

DESIGN FOR LIFE

How can museums engage young people in creative design?

Additional research data from the initial pilot phase of the project
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By Nicky Boyd
Museum Learning and Evaluation Consultant
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Design For Life is a partnership project led by the Victoria and Albert Museum with: Action for Children; Birmingham Museums & Art Gallery; Brighton Museum & Art Gallery; Manchester City Galleries; Museums Sheffield and Shipley Art Gallery, Tyne & Wear Museums. It is jointly funded by the Department for Culture, Media and Sport and the Department for Children, Schools and Families as part of the Strategic Commissioning Programme for Museum and Gallery Education.

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1.0 Extended findings

1.1 Youth Workers

Seven youth workers participated in the evaluation:

1. To what extent do you feel this project has engaged young people in creative design?

7 out of the 7 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 2

4.5 x 1

5 x 3

Please explain your rating here

- The young people got really involved. Any little exercise X suggested, they did really enthusiastically. I was surprised at how much they had taken on and were able to explain to X when she did her evaluation.
- I feel the project was appealing to the young people it was targeted at and allowed them the opportunity to design and make their own individualised item. I have scored 4 rather than 5 as I feel there were limitations on the extent of the creativity of the project, but I feel this was wholly appropriate for this group and less structure would have been too daunting. I feel it was well pitched and the fact that they all returned for the following session demonstrates the level of engagement of the group.
- The younger members of the group engage easily in all art based activities. They are quite focused when given a project to undertake.
- All young people were encouraged to take part in activities.
- This project introduced the young people to what design actually is, what is actually behind any piece of design, and specifically behind a poster. They developed new and existing design skills. Through this learning they were enabled to express what mattered to them about their own area in a way that most groups of society could comprehend and be challenged by.
- Some of the young people fully engaged and some did not.

In your view has anything been particularly effective?

- 'Inviting children to gallery, working with website designer - helping them use existing knowledge and adding to that'
- Getting to know each other; screen-printing; visit to Craft and Design Centre has opened a new world to them and got them really enthusiastic about screen-printing. Everything that had been explained before clicked and made them look out for inspiration.
- I feel the choice of topic was very effective in engaging the young people. When informing people about the project the prospect of jewellery making was

appealing in a way that other things may not have been and therefore acted as a big motivating factor for people to attend. I feel the fact that the young people were able to get up and move away from the project and return to it as they pleased made it more accessible and not too threatening, making it particularly effective. The project was carried out in a centre that young people regularly attend, in a time slot that they usually attend. I feel this increased engagement as it was an easily accessible venue and one where they felt confident about attending. The accepting and approachable manner of the people running the project also made it particularly effective. I feel different workers could have easily alienated this group.

- Thinking about words with the poet helped them understand the power of words in creative design (how to put across a message in a few words); the thinking and choice of the colours, shapes, composition, grid, font, images (through the tutoring of the graphic designers) helped them understand how to get across their own message. The whole process that led up to the final poster was the most effective way to allow them to engage with creative design.
- Effective in having a group facilitator with an understanding of young people and their behaviour.

Do you have any ideas for making it more engaging?

- 'Timescale and delays - would have been better if all set up to run from initial engagement, gaps not good'
- Designer, coordinator, support worker and I sat down half-way through the project and talked about what was going well and what we could improve. We changed the sessions to being more practical and hands-on and less theoretical.
- I feel many of the young mums were distracted by their children and were struggling between being involved in the project and being able to interact and engage with their children. I feel it could be more engaging if it were a project that young mums and their children could both participate in.
- I think the day may have needed to be shorter for the attention difficulties that the young people we support have. Possibly condensed to a half day with lunch at 1pm before they go home, possibly bring a packed lunch as well.
- Activities need to be more structured - i.e. shorter and more directive.

2. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

7 out of the 7 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 4

5 x 2

Please explain your rating here

- 'Encouraged to make choices and use own personal creativity'
- The young people tried out a variety of creative media and processes; they were presented with ideas that were new to them and developed their own new ideas; they were encouraged to think about what they do and to look out for inspiration; they don't have much time to do creative things outside school; they probably also included an element of play which maybe they haven't been able to experience before.
- I feel that this project enabled the young people to use practical creative skills that they have not used before, enhancing their creative abilities. Although the theme was the same for the whole group, everyone was able to make an individualised item dependent upon their own ideas and preferences. Before the project many young people in the group would have felt that they couldn't make jewellery... it would be too complicated for them and they wouldn't know what to do. I feel they have developed their skills and now believe it is something they can do.
- This project helped the young carers work together as a group. They also developed an awareness of current affairs that were part of the projects focus.
- Unsure at this time as it was only for one day.
- They developed new and existing creative skills: editing, screen-printing, lino printing, design; learned to critique a piece of art, its message, and through learning about design they developed analytical skills. They developed the capacity to relate and find inspiration from pieces of art they wouldn't even look at in a different setting. They developed extra curriculum skills: negotiating skills, planning skills, managing to deliver an outcome in the time they were given, which is a skill they need to develop in other educational or professional settings.

In your view has anything been particularly helpful?

- The practical activities and the visual approach; the visit to the Craft and Design Centre; they've tried out a lot of new things.
- Flexibility of staff. Having it across two sessions. The staff already having ideas to float out to the group. In other projects we have run, some of the young people have become stuck for ideas and struggled to think creatively. In this project a selection of ideas were put to them as a starting block that they could then develop and build on. The tools used were simple but effective. They allowed the young people the experience to use new methods of working that were not too challenging for them.
- The freedom of expression.
- Meeting the individual designers.

Do you have any ideas for making it better?

- More time!
- I feel it may have been useful for the artists to come in and meet with the group prior to beginning the project, to outline to them what the workshops would entail and present some ideas so that the group came ready to the first session with ideas and items to use.
- I think the evaluation process needed to be presented differently as most of the young people couldn't understand and had lost interest by that point in the day. Possibly asking them to fill out a tick sheet or write comments on big pieces of paper.

- With the time given to this project and knowing young people's efforts, attention-span and focus, I don't think this project could have been more effective. They gave as much as they could give in this time frame.
- Designers participate more in workshops.

3. To what extent do you feel this project effectively related the design process to young people's lives outside the curriculum?

5 out of the 7 people answered this question.

1 x 1

2 x 0

3 x 0

3.5 x 1

4 x 0

5 x 3

Please explain your rating here

- 'Most have computer skills through school - not had opportunity to design like this, very different to projects in school, new for them'
- It made the young people think about a lot of things differently; it opened up their creativity and new ways of thinking.
- This project was not run in a curriculum based setting. The project focused on items of jewellery related to their children, so was very pertinent to their lives.
- The process, as partially mentioned, helped the young carers become aware of current affairs and their impact on everybody.
- They understood that each stage of the process was important, and how they needed to have patience with themselves and each other when they were making a mistake and when succeeding.
- Not being asked to draw on their own lives, outside environment or life experience.

In your view has anything been particularly effective?

- Notebooks are a very good idea; the use of the disposable cameras; the boys will wear their T-Shirts very proudly.
- Suggesting the items were for their children or related to their children gave a clear focus and made it a very pertinent and personal topic.
- The direct involvement from start to finish, seeing the project to its conclusion.
- It was good to be given tools to understand a bit of what graphic design is, what the designer is trying to say, so to read through the shapes, the colours, the font, the grid, etc. It was interesting to understand as a group how much design is actually everywhere around us, and how it affects the way we think about things. The sketchbook helped them keep track of what they were doing, and they all want to keep working on their own, as they understand the value of recording things that matter to them in everyday life.

Do you have any ideas for making it more effective?

- It could have been useful to do a brief evaluation at the end of each day, to help young people record what they had learned, achieved, failed, enjoyed on the day, rather than having to remember it at the end of the week (we did it verbally, but their own monitoring would have helped them see their own progress). We didn't spend a lot of time in thinking about the way they can use the acquired/developed skills outside this project. We generally do this through conversation though, at the end of the day or in the future.
- Meetings prior to workshops with staff and young people. Designers to lead workshops for more inspiration.

4. How effective do you feel this project has been using creative design to build confidence and esteem by developing young people's talent and creativity?

7 out of the 7 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 3

5 x 4

Please explain your rating here

- 'Having 1-2-1 in small group situation is bound to help with their self-confidence, kids wanted to come back, frustrating for them to wait'
- It's given the boys something to talk about; they felt very proud each time they'd finished a piece of work.
- Many of the young people who attended this project had very negative experiences at school or very low attendance. This can affect their self-confidence in trying new things or engaging in 'work' that appears 'school like'. There can be attitudes in the group of 'that's too scary because I don't know how, so I won't even try'. Everyone in the group managed to 'try', and succeeded. In the end they each had an item to show for the work they had put in, which they were proud of and could take away to show other people. As all the young people were working around tables together, they were able to see each other's work and pay compliments to each other about their work. Staff were also able to do this during the project and when looking at the finished product. I feel this was invaluable in raising the young people's confidence and self-esteem. For these young people to be able to go home with something they have made and show others what they have done will have been a confidence boost.
- Very effective. As mentioned before, working together as a group and helping each other with ideas and developing them.
- I feel that this was a brilliant opportunity to build confidence and self-esteem for the group and individuals.
- The posters they designed represented what they really care about; it was a way for them to get their voice/opinion heard about their own area (so badly

portrayed by the media) and about young people. It gave them confidence and tools to express themselves.

- Design For Life workshop was quite effective in developing the creativity and confidence of the young people via the various design processes in which they participated.

In your view has anything been particularly effective?

- Having the physical object they've created, in particular the cardboard chairs.
- One young person that I support found the day very useful and his confidence in his own ability grew throughout the day.
- They had to work in groups and individually. In the process of pair-work they had the chance to share their new skills, discuss ideas and build their confidence in their own ones; the apprenticeships scheme helped them consolidate their learning and build their confidence through the teaching process. They were able to understand the process; they increased their idea of their own self-worth through creating something and being proud of their final product, but also in the way other people learnt from them, and through feedback from artists, myself and other young people. Gaining confidence through learning new skills, and self-awareness through being in a different environment, how they deal with stress, working under pressure, working with others, their level of patience, determination, etc.
- Young people appeared to have a sense of accomplishment at the end of each session. Young people's talent and creativity supported through drawing inspiration from galleries and different cultures; creating a product and design.

Do you have any ideas for making it more effective?

- More time!
- Possible a shorter day so the young people are kept occupied at all times.
- Possibly by spending more time on the actual making process: the editing (since they had no time to actually edit their own posters on the computer, but gave instructions and draft to the artist). But most of them still felt they own their own work. But the time limit helped them learn to work under pressure, like a professional artist would have to do regularly.
- Do not undertake part of the exercise at the end of each workshop, when the group took it in turn to identify which product design each individual likes best, as this could impact on an individuals' self-esteem and confidence.

5. How effective do you feel this project has been in enhancing motivation and attitudes to learning by contact/mentoring with artists/design practitioners and demonstrating possible career paths?

5 out of the 7 people answered this question.

1 x 0

2 x 1

3 x 1

4 x 2

5 x 1

Please explain your rating here

- 'Not at that stage yet'
- Design as a profession became a realistic career when they saw X's work and went to the Craft and Design Centre. The boys learnt a lot about being creative.
- I feel it has given the young people the opportunity to develop their own abilities and widen their concepts of potential jobs and careers.
- Some of the young carers are naturally inclined towards art based projects and though none have yet expressed an art based career path, they do seem to benefit from contact with artists from different genres.
- I think the young people enjoyed the contact they had with the artists and may now be more aware of what career paths are available but many of the young people in our group wouldn't remember what had occurred as they need to see people more often for them to be able to understand and build relationships.
- The young people could learn from the artists they worked with, picking up from their practical and critical skills, but also as examples of life choices - how they changed their direction later on in life, through a course (X in screen printing, and now she has her own studio), or through an academic opportunity (X, through winning the PHD job coming from her life as a 'nanny'). One young woman who is going to be a mum has taken a lot of inspiration from this project. Meeting the artists and their real life experiences encouraged her to pursue her passion in media when her baby will be a bit older, and continue focusing on her education. EFFECTIVE: The fact that the young people had the chance to work with a wide variety of artists was very effective in demonstrating completely different branches of ART (their expertise is in different areas), and they were all able to relate very well to at least one of them and really learn from them. It was good for the young people to have the chance to spend time on researching for inspiration from the Gallery works, relate to them, find inspiration and encouragement to express their own ideas as other artists have done through history. It was effective for them to see how every little different step (the build-up) was part of the whole creative process, to come up with their final poster. They understood the way each step and detail of the process is fundamental and needs the same care and attention.
- Unfortunately the designers themselves appeared, with the exception of the first workshop, to lack the confidence to deliver their own work with passion and enthusiasm. Therefore a missed opportunity to motivate and encourage young people to pursue their interest in art and design.

Do you have any ideas for making it more effective?

- More practical and visual learning.
- By spending more time talking about this, but these are conversations we will have in the future, as they process what they have learnt through the week, and there wasn't much time for anything else in the tight programme.
- Designers to be more involved in the planning and delivering of the workshops.

