events.

For the third year (2015) the programme was developed again, working with transition co-ordinators much earlier in the year in time to fit with their own planning, around Easter time. Having tracked which schools were coming, the museum noticed that special schools were slipping through the net so targeted the seven local special schools to ensure their pupils were also invited. Some secondary school teachers (three Heads of Year 7) did attend and made good use of the opportunity meet and great new families.

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2015 wasn't quite as busy as the previous year, with a total of 730 visitors. As a largely outdoor site, the museum thinks the weather affected attendance, having been glorious sunshine in 2014 and miserable downpours in 2015. They also noticed that one of the secondary schools from previous years hadn't engaged in the offer this year, and as one of the more pro-active supporters from past events this significantly affected attendances.

Feedback from parents, pupils and staff at the events was very positive and the museum feels the programme has been a great success overall.

The events were specially funded through the Museums and Schools programme and the team at ss Great Britain says that although they could not run that same model of event without the funding, they have now built a reputation among Bristol schools for their transition support, and therefore hope to continue something on a smaller, more targeted and bespoke scale in the future. Their advice to other museums is that their success took several years to build, and being able to work with named transition co-ordinators as early in the year as possible is essential.

Past Examples

1. Fitzwilliam Museum

Moving On was a 2009-10 Renaissance in the Regions funded project run by the Fitzwilliam Museum for a high school and its seven feeder primaries to help Year 6 pupils get ready for the move. The Year 6s visited in the summer term to explore portraits and discussed real and imagined identities – who people are and who they want to be seen as. Year 10 pupils from the high school came along with the Year 6s to act as secondary school ambassadors and mentors. When they became Year 7s in autumn, the high school held an exhibition of art work created in the sessions, and pupils took part in a follow-up Identity project held across the different art form classes. The next spring all 170 Year 7 pupils revisited the museum for a follow-up workshop looking at The Bigger Picture and exploring the role of individuals within society. Feedback from teachers and pupils showed pupils had engaged in the themes, metaphors and emotions with more success than anyone had expected, and the teachers regrouped the pupils based on seeing how they interacted and responded outside of school.

2. Science Museum

In 2009-2010 the Science Museum received special funding (from UBS, a global finance company who provided corporate sponsorship) to try and re-engage Year 7 pupil in science as they transitioned into secondary school. They worked with 18 schools across three London boroughs, delivering science shows, science communication workshops, community kitchen science events, and visits to the museum. The project reached almost 550 students, parents and teachers in total (though the number of pupils is not provided).

3. Urbis

As part of its regular schools offer, Urbis ran workshops for Year 6 and Year 7 pupils, complementing the PHSE, Citizenship and English curricula. Their half to full day workshop options used drama, new media and discussion to explore identity, locality, peer pressure, fear and pride to boost pupil's wellbeing and self-esteem. The session cost £3 per pupil with a minimum of £90. It was a popular workshop with several schools booking in the summer term, each year, marketed through the termly schools newsletter sent to a direct mailing list and through council networks.



Other Examples

1. Create2Inspire

For the past two years (2014/2015) Create2Inspire have run a geography based transition programme linked to the Global Learning Programme, supported by Geographical Association funding (£500 / school) which goes direct to the schools, though costs for running the sessions were minimal, just covering the practitioner's time. Workshops were run for three high schools and five feeder primaries around the themes of global learning and through the practice of creative blogging. Workshops were held for the Key Stage 2 pupils at the secondary schools, where Year 5 / 6 pupils were supported by 'talented' Key Stage 3 pupils.

The project took the themes of global citizenship and geography curriculum links related to character of place, difference, similarity, population, cultural characteristics; and individual / social activism.

Activities included team working, mentoring, and shared creative ideas generation. Two of the primary schools used the project as evidence to apply for the Primary Geography Quality Mark.