6. Have you seen any evidence of pupils developing their potential through this project?

6 out of the 7 people answered this question.

Yes x 2

Maybe x 3

No x 0

Don't Know x 1

Please give details here

- 'Only two sessions - so hard to know. Nothing obvious'
- They think about things more; they feel more confident about what they do.
- Many of the young people who took part in this project have had difficult childhoods and face complex issues in their daily lives. I would not expect to see immediate or marked changes in their potential through engaging in an art project over two sessions. The benefits that this project provided for these young people and their children cannot be so easily quantified. It has provided a widening of young people's sense of their own abilities, a sense of achievement, an understanding of the value of their local art gallery and, perhaps most importantly, a positive and memorable experience.
- Some of the young carers benefited from art based projects more than others. They tend to help each other out with getting their ideas down or when they run in to difficulties. This project had very good attendance that was consistent throughout and it has helped those less inclined towards art to discover another medium for expression.
- Don't think that we have had the opportunity to evidence this yet as it was only for one day, I think that confidence levels were increased during that day for the young people.
- Through the project young people developed new and existing skills, self-awareness and confidence. They understood a bit more about the power of their imagination and that their experience, opinion and ideas actually mattered to adults, or to groups of young people from a different background. All of the above also describes how this project was an opportunity to understand and develop their own potential.
- By being given the opportunity to draw inspiration and open up their minds, to support them to be aware of their surroundings and environment and to explore how their environment can facilitate creativity and its potential to support the design process.

1.2 Artists and Designers

Six artists and designers participated in the evaluation.

1. Questions about school project

1. To what extent do you feel this project has engaged young people in creative design?

4 out of the 6 people answered this question.

1 x 0

2 x 1

3 x 0

4 x 1

5 x 2

Please explain your rating here

- Pupils were challenging; they had very little attention span, their ability was very low, therefore results with poor behaviour and disruption, rather than engaging fully with the project.
- Pupils were engaged - but being in a classroom situation perhaps worked against it in the sense that it was similar to an ordinary teaching experience.
- I think the variety of design in the museum helps to inspire the students with first hand reaction to real designers and artist. I believe this process makes art and design feel obtainable and in reach for them.
- From the standard of work obvious, put so much effort into it. Feedback - they also really enjoyed it.

In your view has anything been particularly effective?

- Through taking part in the project pupils have learnt a bit about mainstream galleries and met a working artist.
- Allowing participants to improvise on a theme - while providing a broad structure.
- I think the variety of designers and artists helps to inspire the students. The use of different design materials and mini projects helped the students to explore different ideas and ways of working.
- Coming into the museums and interacting with the collection.

Do you have any ideas for making it more engaging?

- This group of pupils required set task and structure, they could not cope with organic and outcome-led work. Maybe make the project process-based and the outcome to be a bi-product of taking part in a creative process, rather than outcome led?
- Have less pupils - but over longer periods of time e.g. 10 pupils - two days, 10 each day
- Working in teams and creating something as a group as well as something individually.
- Build on what we've done this year. More time interacting with collection.

2. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

4 out of the 6 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 3

5 x 1

Please explain your rating here

- As mentioned above, pupil's abilities and life experience was very limited. This project provided the opportunity to reflect and learn more about themselves and find similarities and differences with their classmates through fun, creative and engaging methods. I think pupils learnt a lot about their cultural identity and what this means to them. They learnt to express themselves more positively and be more considerate of each other.
- It was a non-prescriptive project which enabled pupils to go along their own creative paths.
- Group interaction has been key to this project. How the students relate to design, colour and process. Through group discussion it enables them to learn that everyone has different views on colour, shape design etc. They are able to create something that reflects both the museum and themselves. Through seeing my portfolio in particular I had a great engagement with the students. They understood my personal handwriting and respected it even though some thought it too colourful etc. They felt comfortable to say what they thought and discuss this. I was very pleased with their views.
- Judging from work they did, a lot created things using skills that they hadn't done before. Intellectual development - looked at objects in museum and thinking about how you could send a message through clothes, e.g. punk outfit.

In your view has anything been particularly helpful?

- Having a fully active, engaging and supportive teacher was important to the work that was produced. A lot of patience was required to work with this group of pupils. We reviewed session to session and planned according to try and get most of the pupils and project.
- Showing pupils images of pieces helped them to make sense of their own work.
- The variety of workshops with different designers and how they all approach the design process differently.
- Having access to museum collection. Teachers and pupils all great to work with. Teachers, enthusiasm - they were really behind the project. In sketchbooks, looking at items that would send a message.

Do you have any ideas for making it better?

- Working in a different environment perhaps in the museum itself.

- More days with the designers. I personally would have liked more time so I could help the students more one to one. I felt time restricted as one day is very little from inspiration to end product.
 - Learn from this year, mabe about timings - more visits to museum, e.g. x 3.
- 3. What do you feel has been the most significant achievement of this project?**
- To be able to develop a creative project within the constraints of lesson time, numbers of pupils.
 - For them to see how others work and understand that anything is possible if they enjoy the process and want to do it. It makes them discover and question their own tastes toward art and design. The use of a variety of materials and techniques to produce different kinds of work and effects. The way they communicate as a group works well in these workshops. Discussion.
 - All came to fashion show and they did so much of it themselves - worked really well. Big achievement for some of them. All elements coming together. All had something to show.
- 4. What would you do differently next time?**
- I would encourage the school to move the project out of the classroom and do it with fewer pupils or over a more sustained period of time.
 - Possible something which is more group-based. Possibly a giant patchwork T-shirt made up of all their individual fabric designs. So they enjoy the process and don't feel precious about making a mistake. For them to try lots of different techniques i.e. embroidery, painting etc in the session. I think they would be more creative in their ideas.
 - More individual time with pupils in school - making their outfits. One-on-one time. Increase contact with people in industry, e.g. visit to Glyndebourne to see costume department (not necessarily working with them - just visiting).

2. Questions about Action for Children project

1. To what extent do you feel this project has engaged young people in creative design?

3 out of the 6 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 1

5 x 2

Please explain your rating here

- Request a group that a good mix of girls and boys rather than a fully male group. Undertake a pre-project consultation with pupils and teacher(s) who are to take part in the project, draw up a project outline. Co-plan with teachers

and pupils the project process and outcome. Make the project more structured; with set tasks and timeline. More visual example and incorporate a visit, have more time for delivery; recommend 6-8 weeks delivery timeline. Increase budget so that it is more realistic: artist to be paid for; planning and preparation time. Consultation and meeting. Have realistic materials budget. Allow more preparation time for artist from time of initial contact to delivery.

- I believe that this project is great as it enables people to relate to everyday objects in the museum as well as with artists and designers. I never met a designer or artist until I got to university so I think that this project is very forward thinking. It makes it more accessible.
- I remember a lot of people saying they really enjoyed designing part of it. Current issue really engaged them.
- It has used a range of creative practitioners to provide the young people with a varied view of the design world. The young people have worked to a brief and deadline and gone through a design process. As they were doing a qualification (Bronze Arts Award) they were very keen to follow project to completion and used to qualification criteria of sketchbook work to reflect on the processes they were experiencing.

In your view has anything been particularly effective?

- The variety of designers and artists, as it gives a better reflection on art and design and their processes. Inviting parents makes the students feel proud and engage with their work and explain what they have been doing.
- They had talked about Matthew Boulton and museum and how he had used contemporary issues and turned these into product.
- Visiting Hot Bed Press which is a print making studio. The groups got to work in a place where artist and designers have studios and are working.

Do you have any ideas for making it more engaging?

- I think disposable cameras for the students would work. This enables them to take pictures and then relate to them in another workshop. These pictures are more personal which also means they can reflect on the images for longer in the design and drawing process. To take home with them so they can reflect and work at home.
- We couldn't get the museum visit to happen at start - that would have been better.
- To continue the project with some follow-up work for super keen students.

2. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

3 out of the 6 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 3

5 x 0

Please explain your rating here

- It enables them to express and reflect on what they have seen and try out new processes and techniques. Physically engaging with design gives them confidence in talking about what they like and dislike. They are also able to explain why they like specific things and relate it to their personal tastes.
- I know that group we had didn't have a lot of experience doing artistic things (one said 'I feel I could do this again now without your help'), heard saying hadn't done paper making before and they became confident as they went along. Museum objects made them think - intellectual creative process. Also thinking about current issues made them think intellectually.
- The young people initially chose their own brief which is intellectually quite demanding as the gallery offered lots of stimulus, but the fact that they did it was very rewarding and gave them a lot of control over the project. They also learnt lots of physical new skills with mini taster workshops, cameras, Photoshop, printmaking and research.

In your view has anything been particularly helpful?

- Talking to the students in the galleries helps them to understand what they like and why they like it. Asking them questions one-to-one gives them confidence to be open.
- Paper making.
- Keeping things vibrant with lots of different practitioners offering different styles and ways of working and career choices.

Do you have any ideas for making it better?

- One-on-one tutorials at the end of the project.
- Would have liked to extend paper making session - very physical and messy. They only made two sheets each - could have developed more.
- The classic - 'more time'!

3. To what extent has the project built participant confidence and self-esteem?

3 out of the 6 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 2

5 x 0

Please explain your rating here

- They freely engage with each other and are not afraid to voice their favourite colours, objects etc.
- The group started out quiet but built up confidence over the project and became very vocal. They looked at the Empire and Marketing posters and had really interesting conversations about the way people are represented.

- I didn't know them before, hard to say how far they went, quite well-motivated to start with - all chosen to be there!

Do you have any examples?

- They said what they liked and what they didn't about my work and were very engaged. Also in the gallery they said what objects they liked and why and then translated what they saw into 3D using fabric and paints.
- One participant explained that she has always loved art but didn't know who to ask and were to go to find out about it, and that she really enjoyed working at the art gallery on Design For Life.

4. To what extent has the project enhanced participant motivation and attitudes to learning?

3 out of the 6 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 1

5 x 1

Please explain your rating here

- The projects open their minds to new ideas, specialisms within art and design.
- The participants were very motivated to complete the arts awards.
- Didn't know before. I do feel these things happened. They were quite motivated anyway.

Do you have any examples?

- Three students came up to me separately at the end of the session and asked me the ways into fashion design. I explained that to become a designer takes a few years of learning, which is fun but hard work. For them to go away and enjoy drawing/creating things at both home and school.
- One participant talked about her negative experience at school and how much work she had done and how she had enjoyed doing the work at the gallery.
- I think they were surprised at how much they enjoyed the museum - I think they changed attitude to museums.

5. What do you feel has been the most significant achievement of this project?

- The variety of things they have achieved from making lamps to jewellery then fashion. Trying out different things makes them realise that things are much easier to achieve than first thought.
- The attitude and commitment of the young people. It was hard work and intense especially as we were doing an arts awards as well as making a finished product. They were very pleased with everything that they had achieved including acknowledging the importance of sketchbook work as the design process.

- I was trying to achieve something artistically - image making and translating ideas. I was impressed they achieved in such a short space of time, especially since they had low skills to start with. Wanted them to feel they had achieved something - she felt this happened. They really helped each other to finish - great - they were a range of ages. Team-working and meeting the deadline achieved.
6. Overall what would you do differently next time?
- More working together as a group as well as one to one.
 - Museum visit earlier would have helped things. Travelling to museum took a while and ate into our time. Felt rushed. Left alone at certain times because we were pressurised there was no adult there to support - would have liked a bit more support.

1.3 Coordinators

Seven coordinators participated in the evaluation:

1. Questions about school project

Six coordinators answered the questions about school projects.

1. To what extent do you feel this project has engaged young people in creative design?

6 out of the 6 coordinators answered this question.

1 x 0

2 x 0

3 x 0

4 x 2

5 x 4

Please explain your rating here

- 'Based on the outcomes they produced, imaginative and high quality pieces'
- 'There were a lot of variables, 74 young people involved. Whole project launched with gallery visit and workshop which put it into context... artists fundamental in supporting young people in developing creative work'
- I feel that the project has offered fantastic opportunities to participate in thinking about design and using design skills. All students produced novel pieces of cutlery, creating designs that sought to solve a specific problem in a new way. This involved creative thinking and problem solving, and they used sketches, and models in card and copper to plan their designs. With the support of X they were able to analyse their models, and modify their designs. Many of the students made adjustments to the size of their piece, or simplified structure, to suit manufacture in silver and ensure the time-frame for

production was realistic. When they encountered design challenges they were extremely well-supported by their teacher and X, which contributed to an atmosphere of confidence and enjoyment in the classroom. All students achieved a unique design which was entirely their personal choice, and so there was a strong sense of ownership and motivation. I feel that the students were able to explore designs and think about choices in a structured way, so they enjoyed the designing process and produced very successful designs. This was greatly facilitated by the enthusiasm of their teacher, and the teaching and metalwork skill of X. I feel that excellent teaching skills on the part of the artist are required to facilitate an in-depth engagement with the design process. X had extensive experience teaching in school so she was able to pitch her teaching perfectly for the young people. The young people were encouraged by their teacher to be thoughtful and original in the design process, so they produced some extremely inventive designs. Several students produced designs for cutlery that had been directly influenced or inspired by pieces they had seen or handled on their museum visit; handling our diverse and eclectic metalwork collection at the museum had clearly initiated a process of thinking about design. The students produced initial sketch design ideas at the museum, following the handling session.

- It was obvious from the design process that the young people were thinking creatively as they were problem-solving but I am not sure to what extent they realised that they were engaging in creative design.
- It has absolutely engaged YPs, who were all able to get involved in a specific part of the project tailored to their talent. The primary strand of the project focused on a group of 27 textiles students (year 10), who worked alongside a fashion designer to create pieces inspired by Brighton Museum's fashion & style gallery. The very first museum workshop really caught the imagination of the group, who went on to create really advanced designs from sustainable materials - spending lunchtimes and weekends, as well as lesson-times, working hard on the brief. However the second strand of the project proved equally as rewarding. This saw the creation of the 'apprenticeship' scheme - young people with an interest in a specific creative field were paired with creative professionals from local business and given some training in different aspects of fashion shows staging - therefore we had apprentices on the evening and prior to the evening and prior to the event helping with the following: Graphic Design, Camera-work, Photography, Visual Mixing, Video Editing, Hair & Make-up, Journalism and Modelling. As the students had all volunteered for something they had a genuine interest in rather than being coerced, the end results were staggering.
- Participants have had to think like designers to some degree - for example being set a creative brief. They have worked with artists to help them achieve their desired outcomes whilst working within set parameters.

In your view has anything been particularly effective?

- 'Input of the designers X and X - all the girls commented on how good it was to meet designers in real life, how inspiring it was'. 'The showcase session was very effective' - at this session the coordinator felt that the girls finally 'got it' - a back-to-front comprehension.
- 'Artist-time, it's obvious. Also experience/attitude towards working with Museum for teacher. We only gave verbal briefs - teacher would then have done written briefs'
- It seems that the project has been particularly successful in motivating pupils and supporting their career choices. The breadth of career options that pupils have been introduced to seems to have widened their view of potential work

pathways. The teacher tells me that over half the group have chosen to progress to further education or apprenticeships in Design & Technology, which she feels has been strongly influenced by the opportunities they have had during the project. The visits to Wentworth Pewter and Firth Rixson seemed to be particularly enjoyed by students, and helped them to make more informed choices about their future study. The teacher has told me that the visit to Firth Rixson, in particular, inspired three students to investigate careers in metalwork with the school careers officer. Seeing the various scales of design and production from artist workshops right up to industrial steel manufacture gave the young people a sense of the diverse career opportunities available. A final visit to the Assay Office provided the pupils with an opportunity to see some of the technological and scientific branches of careers in metalwork, for example, analysing the composition of materials using modern digital equipment. The teacher also tells me she has had a great deal of interest from potential GCSE Manufacturing students for next year, after they saw the silverware that her group have produced.

- The range of visits to different levels of manufacturers and designers, as it showed that design happens on a range of scales from artist level up to industrial manufacture of aeroplane parts.
- Having the large-scale showcase event (professional theatre, 250 capacity) really spurred the students on as they were so desperate for it to look professional and be a success (which it undoubtedly was!). They took pride in their work as knew it was being covered by local press etc. It also provided an absolute time -frame for all involved.
- Yes, getting young people to think of ideas them selves and just copying other designer's ideas and them implementing their ideas with the help of an artist.

Do you have any ideas for making it more engaging?

- To try and break stages down more clearly, develop a more bite-sized chunk approach to each lesson and be clear about the outcomes for each lesson.
- To have coordinator go into every session is not viable, but she holds the overall vision; if coordinator had more time she could shape it more, if not it lends itself to others interpretation. Maybe less groups, more concentrated. Could spend more time in training teachers and artist planning.
- The opportunity for the students to spend an afternoon working at another site, for example, the artist's studio. This would allow the students to experience work in a professional workplace, and to find out more about metalwork as a career path. It would also increase interest and enthusiasm in work that can then be continued at school. Working with more than one school group, with a similar project structure. This would open up opportunities for social networking, and shared events at project close. Students to curate their own exhibition. This would be another method to make use of the metalwork collections at Millennium Galleries, and would bring students into the museum and encourage a focus on design. Students might select objects to illustrate particular aspects of metalwork design, and exhibit their own pieces alongside. They might include design sketches and models in their exhibition, and photographs and information about the production process, to further explore the process of design. The opportunity to link project work to work experience placements with various industry and artist project partners, such as Firth Rixson, Forgemasters, artists at Butcher's Works and the Assay Office.
- Our project suffered from a delayed start - the assistant coordinator was only appointed in September which meant that the project was squeezed into the last half of the year with the first school session taking place in October. I feel

that the making part of the project was rushed towards the end so that the work could be finished in time for the evaluation to be done.

- Maybe up the ante even more with a larger venue (we could have filled it) and more varied performances. Introduce an element of inter-school collaboration/competition by involving more than one school.
- I feel the project could have been made more 'real' and feel more like what would happen within the design world if set briefs were created by the partners to address the needs of the partnership - what were we trying to achieve and how could we have addresses this. This could have been a way for the coordinators to work together and think of creative ways of addressing the government agendas.

2. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

6 out of the 6 coordinators answered this question.

1 x 0

2 x 0

3 x 1

4 x 2

5 x 3

Please explain your rating here

- 'It was clear from the outcomes that they all took images and objects from the Museum and used these in their work. Mood boards and sketchbooks were used but it was a struggle to get them to use them. There was discussion about why their taste was different to others. The project was about using Museum objects so they didn't have carte blanche about choice (some conflict)'. The coordinator has thought about changing the project title. 'The whole creative design was quite a task for them - the teacher said they were not used to working like that... intellectually there was a struggle against reflecting. Physically they were cutting, stencilling, spray-painting, ironing - a lot was new to them, but they had a lot of D&T skills already.'
- 'Project that didn't have an artist reflected taste young people had already, Museum didn't have so much impact on that group. Other groups - some young people really absorbed stuff from Museum - could see real connections.'
- I feel that the young people have been inspired to think creatively about design because the project structure offered so many opportunities to interact with, and view design professionals at work. They witnessed production at three venues, and listened to talks by several artists and workshop/steel forge employees. They learned and asked questions about designing such diverse things as chain mail armour and suspension bridges. They also had opportunities to witness a diverse range of manufactured objects, from the museum's Victorian silverware to component parts for a submarine. It appears that some of the students were very directly influenced by pieces they saw at the museum. For example, X produced a pair of chopstick-tongs after seeing a pewter bowl and chopsticks at Millennium Galleries. Similarly, X produced a sugar spoon that dispenses sugar through cutwork holes, rather like a Victorian

sugar spoon he had seen. Although he used this idea, his design was very different in appearance. These experiences may well have influenced the care which the pupils applied to thinking about the form and function of their own designs. Many made changes to their designs, during the design process, indicating that they were thinking analytically as they worked. Many made choices about the appearance and decoration of their piece later on in the process, working with X to evaluate possible options. They universally felt that they had been able to make these choices for themselves and had had control over the progression of their pieces. Skills acquisition was well supported by X, but she encouraged the pupils to be as independent as possible. This resulted in a couple of mishaps, when pieces were heated a little too long, causing melting. But X helped to fix this and, overall, this approach led to a much higher quality learning experience and the development of confidence in physical creative skills. Pupils completed every stage of production themselves (absences allowing), learning an impressive number of new skills. The teacher tells me that many of the designs were only possible to complete with X's specialist techniques, so the pupils were able to be unusually adventurous in their designs.

- New metal working skills taught by the artist, using museum objects as inspiration, thinking about different career paths, confidence in own design, making their design pertinent to their own lives e.g. camping cutlery.
- The students involved in the fashion design strand of the course made leaps and bounds with their understanding of the practical aspects of design. Most had never even seen anything. The finished designs showcased a wide variety of different skills and were completed to a very high standard. The students also grasped the idea of the creative process (a new concept for most) - each one compiling a very fat sketchbook documenting everything from the initial inspiration through to the finished design sketch (collages, case studies, fabric samples, discarded and elaborated, design sketches etc.). There were other examples of students acquiring new practical skills across the second strand of the project - everything from learning which camera setting is best for photographing a brightly lit stage in a dark auditorium. Generally, examples are probably too multitudinous to go into here!
- I think that project has helped young people to be inspired by different things but I am not sure to what extent they have then used this to produce new things - some young people really embraced the whole project and some only copied each other's ideas.

In your view has anything been particularly helpful?

- 'Examples of designers and sketchbooks, X showing examples in Print Room.'
- 'Museum visit - providing a context for where work would go - a real strength of these sorts of projects. The power of this could diminish over time.'
- The combination of industry visits, object handling at the museum, a highly enthusiastic and supportive teacher, and working with an artist/designer who is very skilled in teaching young people has led to extremely positive outcomes for this project. I am not sure any one factor alone has led to success for the young people; I think it is a result of students having opportunities to learn about the world of industry professionals, alongside the experience of creating their own pieces. I would highlight the careful choice of a designer/artist to facilitate workshops as being critical to the overall success of the project.
- Artist input in inspiring the students and teaching them new skills. Industry visits to show alternative career paths available. Handling sessions at the museum.

- Undoubtedly the involvement of X, local fashion designer - a real asset. It was valuable for the students to see X's own sketchbooks and to be allowed to leaf through these at their leisure - they were utterly captivated by her beautiful drawings! The project was also driven by passionate teachers at Dorothy Stringer School - of particular note, X, who has a background in patterns cutting and theatre design - perfect for the brief! Visiting workplaces was also invaluable - throwing ideas round the plush boardroom of a local high-end graphic design agency, for example, rather than simply in a classroom situation, and hearing the business experience of an expert in this field first-hand, lent the whole thing more weight, and provided the students with a genuine insight into potential careers.

Do you have any ideas for making it better?

- 'Include more structured activities e.g. worksheet to illustrate what's possible, mini versions of the process'
- 'One artist happy to have verbal brief and other artist wanted a written brief - depends on person you have been working with. Tending to think a consolidated brief would be best way forward - asking same for all... across national partnership might be a thought, but as a pilot project good to be flexible.'
- The opportunity to exhibit their finished pieces at the project close. This would help to create pride and a sense of professionalism in their work. We have achieved this through visits to the Assay Office to watch the hallmarking of their pieces, and we hope that the formal presentation evening at the Cutler's Hall, attended by the Master Cutler and student's parents will also encourage a sense of achievement. An exhibition would be another method of creating this, and building relationships further between school groups and project partners. An exhibition could be held at a local metalwork exhibition venue, such as Butcher's Works; this would help to build new relationships between schools and further education providers, such as Freemans College (a metalwork specialist college).
- Having a longer time to plan the project!
- I should have factored in another full day with X (artist) and the group, though getting the students off timetable for large 'chunks' of time proved tricky.

3. What do you feel has been the most significant achievement of this project?

- 'The quality and experimental nature of work is so different to what they've produced before'; 'They can use the work as a unit of GCSE coursework'; 'Number of examples of improved self-esteem, one pupil hardly completes anything, X worked with her individually and she produced a print which she was so pleased with'.
- 'Proved you can use designer input to heighten awareness of process and get high quality work out of students.'
- 'Young people have had steep learning curve - working to a brief. First project young people have been able to sell - departure for this gallery to do this. There were quite a few challenges around admin for this.'
- I feel the most significant achievement of the project has been the general increase in enthusiasm and motivation of students in their relationship to design and manufacture. There has been a clearly observable progression over the course of the project, during which students have become more interested in the topic and more engaged in their own designs and silver-smithing. Their teacher tells me that a few students were observably more engaged in their work during the project than they generally are in lessons. I observed a strong progression during the project; by the end of which all pupils were observably

more motivated than at the beginning. This was evident throughout the industry visits and during the workshop sessions.

- Three young people visiting their career advisor after an industry visit to find out about apprenticeships. Others continuing D&T at FE level.
- The show itself I think. Every single student involved rose to the occasion spectacularly, and even they were pleasantly surprised by the professionalism of the outcome. Emotions were riding high all day and the atmosphere post-show was incredible - the models even walked on for an impromptu third 'catwalk' and the audience reception was fab - just gave the kids a real sense of achievement and purpose and rounded everything off nicely. There is no way the project would have worked without it.
- Working with young people with mixed abilities to develop their own ideas.