2. Tik-sho-ret Theatre Company

London based Tik-sho-ret Theatre Company's 2010 project Looking Forward Looking Back "used storytelling, drama and film to facilitate and support Year 6 pupils from two schools in a creative and meaningful exploration of their transition into secondary school within the larger context of 'Transition' as a whole. It provided opportunities for parents to be involved and create a bridge of communication between the parents and the children about their coming transition. The project was documented in a DVD shown at a final event at Haverstock School near the end of the summer term in July to share and celebrate this journey taken by pupils, with families and staff."

3. Make Believe Arts

Make Believe Arts are a theatre in education social enterprise working across the UK. They offer one day and weekly workshops in school, supporting Year 6 transition in the summer term, using the themes of exploring the seven seas, or becoming a special agent. Social skills feature heavily including teamwork, communication and creativity to get off a desert island; or restorative approaches, problem solving, group discussions and peer to peer advice to solve their missions. Costs are £900 for the full day workshop; and weekly workshops for around £200 / session. Each session works with up to 2 classes (a third class can be included for further fees).

4. Young Poets Network

The Young Poets Network held a contest for ages 14-25 late in the summer holidays of 2014. Based on the work of WWII soldier and poet Timothy Corsellis, it invited young writers to submit work on the theme of transition, with book tokens and publication as the prizes:

Your challenge is to write a poem that explores the theme of transition moving from one place to another, one occupation to another, one emotional state to another...

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5. Half Moon Theatre

In the summers of 2012 and 2013 Half Moon Theatre ran week or two-week long summer schools for new Year 7 pupils using drama, music, spoken word, media, movement and visual arts through theatre design work. They brought together the new pupils to develop team working and confidence building, underpinned by literacy and numeracy activity. The themes for the summer schools often revolved around identity, achievement and what it means to be part of a place.



Conclusion

1. Sector summary

Very few museums offer transition activity as part of their regular programme for schools. Only a small number advertise off-the-peg sessions on their website or learning programme. Other examples uncovered were either Museums & Schools specially funded programmes, or one off bespoke projects as a result of specific funding and grants. Therefore, activity tends to end when the project funding expires. It is possible that some museums, like Leeds Museums & Galleries, do offer transition activity on request but this is bespoke work according to particular needs. The low take-up of transition work in museums by schools (a lack of interest perhaps mirrored by the lack of teacher response to this research); coupled with schools' own internal models of transition which usually run in-house without the support of external agencies, suggests that schools do not see museums (or external agencies in general) as a resource for their transition activity on the whole, with the exception of specially funded projects or long-standing relationships which can slowly change the outlook of teachers and schools over time. Therefore, on the whole transition work tends to be large scale or bespoke, and so relatively heavy on resources, sometimes for only small numbers of pupils comparatively, such as one class or a smaller target cohort.

2. Themes and content

Transition work tends not to be specifically curriculum focussed but revolves heavily around social skills. Often however, it naturally fits with citizenship and English, and depending on the offer, may also cross over with sciences, geography, or a range of arts and media practices.

Museums often use exhibitions and collections to explore transition themes metaphorically, such as going on journeys, different places and times, or figurative / portraiture work and identity.

Often, the workshops were closely linked to existing activities with slight adaptations in content and activity to make them more relevant to transition themes. Other sectors also use metaphorical devices but are less 'stealthy' and more direct about exploring fears or myths by using games, drama, debate and conversation to help eliminate concerns and build confidence. Whilst museum collections are rich for metaphorical approaches, it's not always necessary to address the topics symbolically, since pupils and teachers are prepared to face things directly if activities are planned carefully. Museums and other sectors alike all used the themes of individual and global, and place based identity as routes into building self-esteem. Social skills covered tend to include identity, confidence, resilience, meeting new people, resisting peer-pressure, myth busting and reducing fear, and the relationships between self and place, individual and group, or local and global.

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3. Target groups and numbers

Few museums or other organisations have been able to attract very large numbers in the way they might hope, though occasional examples do exist. On the whole transition work tends to be used to target smaller numbers of Year 6 pupils who lack confidence or are particularly vulnerable, sometimes just a few from one school. Sometimes a full class is involved but the focus is on building the resilience of particular pupils. Two examples did also involve the full Year 7 visiting the museum, though this was following 2-3 years of development, relationship and programme building. More often pupils from secondary schools are involved in very small numbers as mentors and ambassadors for the younger pupils. Museums commonly reported schools booking higher numbers of pupils than actually attended when the time came. Sometimes this might be a difference between booking for 60, and then bringing less than 10.



4. Location

Activity was split evenly between work inside the museum, and outreach work in schools. Museum visits took the form of half-day workshops offered as part of the usual school workshop programme; in specially arranged summer holidays events (such as family evenings or summer school workshops); or as part of larger bespoke projects involving a combination of museum and outreach activity. Museums offering activity only in-situ are likely to find take-up is more limited. Where outreach work had happened as part of larger bespoke projects, two thirds of these had led to follow-up bookings into the museum, though some museums said there was no evidence that the work had created any new bookings or relationships.

5. Models

Museums all varied in their models of working, according to their resources and restrictions, local networks and relationships, and the needs and structures of school plans. Transition activity with museums has been offered as:

- Half-day workshops within the main schools workshop programme in the summer term
- Half-day workshops on an ad hoc basis in the museum during summer holidays
- Outreach half day workshops in schools in the summer term
- Half or full day workshops embedded into summer schools arranged and hosted by secondary schools over summer holidays
- Family twilight events in the last week of the summer holidays
- Two-day workshops in the summer term for small targeted cohorts
- Teacher CPD with activity ideas using the museum collection as the basis for subject-specific transition activity
- Museum as host / venue for transition activity organised by external providers

Overall, if a bespoke project is not taking place, the most useful and flexible option would be to create a half day workshop with extra options to grow into a full day if required. This could be embedded into the regular school workshop programme; offered on site in the summer holidays; or embedded into summer schools hosted by high schools. Some museums reported difficulty in having any extra capacity to accommodate transition workshops because the summer term is traditionally their busiest already, and the summer holidays are already at capacity with family programmes. A few museums emphasised that where they had established successful transition programmes, this had taken 2-3 years, because activity can only be piloted once a year, and the relationships take a while to establish.

6. Relationships

Many museums try and work with local school clusters and pyramids, though it can be increasingly difficult to get access to these groups, and the landscape has changed recently with the advent of more and more academies, resulting in fewer schools taking part in the traditional clusters. Where these relationships have been made, this happens when museums carried out research to find named subject or transition co-ordinators in secondary schools, or have approached named Year 6 teachers. The most successful time of year to begin planning is to make initial contact in the autumn term, with concrete planning taking place in the Spring term before Easter. Schools begin transition planning in earnest immediately after Easter so options need to have been confirmed before then to be assured of commitment and involvement.



7. Finances

There are four financial models operating with regards to transition work, as follows:

- a. Large numbers of pupils have been engaged through bespoke projects over one or more years, as a result of special grants and funding, often utilising several thousand pounds per project e.g. £4000 / year over three years. Museums running this model all specify that the same kind of work has not / will not be sustained without the same funding available. This applies to Museum & School examples as well as others.
- b. In-depth pilot projects covered by salaried staff time and annual budgets during pilot stages, looking to operate on a partial or full cost recovery basis after the pilot phase(s)
- c. One-off workshops where fees are waived if the workshop helps the museum meet core targets (themselves usually part of special funding / grant agreements)
- d. One-off workshops applying the same fees as any other school workshops, usually either a fixed workshop fee or a cost per pupil

There is no common ideal financial model: the most appropriate and opportune method varies from one museum and its educational relationships to the next. That said, options A and B will naturally tend to result in options C or D for sustainability. Options C and D are the more flexible, practical and long term solutions.