4. What would you do differently next time?

- 'Museum visit was too much in one go, more visits needed (two?). Look at less objects and provide visual resource material to use in the classroom... students didn't engage as much with objects because there wasn't enough time'.
- 'Planning with teachers from summer term (this time done 'on hoof') and a day with all participating staff (we didn't have so good an understanding of each other's roles this time)'; 'More short activities that model processes. Homework. Agreement with school about commitment'.
- 'Whole admin system could be part of sharing experience with young people... making this more visible... need an activity about 'what it's worth'. Next time coordinator said she would try and work with number of groups she was asked to work with (not more as she did)... a more concentrated effort. More coordinator support (within Action For Children). She also felt that tying work more into diplomas and 'Find Your Talent' (i.e. Government concerns) would qualify position, embed more.
- I would recommend using the same format of object handling sessions, industry visits, and artist-led workshops. I would also recommend utilising many of the partnerships and contacts we have established during the project, and developing them further. I would look to work intensively with two or more school groups, as I believe this could be achievable on the allocated budget; this would make more effective use of the relationships we have established, and reach a greater number of students. I would also investigate the possibility of a showcase exhibition for the pupils' work, since the students and teacher this year have told me that an exhibition would be a strong motivating factor. I would explore ways of making the initial museum visit more engaging and focused. Since this was the first contact the pupils made with the project, it was a challenge to create strong interest and motivation over the short space of the session. We might look at ways, for example, that the pupils could begin to explore the topic at school, pre-visit, and at a second repeat visit during the project. A repeat visit might allow the pupils to engage with the collections with more knowledge and enthusiasm. A purpose-designed object trail might also encourage more focused exploration.
- Plan the sessions with the schools much more in advance. We were very lucky that both the school and teacher were very flexible with the timetable so the visits were possible even at relatively short notice.
- As above, more contact time with the designers. When scheduling the event I would also try to ensure that we look more closely at whole-school activities - in the instance the fact that the school play was staged the week before meant that there was no time for a rehearsal until the afternoon of the show, which was very, very, very stressful!

- 1. Involve more creative industries within the process. 2. Work with a school that has more flexibility when planning the project. 3. Stress the importance of taking young people out of the classroom environment to encourage creativity. 4. Make site visits to the Museum compulsory.

2. Questions about Action for Children project

There were six coordinators that answered the questions about Action for Children projects (x8).

1. To what extent do you feel this project has engaged young people in creative design?

The coordinators who answered this question answered for 8 out of the 8 projects.

1 x 0

2 x 0

3 x 2

4 x 0

5 x 6

Please explain your rating here

- 'All produced imaginative and high quality products... what was hard was getting them to work from Museum objects but they did'. Not so much time on processes with Action for Children group, sessions were based on see, talk and make.
- 'Opportunity is on a 5....totally about working with website - feeding into design and content, they were a consultation group. Last three sessions concentrated on design.'
- The project builds on skills that the young women have recently gained during a photography project and has aimed to further develop and apply these skills in the wider context of graphic design. (The photography project was not related to Design For Life or Manchester Art Gallery.) In two exploration and consultation sessions at Manchester Art Gallery, the girls explored the collections displayed in the Craft and Design Gallery, the Manchester Gallery as well as the collection of Empire Marketing Boards posters, a body of work that has recently been rediscovered and is currently being researched as a collaborative PhD. The girls then chose to use the Empire Marketing Board posters as inspiration for designing their own posters that would express aspects of their individual or group identity. The girls also chose to work towards an Arts Award Bronze qualification. Project sessions have included exploration of Craft and Design collections at Manchester Art Gallery; a discussion of the Empire Marketing Board poster collection facilitated by PhD researcher, lino printing workshop, poetry/text workshop with Manchester poet; introduction to graphic design, discussing fonts, grids etc.; photography workshop - using digital cameras, taking photographs, downloading images, editing in Photoshop; two half-day screen-printing workshops at professional print studio, hotbedpress. Through this variety of activities, the girls have

experienced and learned that graphic design requires a whole range of skills and expertise.

- The project started before Christmas, with 10 sessions in total on a Friday after school. Though four young people dropped out after the first two or three sessions (the Christmas holiday break might have contributed to this), some of the young people brought along friends - and reflecting on this now, I think that coming with a friend was a very important factor in continuing throughout the project - and five young people attended regularly and one boy on and off. I think that this was a great achievement for the young people as they have no previous experience of participating in art or design projects.
- The children were very enthusiastic throughout the day: the exploration of the Gallery of Craft and Design at Manchester Art Gallery in the morning, the sketches they made there and the different steps of making a collography.
- I feel the young people have successfully engaged in and enjoyed creative design during the workshops, but the depth of engagement in design work and planning was somewhat limited by the circumstances of the workshop. The participants were not able to concentrate fully on the introduction to the workshop, lead by X, so design processes were only explored in very simple terms. It was very difficult for many participants to maintain a deep engagement with their work because they wanted to watch and interact with their children too. They all indicated that they had thought about design by exploring the materials the artist had brought along, and arranging pieces on the table to visualise what the finished jewellery would look like. Many indicated that they preferred not to produce sketches as they did not feel so confident about it, and I suspect that this approach might also have been perceived as too 'formal' and like 'school work' for some of them. However, their finished pieces were all very much individualised with hand-produced name charms and hand-enamelled coloured charms. They certainly made their own design 'choices' and felt ownership and pride in their work.
- Most of the group didn't visit the gallery as they had been before.
- Young people from the Action for Children project put 100% into all the workshops - they are so keen and enthusiastic with trying put new things. They took on board what the project was about and generated new ideas through creative processes.

In your view has anything been particularly effective?

- 'Contact with designers' (this happened more with Action for Children group - there were three designers and smaller group)
- 'Young people really enjoyed gallery visit - similar experience to school visit, thinking about man-made objects and hand-made objects'
- The range of people with different expertise we've invited to work on different aspects of their graphic design project. The fact that the girls chose what they wanted after two sessions of exploration/consultation/discussion. With the consent of the girls, running it as an Arts Award Bronze project. Creating work that has the girls' voice at its centre: posters that carry clear and strong messages that the girls find important and relevant.
- In each session designer X set a task, experimenting with different materials, scale, function and process. In the first few sessions X also showed videos of interviews with well-known designers, but after a mid-project reflection and evaluation involving the two support workers, the designer and myself, we decided that the videos might be too theoretical and too difficult to understand for some of the young people whose English is not very good, so we then did more practical and hands-on activities. Throughout the project X constantly fed in theoretical and methodological aspects and an element of reflecting and

assessing the outcome of experimentation and play. X strongly focused on the creative process and inspiration, rather than on making a finished product, which I think really paid off once we'd visited the Craft and Design Centre, where a textile designer gave a screen-printing demonstration. The young people then expressed a wish to use screen-printing to make their own T-shirts. This was a significant step from engaging with task set by the designer to taking the decision to use a particular technique to make a product of their choice. It demonstrated that X's strong belief in experimenting, playing, exploring materials, processes and techniques for inspiration worked very well. Visit to Craft and Design Centre: the young people could see work by many different designers and worked with a textile designer; a place where designers and makers create and sell their work.

- The A-Z worksheet that X prepared for the exploration of the gallery of Craft and Design. The timing of the project as a Christmas holiday activity; the strong focus on practical, hands-on exploration and work; learning an easy and quick method of printing; using the printing press; the high number of adult support workers that allowed us to work in very small groups as well as 1:1.
- I think the opportunity to produce a personalised piece of work was particularly appealing to the participants. One young woman brought a snippet of her child's hair to fix into her bracelet, and many of the participants used letter punches to make personalised name charms. They seemed to enjoy designing and making something that was unique to them and their child. For future projects, we might look for other ways to maximise this interest in producing personalised objects that are an expression of self-identity.
- Talking them through the brief with the artist and then as a group generating ideas to address it. This gave them the confidence to explore their own ideas and the opportunity to work as a group.

Do you have any ideas for making it more engaging?

- 'More planning to make it more structured, T-shirt painting was more ambitious. Mixed age range with limited attention span, young people not engaged all the time.'
- 'Benefit from coming to gallery every time but needed a computer room so problematic - so then they are continually coming back to context, a constant reminder... gets them out of the place where they meet (meet there for other reasons)'; 'Fragmented group - not used to working together. If we work with them we need more coordinator support*, the artist used to work in T&W Museums but still needed extra support' *X is the Action for Children arts coordinator. She has a handle on all members of the group, would like to work with her more for more practical input, time, resources - using her time in a more effective way.
- Have more than just one day!
- It would be great to find a way of increasing the depth of engagement for the young women, whilst allowing them to engage in creative design together with their children. We might look at providing a family-oriented design activity, which toddlers could participate in along with their mothers. This could be complemented by a visit to Weston Park Museum, which is specifically family-orientated, and possibly a tailored family learning session, at the museum. This would hopefully increase engagement in the workshop sessions, and create far more interest in a visit to the museum (only one participant attended the visit to Millennium Galleries because they had all visited before during another project). I think a longer process of planning and consultation, involving the group leader and participants, would have been beneficial also, to establish more clearly what the unique needs and goals of the group are. This was very

difficult due to the limited time-frame on this occasion. I would recommend that future work allows a good deal of time purely for consultation, planning and site visits, including a joint meeting of the Action for Children group leader, Museums: Sheffield project coordinator and the designer/artist.

- Involving the children of the group as well as the mothers. Planning the project with the group so that they have more ownership and are aware of their options and the process.
- 1. Work with more creative industries. 2. Encourage more site visits.

2. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

The coordinators who answered this question answered for 7 out of the 8 projects.

1 x 0

2 x 0

2.5 x 1

3 x 0

4 x 3

5 x 3

Please explain your rating here

- The coordinator felt this was hard to answer - more a question for the Action for Children youth worker. She felt they did get inspiration from Museum objects, they were new to using the sketchbook and other techniques e.g. jewellery with copper foil, cutting of foam. They found the manipulation of paint quite daunting.
- 'By end of project could have been more surprises - the coordinator said that it "gives the young people an opportunity to see what's going on behind websites, the design element, the functionality - quite insightful"
- The girls have a lot of previous experience of working together on creative projects (photography, music) and engaging with other activities. M13 ethos builds on putting the young people at the centre of decision making, taking democratic group decisions based on group discussion. They are articulate and confident, very keen to learn new skills, very bright, very supportive of each other, so they very quickly grasp any new skill or idea, take on a challenge. They worked admirably hard on their sketchbooks; each of them is a gem.
- The young people did not have any previous experience of participating in a creative project out of school. Some of them have only very recently arrived in the UK. They very much enjoyed themselves and had great fun during all sessions. I think that this project has opened up a whole new way of thinking and looking at things for them.
- I think that the exploration of works in the gallery has worked very well as inspiration for their designs. They all learnt a new technique and hadn't made prints or used a printing press before.
- There is no doubt that the young women learned many new physical creative skills during the project, including: using jewellery pliers to manipulate jump

rings, a blow torch and solder to seal joins, pickle solution to remove tarnish after heating, a letter punch for children for charms, and enamel powder and a kiln to make coloured charms. Participants presumably also used some planning strategies to ensure they completed their tasks in a logical order. I am unsure whether they engaged with the process on a deep enough level to explore objects as inspiration or ideas of taste. In discussion, many of the participants indicated that they preferred 'doing' things, such as making, to listening to someone talking about what they might do. They seemed to enjoy learning through actively doing, rather than thinking and planning. However, while recognising this preference, I think we could explore ways of facilitating uncomplicated planning activities which might appeal to the participants more than the traditional pencil and paper. I think that offering a visit to the more family-friendly Weston Park Museum would offer greater opportunities for inspiration in the planning stages.

- Jewellery was done to their own designs which gave them confidence in their own ability. Team-work skills in sharing knowledge and skills.
- Young people were inspired by the theme and this showed their ideas development. They got their inspiration/ideas and more relevant to themselves - they become the 'designer'.

In your view has anything been particularly helpful?

- Arts Award as framework with very specific guidelines; bringing in a number of experts who are all excellent in their field, and very experienced in working with young people, to work with the girls; exploring the collections; going to a print studio - hotbedpress - a great place, all new to the girls - and working with a very experienced tutor and printmaker there; working from the girls' ideas and choices.
- Using different materials, scales, sources of inspiration in each of the sessions; putting strong emphasis on experimentation, play and inspiration; giving a lot of examples by showing videos of designers talking about their work, showing X's own work, visiting the Craft and Design Centre. Once the young people, for the first time, articulated their own project idea - to do screen-printing and making their own T-shirts - pick up on that and dedicate the last three sessions to it. In other words - experimenting, playing, introducing materials, techniques, functions etc. until an original spark of inspiration comes from the young people, and then run with it. One of the youth workers commented after the evaluation with X that she was really surprised at what the young people remembered from the project and how well they were able to explain it. In particular she pointed out that quite a lot from the videos that we thought were too difficult in terms of language and concept had stuck in the young people's minds. Looking at and talking about what they've made at the end of each session and beginning of next session; taking photographs of their work.
- The A-Z worksheet that allowed the children to explore the works in the gallery independently yet with a focused task. The high ration adults - kids (in addition to the three or four (?) accompanying youth/social workers there were also the designer, coordinator and a volunteer. The combination of looking for inspiration in the gallery and making their own work.
- The flexibility of group leader and artist was essential in ensuring that the young people enjoyed the project as much as they did. They both remained attuned to the learning needs of the young women throughout the workshops, and were able to adapt provision as necessary. While a more lengthy planning stage could ensure that future project planning is very thorough, I feel it is absolutely crucial that an artist with experience and confidence in working with young people, and preferably community groups, is recruited.

- The artist input in raising confidence in using new metal working skills.
- 1. Working with a good artist. 2. Helpful and enthusiastic project workers. 3. young people willing to participate.

Do you have any ideas for making it better?

- A very good introduction - we all, including the young people, feel very strongly that we've laid a good foundation and that actually we've needed all this time and work to come to the point now where the best thing would be to sit down and plan another project.
- I think within the limit of a one-day, one-off workshop, the kids got a lot out of it - but obviously a project with more sessions would have given the young people more time and space to develop their creative potential.
- Planning in conjunction with the group more.

3. To what extent has the project built participant confidence and self-esteem?

The coordinators who answered this question answered for 7 out of the 8 projects.

1 x 0

2 x 0

3 x 1

4 x 2

5 x 4

Please explain your rating here

- The coordinator felt this was hard to answer - more a question for the Action for Children youth worker.
- 'Even in one session, they went from shy, quiet and retiring to quite vocal young people'
- The girls engaged in all activities and grew in confidence, expressing their opinions and creating their work throughout the project. They quickly became confident when talking with new experts and in new environments, including the art gallery and the print studio. They've become more experimental and creative in their sketchbooks; their poster designs are visually and verbally bold, confident and carry strong and clear messages.
- Hugely! The change from very shy young people who hardly said a word and only rarely smiled to a lively group of young people who laugh, chatter, have made new friends, feel at ease in the art gallery, help themselves to cups of tea, joke with us, and express the wish to do a specific project i.e. make their own T-shirts using screen-printing.
- They all loved seeing their finished pieces, in particular one boy who just beamed with pride; they all really enjoyed using the printing press and I think it made them feel quite special to use this 'unusual' equipment.
- I observed that the participants progressed very rapidly in confidence in their abilities during the workshops. While they all seemed very unsure at the beginning of the first workshop, and would ask myself and X to complete many tasks for them, they very quickly gained confidence with a little support and were completing nearly all skilled tasks independently by the close of the first session. During the second session two new participants joined the group and

were 'trained' in most of the metalwork techniques by the other participants. It was great to see the young women confidently teaching each other and sharing skills. X supported, but we were delighted to see that this skill sharing between the young women happened organically because they were feeling confident. It seemed that the young women experienced the workshops as an opportunity to take time out from being a busy mum, to relax, enjoy themselves, socialise with their friends and be creative. This alone created a positive dynamic in the workshops. The increase in confidence they seemed to experience when they learned and used new skills was palpable as a sense of increased self-esteem in some participants.

- Some participants developed more confidence and self-esteem than others.
- I think some young people can feel intimidated, but its fine if generated within a safe environment especially when giving and receiving feedback - explaining why something may or may not work in a practical not critical way.

Do you have any examples?

- 'One young person who said "I'm not really that interested in Museum stuff" - by end was taking over - one of most successful moments so far'
- X during one session, where he arrived in a rather bad mood, very reserved, didn't want to be talked to, to one and a half hours later transformed into a boy smiling from one ear to the other with pride and joy sitting on the huge cardboard sofa he'd made. Similar experiences throughout the project. There was huge progress from beginning to end in each of the sessions, resulting in young people gradually becoming more confident when they arrived. One of the youth worker's comments when X was explaining something and they all chatted amongst each other: At last they're behaving like normal young people of their age.
- Artists and youth worker observed that a young woman named X seemed to benefit greatly from an increased sense of pride in her abilities. Despite seeming somewhat unenthusiastic and disengaged initially, X responded very well to help from the artist and worked in an extremely focused and confident way, making a charm necklace and bracelet. At the close of the workshops she seemed very proud and told the artist, myself and the youth worker that she had enjoyed herself. She seemed to benefit greatly from praise from the artist regarding her ability to independently complete skilled tasks. She put on her jewellery immediately she had finished it. The youth workers told me that the young women were clearly finding the experience positive as they had returned for the second workshop, plus two new recruits. Apparently, if a workshop is not popular, it will suffer the fate of desertion. Many of the young women also expressed positive feelings about the experience and offered thanks to myself and the artist at the close of the second workshop. They said they liked what they had made very much, and they had enjoyed making things.
- Skill sharing in the second session showed that the young people had learnt new skills and were confident in sharing them with others.
- Quote by young person: 'If someone gave us all the materials we could do our own things now - make our own papier mache balloons and own paper! We didn't know anything at the start of the project but now we would know how to do it ourselves.'

4. To what extent has the project enhanced participant motivation and attitudes to learning?

The coordinators who answered this question answered for 4 out of the 8 projects.

1 x 0

2 x 0

3 x 0

4 x 0

5 x 4

Please explain your rating here

- The coordinator felt this was hard to answer - more a question for the Action for Children youth worker.
- 'People vote with their feet and seem keen to turn up, bar organisational difficulty'
- Girls worked very hard throughout the project, they were very keen learners all the way through, really appreciated all the expert input and working with a lot of different people; keen to learn on all levels: intellectual, skills, developing creativity, meeting new people, reflecting upon their work and the project.
- I think that for the young people on this project who have come to the UK without any family, out-of-school learning is extremely important, it's a way of getting to know the country, getting to know different settings, socialising with each other and also with adults who are not their carers or teachers. They are overall very motivated and keen to learn, and I think that this project has given them the chance to engage with an activity that's new and unusual to them in a very fun, non-threatening, playful way.
- Difficult to say as I didn't know the young people before the session and haven't seen them since. They all came across as quite motivated throughout the day. Some of them struggled to keep their concentration up at times, and to go through all the necessary steps of the printing process, which involves some tiresome cleaning off the ink on the silver card. One boy left the workshop early with a youth worker because his attention span had come to an end. Overall I think that they were really motivated.
- The young women all stated that they had very much enjoyed the workshops during the evaluation. They seemed motivated to complete their piece of jewellery, despite the distractions previously discussed. All participants seemed delighted that they were taking away a piece of finished jewellery, and some worked unexpectedly fast and created two pieces. They seemed very proud to have learned new skills in jewellery-making; especially because they had learned to 'do' something. They didn't seem motivated to learn 'facts' such as how the pickle acid worked to clean up their bracelets, but they were very motivated to learn how to do the 'making'. The artist supported their work but was careful not to 'instruct', and she encouraged independence. I believe, as a result, the young women felt motivated to learn and found the experience rewarding. Had the workshop delivery been 'formal' in style I believe they would not have had such a positive experience.
- I feel that the young people now understand the process behind design and that design features in everything around us. They enjoy learning through examples which they can relate to.

Do you have any examples?

- The coordinator felt this was hard to answer - more a question for the Action for Children youth worker.
- They all engaged with the tasks they were given; the exploration of works in the Gallery of Craft and Design was very playful, as they had to make a little drawing of objects starting with each of the letters of the alphabet. The boy mentioned above who got very enthusiastic about the actual printing; he was brilliant in inking up his card over and over again and passing it through the press.
- A participant called X did not seem very engaged at the beginning of the workshop, and initially refused to attempt difficult tasks such as soldering. However, as her confidence grew, with encouragement from the artist, she was completing these tasks for herself by the second session. She worked so quickly, she completed a piece of jewellery in both sessions. She told myself, the artist and youth worker that she had enjoyed herself and was pleased with her jewellery.
- Quotes from participants: 'When we were talking about Mathew Boulton it made me think about the many interventions that he came up with - inventions are so important and without them we wouldn't have light or electricity and if we didn't have light then we would be a very dark and black place'; 'I am happy with my work because when I do work at school I never get to finish it but here I got to finish it - that makes me happy'.

5. What do you feel has been the most significant achievement of this project?

- 'Showcase event - an opportunity to invite parents. Parents really delighted to see their children's work. Quality of outcomes - depending on mixed age and ability - artist was surprised at this'
- 'Gallery visit'
- Working towards the Arts Award; learning every single step in designing a poster and printing it by hand.
- Getting to know each other - everybody involved in the project: young people, support workers, designer and coordinator and establishing a very good relationship between all - trusting, fun, comfortable; getting to the point where the boys articulated the wish to do a particular activity and the great designs they printed onto their T-shirts.
- Establish a first contact with ASSFAM that we can hopefully continue in the future; engaging the young people in a day packed with creative exploration, expression and learning a very practical skill during school holidays; passing on a basic understanding of principles of printing, e.g. mirroring; bringing young people into the gallery during the holidays - first visit for many of them.
- I think that a notable outcome of the project was the degree to which the young women worked together and skill-shared when they were learning. They seemed to thoroughly enjoy sharing tasks and teaching each other new techniques. This was particularly noticeable in the second session, when two new participants joined the group. It seemed a very positive outcome because it reinforced learning for the 'teacher' and encouraged pride in their ability. It also seemed to benefit the confidence of the 'learner' to try new techniques with a friend there to help. A future project might also benefit from opportunities to participate in skill-sharing.
- That the group attended both sessions which shows they were engaged in the project.
- More contact time with the designers. When scheduling the event I would also try to ensure that we look more closely at whole-school activities - in the instance the fact that the school play was staged the week before meant that

there was no time for a rehearsal until the afternoon of the show, which was very, very, very stressful!

- Encouraging and nurturing young people's own ideas to be developed.

6. Overall what would you do differently next time?

- 'Planning, bite-size chunk approach. Break down processes. Take care that things are simplified for Action for Children' 'Young people had to be constantly supervised'. 'Lamp was very simple, worked well. Need examples and more contact with group leaders - get profile for group and find out about individual abilities (didn't get that this time for planning reasons' 'Behaviour contract... chill-out zone'
- Timing - we had to cut sessions short (from 4-7pm to 4-5.45pm) due to difficulties in keeping the gallery open in the evenings; also, if possible, avoid a long break - Christmas holidays. Maybe build up relationship over a few weeks afternoon sessions, leading up to a continuous block of day-long sessions during school holidays.
- Project with 6-8 sessions rather than just a one-day workshop.
- I feel that we could significantly improve the depth of engagement in the workshops for some participants. The young mothers felt that it was important to remain attentive to their children during the workshops, so this meant that many were frequently leaving the workshop throughout the session to attend to their children. The children were in a space visible from the workshop with crèche workers, but most of the young mothers seemed to feel unable to focus in depth on the workshop activities. This greatly impacted on the depth of their engagement, and also made it very challenging for the artist to teach any skills to the group as a whole. She got around this by teaching skills on an individual basis, but this placed unanticipated limits on what some individuals could achieve. While the workshops were very successful in the degree that participants enjoyed them, I feel that the young women might benefit more from family activities, working with their children. I would recommend that work with a similar group places more emphasis on shared design and creative activities for mother and child.
- Plan with the group and involve their children before embarking on the project.
- It is imperative that we source an Action for Children group that is suitably matched to the project at an early stage and set up outreach visits so that engagement with the ideas of the project becomes more likely.
- Work with the Action for Children Project over a longer period of time.

7. 'The partnership (between the six museums) has worked well, sharing resources, skills and knowledge for professional development'

The coordinators who answered this question answered for 6 out of the 8 projects.

1 x 0

2 x 0

3 x 0

3.5 x 1

4 x 2

5 x 3

Please explain your rating here

- Rating of 5 given potentially as the coordinator felt that 'a lot of this will happen in the seminar'. She felt that this time they were to a certain extent working on their own, next year there will be a more unified approach.
- 'Yes we work well as a partnership; we are open to discussing ideas etc. Have always thought we could communicate better as a team in a more ongoing way - still don't think there is cohesiveness to it. More dialogue... doesn't happen much. Don't feel really isolated but could find a meaningful reason to network - orchestrate in a more methodical way.'
- I find the bi-monthly coordinators meetings very helpful; it's good to catch up with all the other coordinators and their projects. It's early days for me to tell as I took on the role only four months ago and had to focus at setting up and running the project at Manchester Art Gallery.
- It has been very useful having regular meetings to hear about how other projects are progressing: sometimes we have been able to learn from one museum's positive experiences, and sometimes it has been an opportunity to hear about potential problems and how they can be avoided. The fact that the projects were very diverse and progressed at differing rates meant that some of the shared information wasn't always directly relevant to each project. But, overall, the meetings were very useful, and the shared information could be applied to future project work. It would have been really helpful to have a project calendar or diary supplied at the outset, detailing all important fixed deadlines and milestones for the project duration.
- Bi-monthly meetings were useful for sharing ideas and experiences about what is working and what isn't. The timescales in the project were not always viable for example emails arriving at the end of the day asking for information by the end of the next day. Not all coordinators work exclusively on this project (if any) and have other work demands. It would be useful if a timetable could be agreed at the beginning of the project (e.g. in April) for major deadlines and events so that this can be planned into work diaries. The evaluation deadlines meant there was much less time to carry out the project and it would have been helpful to have these dates much more in advance.
- The partnership meetings are useful; however I have not been able to attend many due to other work commitments. I think Flickr sounds like a fab idea, though we (particularly me in fact - oops!) have perhaps not utilised it fully over the latest stage of the project. I also I think we could do with more time for professional development, which is why a two-day seminar in London is such a good idea.
- I think the partnership has worked really well in sharing best practice principles. It has been really effective in creating a safe environment to generate new ideas and has encouraged honest and open discussions.