8. Arts Award & Artsmark

Only one example related to Arts Award, the National Coal Mining Museum two-day workshop in partnership with their local Music Education Hub. The two-day duration and cross art form partnership meant the museum could use the model to pilot Arts Award as a new opportunity. The museum was keen to showcase how it could be used to explore arts as well as history and the project fulfilled this objective well. Twelve young people achieved Arts Award Discover, and it was felt by partner teachers to be particularly appropriate given the young people involved were less confident, vulnerable, and in some cases regularly moved schools. Adding Arts Award helped with the aims of boosting confidence for the future by having a concrete achievement recognised and rewarded. In a project such as this, it would be possible to run Arts Award Explore in terms of content, though the costs would have an implication, and the moderation process would be more drawn out rather than being completed within the timeframes of the project itself.

“The two-day duration and cross art form partnership meant the museum could use the model to pilot Arts Award as a new opportunity.”

It is worth noting that teachers sometimes prioritise children for transition work who might be particularly vulnerable or have access and inclusion needs. Organisations or museums that are Arts Award Centres and wish to pilot or embed Arts Award by working with disadvantaged children, might meet the priorities of the Arts Award Access fund and this could help cover costs. Perhaps museums could be made more aware of this fund.

None of the museums made any reference to Artsmark with regard to their transition work.

9. Alternative Opportunities

A number of alternative options also became apparent through the research which have not been tested but could be useful for future consideration by different museums, as follows:

- a. Following the Young Poets model, and similar to some parts of a Fitzwilliam Museum project from 2010, museums could run competitions for local schools around the theme of transition. The content of the work can vary – writing, art, media etc. Contests may be linked to particular collections or exhibitions. Prizes can include exhibitions and / or workshops at the museum for their class or group, leading to pupils then coming into the museum to see their work on display and / or take part in the workshop. Relationships will be key and the opportunity may start small and build over time, but it can create higher numbers of engagement, offer more flexibility regarding the academic year and when pupils are asked to be involved, could stretch over Years 6 and 7 or the summer holidays period and terms either side. Costs would be relatively low for the numbers it could engage. If held annually this also gives teachers time to plan accordingly and tie in with other lesson planning or topic work.
- b. Museum as host. Like the National Motorcycle Museum and Head of Steam examples, museums can act as hosts for transition events organised by external providers. In doing so teachers and transition co-ordinators can be made aware of the opportunities they could engage with at the museum through resources, sample activities or presentations on the day. This kind of event would be best held in partnership with a well-established educational agency like the local authority or existing calendar event. For some museums, this would need to be clearly positioned internally as an education event, with care taken to avoid corporate hire clashes / confusion.
- c. Informal / community engagement work. The examples researched highlighted that teachers across Year 6 and Year 7 are particularly interested in supporting more under confident, vulnerable or under-engaged young people in transition work. This ties well with museums’ more informal and community activity with young people. There are two paths in particular open here. One is to look afresh at how summer holiday activities are divided by age. Often activity applies to 8-12 year olds and other sessions for 13 or 14 years upwards. A shift in age divisions could bring young people at KS2-KS3 transition ages together, for example offering programmes for 10 or 11 to 13 or 14 year olds. As with ss Great Britain National Coal Mining Museum and North Lincolnshire Museum examples, this would bring together pupils from different schools who could get to know one another before the new school year starts.

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This simple shift could be easily embedded into standard holiday programmes with little or no impact on cost. Whilst that option would cater for existing museum visitors, the harder to reach young people schools are particularly interested in supporting, could be the focus of specific programmes or projects; and / or transition themes can be included in existing work with that age group. For example, activity with young carers, a growing area of interest in museum at present, would be a very appropriate group to look at transition with; though any targeted young people’s work would be a relevant area to consider. Many young people’s projects already touch on some of the themes transition work covers such as confidence, identity and sense of place. Therefore, in many cases some of the groundwork and thinking already exists within museum staff.

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