1.4 Participants

132 young people participated in the evaluation. The majority of these were school pupils (who filled out feedback forms). Focus groups were held with the following groups of young people (see appendices 7.6 to 7.10):

- Focus group with M13 for Manchester Museum and Art Gallery
- CAFRASS for Manchester
- Thomas Hepburn Community for Shipley
- Eltham Hill Technology School for Girls for V&A
- Haringey Young Carers for V&A

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

124 out of the 132 people answered this question.

1 x 3

1.5 x 1

2 x 19

3 x 35

3.5 x 4

4 x 45

5 x 17

Please explain your rating here

- Seeing the objects gave me a few ideas, as you saw how silver could be shaped.
- Gave me ideas for cutlery.
- Did not really inspire me to make anything.
- They are very useful as inspiration to get ideas of how you can incorporate things into your own work.
- Going to the Museum, and understanding the designs gave me inspiration for a punk style.
- Because it gave us ideas from what he saw in the museum.
- Because it gives people ideas and inspiration to make and design various adventurous clothing.
- I did get inspiration from the museum but also from things around us.
- Because when you see other people's work there it gives you inspiration.
- Gave me a lot of interesting ideas.
- Different shapes textures can give you different ideas from objects etc.
- My outfit was mostly inspired by my own ideas and nothing from the museum.
- My design was my own idea based on the seasons.
- I wasn't very inspired by the clothes in the museum.
- There was a wide range of garments there for lots of ideas.
- When we went to the museum, there were many examples of abstract garments. But I personally didn't really get inspiration from there.
- I was inspired, but my outfit wasn't based on any of the outfits.

- I liked the designs and got my ideas of doing a theme from the clear themes in the designs.
- I got a good understanding of the project from the museum and some of the outfits did give me inspiration.
- It gave me an insight into techniques, creative processes and ideas.
- I was quite inspired but I didn't use this source as my main inspiration.
- I was inspired by various pieces in the museum and they helped me by showing different styles of fashion.
- Because it gave me ideas to make my dress from the museum.
- All the garments were different and gave me really good ideas.
- They gave me ideas for my garment but there should have been even more dresses to look at.
- I can see examples every day.
- I think that they can really be inspired/inspiring to young artists.
- They were interesting.
- Yes it makes you come up with ideas maybe to do a different design from the inspiration of other design.
- Because when you visit there it helps your understanding and inspiration if you are interested.
- There were a lot ideas I used in my piece.
- You can look at a piece in a museum and then it could inspire you.
- They were made out of different materials so they couldn't be copied.
- I chose 'it' because looking at his art work gave me ideas for my work.
- I am not really sure, I don't think it really helped me in any way.
- Well I didn't really at the start, but I do now.
- The old art work that you look at can give you ideas to make your own art.
- 'The poet on Monday helped us to think about the words we wanted... there are only a few words but they are very thought through. For me the fact that we looked at the posters from the Empire Marketing Board that was good for us to see how to think about what the composition would be like... so that was like a lot of inspiration for what we were doing.
- 'I think that even though going to the museum we saw all of these dresses like this, when we did our dresses we were kind of restricted because we could only iron or spray on, some of the dresses and items in the museum they weren't just sprayed on or ironed over, they had like a range of techniques.'
- 'When I did my dress I didn't really get inspired by the museum objects.'
- 'I understand how things would inspire you, but the reason it's not at the very, very top is because not all things did, because some of the things were not so good.'
- 'Because you have to Design For Life and I thought most of the things that we saw really didn't express us or anything like that.'
- 'Basically the things you saw were not really for our audience.'
- 'Most of the things inspired me'
- 'I liked the Islamic clothes - there were lots and lots of different designs'
- 'I liked the Chinese gallery'
- 'I liked the gun that you used to drink out of'
- 'I liked the Chinese dragon'

2. To what extent have you gained an understanding of the creative design process (*particularly developing ideas from many sources and creative sketchbook work*)?

124 out of the 132 people who completed the questionnaire answered this question.

1 x 2

1.5 x 1

2 x 7

2.5 x 2

3 x 37

3.5 x 1

4 x 42

4.5 x 3

5 x 29

Please explain your rating here

- I have learned a little bit about designing, but I found the sketching was not as useful as the modelling.
- The sketching and modelling helped me.
- I laid out my design so it was visual!
- Thought about it then made it.
- By recording your ideas in sketchbook you can gain ideas from your designs.
- I learnt a great amount about the design process.
- I have understood that designs can change over period of time from the work on the sketchbook.
- Design & drawing and seeing various types of styles helped me a great deal to design mine.
- You have to show each of your styles and it helps you to know what you need to do next.
- I have learnt a lot more techniques.
- I didn't realise you would have to do so much research etc to get what design you finally wanted.
- Because the stuff I did in my sketchbook helped me to develop ideas for my outfit.
- I fully understand that design is used in many stages and that ideas can develop from nothing.
- Because I kept developing my ideas and getting more ideas, I understand how quickly you can change your mind from one idea.
- Because I have followed the process of having an original idea, and how it changes and develops throughout the process.
- I have learnt about all the different stages in making a garment. I also learnt how to record my ideas in a sketchbook.
- I really enjoyed the design process and putting together my sketchbook, and understand why it's important.

- I now know a lot more about the designing process done to this project. My sketchbook shows my design process.
- I have learnt there are many steps in the design process and that recording these in a sketchbook is a good way to show through process.
- I found developing ideas helpful and interesting. There are many stages.
- I have learnt that there are many different stages to go through before you reach your final design.
- I have understood that designs can change over period of time from the work we do on the sketchbook.
- I didn't get much from the sketchbooks but I enjoyed doing them :-)
- I didn't understand at first how much the sketchbook really mattered but it was a lot of fun.
- Makes you come up with ideas from the other sources.
- Because even by cutting out random pictures you can make one big one.
- We have seen work from old artists and took ideas from them to put our lifestyle in our words.
- I got lots of ideas from my sources.
- 'At first I found it a bit difficult, but the couple of times I had been here in the sessions I felt it got more easier putting my ideas down.'
- 'I kind of enjoyed it because it was like your own sketchbook, it was your own rough notes and how you wanted to lay it out and choose your own colours and a lot of the girls really enjoyed making their front covers.'
- 'Yes because we have learnt something from them (*the artists and designers*). They've brought ideas with what they've taught us and then we've put it into the posters.'
- 'The book for me was like a guidance to keep track of everything that we have been doing because it's all been a build-up to the poster; everything that we have done all week.'
- 'It's been fun. It's been more our own ideas and our own put together thing'
- 'When you feel like you've finished your own sketchbook you feel you've actually done that; you've filled a sketchbook in four days. It would take you a year to fill a book in school. So - filling a sketchbook within fourdays!'
- '(*the mood-board was helpful*)... but then every time we were going to do something they would make us look at our mood-board again. It was like 'I know what it looks like I don't need to look at it again!'
- 'And then when he said that we had to explain it, it was like for weeks that we had to explain it again and again.'
- 'It was okay (the mood board)... I understood it, but the thing is that it got kind of boring after a while and some people couldn't be bothered to do it any more.'
- 'I enjoyed making my mood-board because I put stuff that says me but there were only two people from the V&A and the reason I put it there was because I had to because if I was to choose to make my own mood-board and I was at the V&A none of them would have been from there. Most of the stuff I found was stuff I searched for on Google' (*two others said they found other material to inspire them on Google*)

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

118 out of the 131 people who completed the questionnaire answered this question.

1 x 4

1.5 x 2

2 x 5

3 x 25

4 x 52

4.5 x 1

5 x 29

Please explain your rating here

- I have got slightly better at setting realistic design targets, I rotated one of my dishes.
- Doing things in stages helped me get things done.
- To design something with a purpose and that has a deadline.
- I think a design brief highlighted but also made my design better because I wouldn't have thought of this without.
- I understood that we do have to work within a design brief and the restrictions there are.
- I understand that we have to work within a design of trash fashion.
- It was hard to stick to the design brief.
- I understand how much you have to think about and all the specific techniques needed.
- I know how to work to a brief as at the beginning we were told we had to incorporate certain ideas.
- We had a design brief, and I know how to follow it, but I can't remember what the brief was.
- I understand now how reading a design brief makes it easier to make a good garment.
- It has shown me how you have to adapt to the consumers' wants and needs in your designing passion to suit them.
- I understand that there are boundaries and limits in our work.
- I understand what it is like to work to a brief that it allows careful planning to make sure you are along the right thing.
- I understood that we do have to work within a design brief and the restrictions there are.
- I would be able to make a product from a customer's brief.
- I have learnt a lot.
- Yes I understand the rules and the time of doing it.
- Have gained a lot of an understanding of working to a brief.
- I kind of understand how professionals work in their creative career.
- I don't understand how to work a realistic design brief.

- It is hard but it is fun to make the brief and now I know how to make lots of briefs myself.
- 'It's like you can't go outside something.'
- 'Before we would have all thought that you can all do whatever size you want or whatever.'

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

118 out of the 132 people who completed the questionnaire answered this question.

1 x 2

1.5 x 1

2 x 15

2.5 x 3

3 x 24

3.5 x 1

4 x 34

5 x 38

Please explain your rating here

- I learned a lot from the visit to Sheffield Art Space, and how you can become a silversmith.
- The trip to art space helped to find out how to become a silversmith.
- I haven't learnt much new things about being a designer and lots about working with metal.
- I have learnt a lot.
- It would be hard.
- You would have to know what you are doing.
- I understood that working as a professional designer can be hard work but can be achieved with hard work.
- I have learnt it takes time and hard work with a lot of patience but rewarding when you see someone else wear your dress.
- I learnt how to keep to a design input and how stressful it can be.
- I know what sort of things to expect when designing.
- I think if you want to be a designer you can but need to have ideas.
- To pace yourself and that everything matters.
- It is hard to work as a designer as it's very stressful if it's only yourself working on the project.
- I understand more what is involved in being a designer, but didn't learn how to get there.
- I now know how hard it is and how long it takes to actually make an outfit but also that if you do everything right you get a good end garment.

- It has made me understand the time and effort needed, also that the dedication and team behind you are all vital.
- It takes a lot of hard work and extra time.
- I have learnt that it is hard work and a lot of time and effort goes into the process.
- I understand that it's vital to come up with something new and that to gain it you have to work really hard!
- It made me work hard because we were getting treated as though we were professional.
- 50-50 really, I heard some talk about working as a professional.
- To understand things fully and know what you are doing and to gather your ideas.
- By being committed to it.
- We have seen how you go about designing and creating work.
- I fully understand this. You are meant to achieve your targets and goals. So you would know what to do.
- Yes, because we had a go.
- Yes, designers come out with patterns that we see everyday.
- I don't think I found how to achieve this but I feel I had a real experience.
- Because I understood how a professional artist works.
- I understand well the design process that professionals go through.
- It is hard and you need to concentrate.
- 'We were mainly talking about courses. When we went to Hotbed Press and they told us we could go through working with them to get an apprenticeship, or really if you wanted a straight and narrow thing, was going to university and getting a degree. That would be the straight route to get in to where you wanted, if you wanted to be a professional designer.'
- 'It's something I'm going to use because I do media so it's something that's been really relevant to me.'
- 'For me the screen printing has been eye-opening. I'm thinking about doing a course and doing something about it. It scares me though because it's a change of direction. But it's good; it's weird.'
- 'I think also meeting people that have changed their direction in life.'
'X did a course a few years ago and now she has her own studio. They have all had the courage to break that pattern.'
- If you want to be a fashion designer you have to go to college for six years' (she said she had found this out during this project)

5. To what extent do you now understand the importance of design in your daily life?

106 out of the 133 people who completed the questionnaire answered this question.

1 x 10

2 x 3

3 x 25

3.5 x 1

4 x 27

4.5 x 1

5 x 39

Please explain your rating here

- Yes, because we went through the designing stages ourselves.
- I have a little bit of a better understanding.
- Design is anywhere so it is important.
- Everything around us has a design and someone had to design it.
- I now see that daily experiences and natural things can be very inspirational if you think differently.
- I understand that design is very important in daily life.
- How everything is designed persistently.
- It makes you who you are and what you need.
- Everything is designed.
- I understand if things weren't designed properly they wouldn't work.
- I understand that everything, somewhere, has gone through the design process and has been designed by someone.
- I now have an insight into how most of my clothes are made, as I used some of the techniques in my design.
- Nearly everything has been designed by someone, and the fact that we don't notice this usually means they are probably well designed.
- I didn't think about all the hard work of designing all the things in your daily life before this project.
- That it is important and vital.
- It has taught me how at one point everything started as a design on paper.
- I understand well as all designers have thoroughly thought of shapes and styles.
- Fashion and design in life is part of everyday!
- We wouldn't have luxury items, life would be boring.
- If you don't design it would fail.
- I understand that everything in modern life is all done with design.
- It's really important because nearly everything includes design.
- A lot. Roads are designed. Every man-made thing has been .
- It is all around me.
- I understand it to a certain extent.
- It is all around us, but we're not designing them so they're not important.
- Without design, the world would be blank, black and colourless.
- I sort of understand. But you are surrounded by designs in your daily life, everything is designed.
- I don't see design different when I start this design project.
- 'It was because now that I have performed all the processes of designing a poster, so I would choose the colours and the font and the grid etc, so now when I look at a poster I can see the decisions that the artists have made, instead of the artist seeing what they want me to see. Now I am actually thinking what is he trying to say?'
- 'Because it was something Mike said to me, he said even though you've done the art project and you are going to do this, still are you going to walk past a poster and be like, 'Wow it's art!' and it's not because it's in your every day life so you are not going to mainly think art, art, art 24/7. This is why I don't think it would really fit into your daily life.'
- 'It's everywhere but no-one really noticed it.'
- 'You do notice it and you do process it whether or not you want to because you are drawn in.'

- 'Everything has to be designed if it's for a purpose.'
- 'Because, well I don't know how to explain it, because if you were walking down the street and you see something, sometimes it works, or sometimes it would not affect you in any way.'

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

118 out of the 132 people who completed the questionnaire answered this question.

1 x 19

2 x 17

2.5 x 2

3 x 19

4 x 19

4.5 x 3

5 x 39

Please explain your rating here

- Yes, because I was given assistance on how to develop my idea.
- Did what I wanted to and had help when needed.
- Yes there is always someone there to help, and it's all my ideas.
- Someone was always there to listen/help.
- I feel that all of my ideas and views have been expressed in my outfit.
- Because if we didn't want to do something on our garment, we may have been advised, but in the end it's up to us.
- This is because all of my design was my idea and everything I wanted to do on the garment I did.
- Everything about my design was how I wanted it to be.
- My design was down to me and what I wanted to do was heard greatly. X helped us throughout the process, but never told me what to do and that I have to do it.
- I have had my voice heard because I have my own sketchbook and own designs.
- I think if you asked more personal questions about the dresses and not how the museum affected our designs we would have said more.
- Not much at the beginning but nearer the end I began to speak my mind.
- We haven't had much of our own voices heard.
- We haven't had our voices heard.
- Sometimes were heard but not all the time because the teacher liked being heard.
- We didn't have a chance to express our feelings about the work.
- I didn't really speak a lot so my voice was probably not heard.
- Yes I am happy because people have listened to me.
- A little bit.
- I got my voice heard.

- I can say what I feel and turn it into design and art.
- 'For me, I think we got our voice heard in the sense that whatever matters to us we got it heard because we made it into a poster which is going to be exposed in the gallery, into websites, it's also going to be around the city centre. Our voice has been heard in that way.'
- 'For me it was mainly everyone taking time to come and see us and speak to us and listening to what we have to say. Even you for instance, and X and X mainly spending so much time, and X's even pregnant! They spent so much time with us and it's appreciated.'
- 'When the PhD woman came she said she gave us background information and then we all sat down at the table and she didn't once tell us how it was or the way it's got to be or whatever. She said she really wanted our opinions because that was what mattered the most, on everything. Even before we did the lino prints she was talking about our opinions and what we thought of the posters and how we perceived them now in our day and age. She wasn't just saying this is how the posters are, even though she knew so much about them.'
- 'Very little'
- Some people felt they couldn't do exactly what they wanted... 'they kept on telling us what to do' - sometimes they felt this was helpful and sometimes not.
- 'If I needed help and I had an idea they would encourage it'
- 'Sometimes they came to help you but didn't finish helping you'

7. How much have you enjoyed the project?

120 out of the 132 people who completed the questionnaire answered this question.

1 x 4

2 x 9

3 x 14

3.5 x 10

4 x 17

4.5 x 6

5 x 60

Please explain your rating here

- I enjoyed working with the steel, and the trip to Sheffield Arts Space was very useful.
- It was something different and I enjoyed working with an expert.
- I have really enjoyed working with silver, different tools and the flamethrower.
- Enjoyed making my daughter a keepsake item.
- A lot 'cause I learnt something new.

- It was really good to design something of your own.
- I loved this project all the way through and got a lot out of it.
- I have enjoyed it a lot from working in the sketchbook but I have found it quite difficult.
- It was really fun but stressful at times.
- It was a chance to bring my outfit to life.
- I found it very stressful and sometimes complicated but now am very happy with my final design.
- I really enjoyed the experience and want to do it again.
- It was really fun and I have learnt very much!
- I have enjoyed this project a lot because I was able to take part in something that at the end I get a garment out of! It was a lot of fun!!
- This project has been so much fun and I have enjoyed doing it so much. It was fun designing it and the modelling part.
- So much it has made me want to take it further.
- We're treated as if we don't know anything, and everything is tedious.
- Because we done a lot of practical.
- I didn't really like it because I kept getting out of the class because I was being naughty most lessons.
- I found some lessons boring.
- It has made my life better because I have learnt more about my family background.
- 'What I thought was inspiring a lot was the whole process was tiring and long and you had to be precise and focused all the time with everything you did... so every step was important and when you saw the final product we felt we had done a good job.'
- 'I would have enjoyed it more if we didn't have to make a dress.'
- 'I think I would have enjoyed it more if we weren't rushed so much' (*others agreed, also they thought a bit more doing instead of talking would have been better*)
- 'I think I would have enjoyed it more if we didn't have to link it back to the V&A and we could have made it our own. We could have come up with some brand new stuff.'
- 'They shouldn't have called it Design For Life then, because it had nothing to do with our lives.'
- 'We got to do different things every week - I thought we might have to do the same thing' (others agreed)
- 'There were a few things that weren't so good... but overall it was kinda fun'
- 'You got to use colour' - one said this was the best thing about this project (*others agreed*).
- They all wanted to spend more time in the galleries, but weren't keen on the 'naked gallery' (the sculpture gallery). They wanted to explore the Museum a bit more on their terms, not just certain galleries.

1.5 Teachers

Eight teachers participated in the evaluation.

1. Can you tell me a little bit about the ways of working in D&T and A&D at your school (*e.g. how you organise the curriculum, topics and projects and how you work with colleagues*)?

- At KS3 they have a carousel arrangement where all students have rotation (D&T, graphics, textiles and food). In year 9 art is included, which is separate in year 7 and 8. Had to work with year 10 on this project because of artist's availability.
- At KS3 the pupils study Food, Textiles, Electronics, Graphics and Resistant materials and build up designing and making skills. We also include design issues such as sustainability and inclusion. At KS4, the full suite of GCSEs is available. Product Design offered in the 6th form.
- At KS3 Art & Design all staff follow a set curriculum which allows for consistency but can be freely adopted for collecting individual styles and applications. We were in a service of one-off lenses focusing on practical projects and larger projects taking in the whole creative process - we are developing cross curricular opportunities and always searching for outside agency to work with.
- Projects are set in the summer term for the following year - decision in a departmental meeting.
- Textiles is taught in D&T at KS3 on a rotation with the other areas. At KS4, we teach AQA Art-Textiles. This project will be one of four units of coursework.
- In D&T year 7 students design for themselves, in year 8 for a client in year 9 for mall (?) production. We only use umbrella theme in year 7. Art theme at KS3 revolves round gender (?) still life.'
- Head of Dept looks at curriculum mapping. Meet once a week to discuss dept issues.
- Sometimes we discuss and plan topics together in the Art Department. (D&T and A&D). We do quite a bit of 3d work. A&D and D&T are not timetabled at same time but we try not to replicate.

2. To what extent do you feel this project has engaged young people in creative design?

8 out of the 8 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 2

5 x 5

Please explain your rating here

- It's been successful in opening their eyes, they wouldn't normally have exposure to museums e.g. V&A, no awareness of museums, children have fairly high levels of cultural deprivation.
- The initial launch for children at the Millennium Gallery inspired some highly original ideas that showed some imagination.
- Opportunity to work with a rigid curriculum. Opportunity to consider working like an artist/designer rather than as 'student' interacting with artists/artwork.
- Enterprise has inspired the students - their work going into gallery situation.
- Using real garments in the Museum as inspiration was great. The fashion show gave the work a focus AND an urgency!
- Creativity has been the core of this project (giving) students the opportunities for thinking and working 'outside the box'.
- Inspiration from artist presentation and museum collection.
- Pupils were able to design and create objects with own ideas. They wouldn't have been able to do the project to such a high level without specialist staff.

In your view has anything been particularly effective?

- Idea of working with mixed material (working across fabric, textile, D&T).
- The handling collection provided a great stimulus and helped develop conversations about eating and food as well as inspiring ideas.
- Having a 'live' project, enterprise opportunities.
- Starting with recycled garments meant the time was spent designing not dress making.
- The feedback from students would indicate they gained hugely from engaging in both the museum as well as school-based activities.
- Outcome effective.
- Working with practising artist and working as a group - making objects with potential to go in the gallery.

Do you have any ideas for making it more engaging?

- She felt that to take the students up there twice and one of these times to work just in Sackler Centre was a bit of a waste of time. There was also too much talking in the sessions about inspiration and working on the mood-board. Students have chosen this subject because of the practical input. There was a problem with the V&A only wanting a small group of 12-15 kids to work on project, the teacher has 23-24 so on trips other half went around the Museum doing similar things, this generated a bit of negativity about the project. The students who took part in the project were those who were in the 11am lesson.
- Maybe visiting a cutlery manufacturer such as David Mellor.
- No, it was super - also the cross-curricular links make the project global rather than insular.
- More exposure to the world of work and opportunities to work with professionals.
- Look more at textile artists' work.
- Increasing access to working with practising artists. The teacher also found some additional funding for more of the artists time (ceramics is very time-consuming).

3. To what extent do you feel this project has helped young people develop their creative skills both physically and intellectually (*i.e. developing a capacity to be inspired by different things, developing their own taste etc.*)?

8 out of the 8 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 3

5 x 4

Please explain your rating here

- Exposure was good. Applying that to their perception of the world?? Have they taken it on board? Will see in their creative writing task in June exams. Hard to quantify. Has had an impact but difficult to measure. Very difficult to engage them outside the box. They are now doing product design at GCSE, they used to do conventional D&T.
- Working in Silver with craftsperson was a fantastic opportunity and allowed the pupils to realise their ideas to a professional standard.
- Opportunity to visit gallery, session led schools to think 'outside the box' using art work as inspiration.
- Visiting a gallery.
- Bringing in professionals helps pupils realise that the creative areas are viable job markets when most parents are pushing academic subjects.
- Students working with professionals gained in self-confidence and self-esteem.
- Forced them to try something different and develop their ideas regarding their image.
- Physical skills were developed but have to be built up over time - there's only so much you can do in a short space of time. Intellectually benefited by interacting with someone other than their teachers

In your view has anything been particularly helpful?

- Having the maker assist with development of their models and explaining how they could be made.
- Contact with and support from Gallery (especially coordinator!).
- The artist and coordinator both in the museum and esp. coming into school.
- Engaging professionals in support of the project was a real bonus for both students and teachers alike.
- Yes, working with artist in school.
- Access to working with practising artist and looking in the gallery at other artist's work which was to be sold.

Do you have any ideas for making it better?

- T-shirt - size was a problem, reinforcing stereotypes. Lot of girls much larger than size of T-shirt. Need more discussion about appropriate artist for individual school. Perhaps a female role model would have been better. X very good, X good but a little shy.
- Some of the u tube videos shown were not appropriate for the girls, many of whom are quite immature and narrow minded, bare breasts etc. made them

uncomfortable. X has no experience of D&T, there needs to be more awareness of target audience e.g. bigger T-shirts, lots of larger afro-Caribbean girls in class. Also even the tiny girls want to cover up their bodies!

- The artist volunteered extra time to come in and advise the design process. This should be costed in as part of the plan. More input from professional designer would have been better!
- Galleries could do more to take exhibits out into schools e.g. handling collections, or presentations, maybe DVDs for works of art - using technology will get kids interested to go into the museums/galleries.

4. How effective do you feel this project has been in supporting the new Key Stage 3 curriculum, with particular reference to A&D and D&T?

7 out of the 8 people answered this question.

1 x 0

2 x 0

3 x 1

4 x 1

5 x 4

N/A x 1

Please explain your rating here

- The project was undertaken with KS4 children but the teacher explained that the school foyer is transformed with work they did. In terms of the school profile it has been significantly raised. Also have done assembly about it.
- One of our biggest difficulties as a teacher is organising visits into industry. House's organisation has been exceptional and our pupils have benefited so much from this. This experience gives D&T a context.
- Fantastic opportunity to develop creativity, collaborative work, working with outside agencies.
- We used KSA year 10 pupils because of the skill and time needed. It has certainly caused comment/excitement in KS3.
- The hand-on experimentation and creative opportunities were very much in keeping with the new KS3 available in Art. Artist and professionals and the world of work supported aspects of D&T.
- Worked with an artist - positive experience for pupils.

In your view has anything been particularly effective?

- Seeing the different scales of manufacture - one-off at resistance works, batch at Wentworth Pewter and continuous at Fifth Rixon. So difficult to explore in a classroom!
- Students have been allowed to take ownership of project work independently outside of classroom and this has inspired them to put in masses of time to make this work.
- The cross-curricular nature of the programme was great.
- Museum's staff made effective use of their resource. Close collaboration between Museum and school staff. Teacher's capacity to run the project.
- Developing with creative skills - giving them confidence to develop ideas.

Do you have any ideas for making it more effective?

- I would have tasks for the pupils to do so. Observations to record etc. This could now be done after a first visit and tour.
- More of the same, but more time to plan it!
- Larger time period and incorporate site visits, design development and planning.

5. How effective do you feel this project has been in integrating the use of design practitioners within learning programmes?

7 out of the 8 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 2

5 x 5

Please explain your rating here

- Used to meet needs of GCSE students to give high injection of creativity. Will use again or compartmentalise this? Very good at giving advice on how to make product better - big thing at GCSE, also looking at students' portfolios. The artists - short, sharp and to the point very good. Real people.
- The handling collections are brilliant and provide an exciting introduction to the project.
- Did not use a design practitioner.
- The most valuable part - real-life examples supporting what teachers have been saying showing life beyond school.
- Involving design practitioner was a key element to the source of this whole project. It would not have had the same impact on students without their involvement.
- Direct opportunity to work with artist - change from working with normal teacher.
- In terms of the course they run, the vocational application of costing and exhibiting really added to the whole vocational aspect. Would be good next time to provide a case study of a practical artist working towards a brief aimed at level of kids, incorporating new technology.

6. To what extent do you feel this project has promoted the concept of the museum as an extended classroom?

8 out of the 8 people answered this question.

1 x 0

2 x 1

3 x 1

4 x 2

5 x 4

Please explain your rating here

- Geographical proximity makes this a problem for them. She feels the museum should target more local state schools.
- The handling collections are brilliant and provide an exciting introduction to the project.
- Students responded well and have been encouraged to see galleries/museum in a different light!
- We use Museum extensively and consider it hugely valuable as a resource.
- Students, and through them parents and siblings, have been made aware of the rich Museum resources available to them on their doorstep!
- Would have been good to have gone to the museum but due to time it was not possible.
- Students engaged with artworks in their wider community. Wish museum was next door, hard to travel there in time they have (one hour lesson!).

7. To what extent do you feel empowered to share in museum-based project delivery in the future?

8 out of the 8 people answered this question.

1 x 0

2 x 0

3 x 0

4 x 1

5 x 7

Please explain your rating here

- Definitely, having the museum staff as 'experts' is great for me; I've learnt a great deal which is important for pupils to see.
- I can't wait to trial... project! We felt so supported by the museum and are much more aware of the opportunities available.
- We have done so for years and will continue to do so. B&H Museums have been wonderful.
- I cannot wait for the opportunity to get involved.
- Would like to use museum as a resource.
- Accessibility and support we were given. Staff at Shipley really engaged with young people as artists in their own right.

8. Have you seen any evidence of pupils developing their potential through this project?

8 out of the 8 people answered this question.

Yes x 8

No x 0

Maybe x 0

Don't know x 0

Please give details here

- We have a lot of disadvantaged children; it's ticked all the right boxes. Many have social care issues, its switched lightbulbs on.
- Over half the group are continuing in Design & Technology, five are progressively onto A level and three onto apprenticeships at college. This project definitely helped with these decisions.
- Students were inspired to work with more independence when intern has raised their confidence we are amazed by the quality and creativity in their work and many have worked up to their potential.
- Several pupils are talking about fashion or costume futures. It has given them a much more realistic idea of what a creative life entails - both the work and the excitement!
- The evidence has been the level of their engagement and individually successful outcome. The boost in students' confidence and self-esteem indicates that the project has had a significant impact on them and is likely to influence how they approach future challenge in their lives.
- Some pupils who were previously disengaged were motivated and focussed.
- For all - really enthusiastic and developed potential because quality of products produced. Reaction to their work and getting exhibited - they were really proud. Working alongside real artists important. One student has got a commission to make another object this year. Images of art works have gone on to Saatchi school gallery website and will be going into art gallery on school website.

2.0 Focus group data with M13 for Manchester City Galleries

Five participants from M13

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

☹ _____ X _____ X X _____ XX ☺

'I don't think I've been here as many times as a couple of the girls have and I haven't had a chance to look round properly yet. I think if I had been everywhere then yes I would...'

'We've been mainly just in here' (*would like more time*)

'Everything that is really related to this project we've looked at, that's why I've put my little star there (*at the top*).'

'Like that object, at the time we were talking about colours which were somewhere in this book. All different colours and stuff and how they can make you feel and how we can use it on the poster and then this little object. It was ...the most random object.'

'There were loads and loads of objects in glasses and we had to pick one that we liked and one that we didn't like and one that we would be if we could be an object.'

'I used some of the colours and then just used it to make my own ideas.'

'The poet on Monday helped us to think about the words we wanted. There are only a few words but they are very thought through. For me the fact that we looked at the posters from the Empire Marketing Board that was good for us to see how to think about what the composition would be like... so that was like a lot of inspiration for what we were doing.'

2. To what extent have you gained an understanding of the creative design process?

☹ _____ XXX _____ XX ☺

'At first I found it a bit difficult, but the couple of times I had been here in the sessions I felt it got more easier putting my ideas down.'

'I kind of enjoyed it because it was like your own sketchbook, it was your own rough notes and how you wanted to lay it out and choose your own colours and a lot of the girls really enjoyed making their front covers.'

'It was like a diary.'

Is it something that you think you might carry on doing?

'Yes.'

'They gave us one.'

Is it something that you have ever done before, the sketchbook?

'Not sketchbook.'

'She has sketchbooks at home that she draws in and does poems and everything in it (*one of the girls who was off ill that session*)'

'Things that we have learnt because we have met quite a few different people.'

'We've met a poet; we've met a student that's got a PhD in the actual Empire Marketing pictures. You've met the tin guy.'

'And we met the people that actually did the posters with us.'
'So the sketchbooks are like a scruffy diary.'
'Yes because we have learnt something from them. They've brought ideas with what they've taught us and then we've put it into the posters. They've all got the different expertise like X's got design hasn't she?'
'Yes.'
'She's a designer.'
'She's done stuff like this she's said.'
'Posters and adverts.'
'Advertising and choosing fonts and she was explaining loads of different stuff. Also education.'
'The poet did the words with us. He was good.'
'The book for me was like a guidance to keep track of everything that we have been doing because it's all been a build-up to the poster; everything that we have done all week.'

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

☹ _____ XX _____ XXX ☺

I think you did your own design brief didn't you?

'Yes.'

So answer on the basis of putting together your own design brief.

So how did you come up with your own design brief? Did you actually write anything down?

'Yes.'

'We had to write our own ideas, which X, the poet, told us to do.'

'We've been non-stop and we are like run down today. The last day we've been scoffing coffee.'

Was the whole idea about doing posters a given to start with?

'No.'

'We decided it.'

'And that's my sister but she hasn't been well enough to finish it off.'

'I had an idea in my head and the work produced at the end was nothing like what I thought in the beginning.'

'It's been fun. It's been more our own ideas and our own put together thing'

'When you feel like you've finished your own sketchbook you feel you've actually done that; you've filled a sketchbook in four days. It would take you a year to fill a book in school. So - filling a sketchbook within four days!'

'It's totally different to what I'd expected. When we actually planned it on the computer and X was telling us where we needed to put pictures, it looked totally different on the poster to what we were planning.'

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

☹ _____ XX _____ XXX ☺

'We were mainly talking about courses. When we went to Hotbed Press and they told us we could go through working with them to get apprenticeship or really, if you wanted a straight and narrow thing, going to university and

getting a degree. That would be the straight route to get in to where you wanted, if you wanted to be a professional designer.'

Is it something any of you want to do?

'It's something I'm going to use because I do media so it's something that's been really relevant to me.'

'For me the screen printing has been eye-opening. I'm thinking about doing a course and doing something about it. It scares me though because it's a change of direction. But it's good; it's weird.'

'For me it was more gaining experience really and I was enjoying myself because a lot of the girls were my cousins and my sisters. It was more just about having fun.'

A social thing?

'Yes.'

'I actually got supported by my sister to come because I'm not really much into art but I did really enjoy it.'

'I think also meeting people that have changed their direction in life.'

'X... she was working with these posters and now she knows every little thing about them.'

'X did a course a few years ago and now she has her own studio. They have all had the courage to break that pattern.'

5. To what extent do you now understand the importance of design in your daily life?

⊖ _____ X _____ X _____ XXX ☺

'A bit.'

'They all did in their own way.' (*the artists who worked with them talked about this*)

'It was because now that I have performed all the processes of designing a poster, so I would choose the colours and the font and the grid etc, so now when I look at a poster I can see the decisions that the artists have made, instead of the artist seeing what they want me to see. Now I am actually thinking what is he trying to say?'

'Because it was something the poet said to me, he said even though you've done the art project and you are going to do this, still are you going to walk past a poster and be like, 'Wow it's art!' and it's not because it's in your every day life so you are not going to mainly think art, art, art 24/7. This is why I don't think it would really fit into your daily life.'

'It's everywhere.'

'It's everywhere but no-one really noticed it.'

'You do notice it and you do process it whether or not you want to because you are drawn in.'

'It depends if you are attracted to it or not.'

'If you are drawn into an advertisement and you fall for the sketches or whatever it's because of the poster.'

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

☹ _____ XX _____ XXX ☺

'I've put mine on 5 because there's my poster... they were all my ideas'
 'I've done it from a sketchbook and written all my ideas down and people have looked at my sketchbook.'
 'They took them yesterday to look at them.'
 'Just to look at them and to see what notes and stuff and what we thought about everything.'
 'They asked first.'
 'You could take them to London.'
 'For me, I think we got our voice heard in the sense that whatever matters to us we got it heard because we made it into a poster which is going to be exposed in the gallery, into websites, it's also going to be around the city centre. Our voice has been heard in that way.'
 'For me it was mainly everyone taking time to come and see us and speak to us and listening to what we have to say. Even you for instance, and X and X mainly spending so much time, and X's even pregnant! They spent so much time with us and it's appreciated.'
 'I like it in a way (*pressure*) because it kind of gives you a drive to finish by a deadline.'
 'When the PhD woman came she said she gave us background information and then we all sat down at the table and she didn't once tell us how it was or the way it's got to be or whatever. She said she really wanted our opinions because that was what mattered the most, on everything. Even before we did the lino prints she was talking about our opinions and what we thought of the posters and how we perceived them now in our day and age. She wasn't just saying this is how the posters are even though she knew so much about them.'
 'She had three years of knowledge about these posters and she never once gave us an inkling of what it was about.'
 'She wanted to have our opinion on what it was and what it was about.'

7. How much have you enjoyed the project?

☹ _____ XXXXX ☺

'The printing.'
 'Yes, the screen printing definitely.'
 'The entire process leading up to the poster.'
 'The whole process.'
 'Yes, the entire process.'
 'And your end result.'
 'And the screen printing, what I thought was inspiring a lot was the whole process was tiring and long and you had to be precise and focused all the time with everything you did because otherwise you would see a little patch of ink... So every step was important and when you saw the final product we felt we had done a good job'
 'So the process was completely part of it and you had to create it from scratch to the end. The whole thing was important. You couldn't have one without

the other. You couldn't have the poster without flooding it because that was the most worrying thing.'

Anything else you want to say about anything?

'More time and not as much time in here, so more hands-on stuff.'

'Yes, because we did spend a lot of that time and you could tell half the people were falling asleep. It was so much information and sometimes you did need to get up and have a walk about.'

'The arts awards are what gave most of the girls the inspiration to come in every day and get up out of bed at 6 o'clock.'

'More time on the actual art.'

3.0 Focus group data with CAFRASS for Manchester City Galleries

Three participants from CAFRASS.

Please note: evaluator is not sure how much they understood the questions (even though simplified). One participant was translating for the other two.

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

☹ _____ X _____ XX _____ ☺

2. To what extent have you gained an understanding of the creative design process?

☹ _____ X_ X_ X _____ ☺

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

☹ _____ XXX ☺

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

☹ _____ X _____ X _____ X _____ ☺

'He (*the designer*) showed us some videos of other designers working'

5. To what extent do you now understand the importance of design in your daily life?

☹ _____ ☺

N/A

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

☹ _____ X _____ XX _____ ☺

7. How much have you enjoyed the project?

☹ _____ XXX ☺

'Making the designs and doing the photos'

4.0 Thomas Hepburn Community School for Shipley Art Gallery

Fifteen participants from THCS.

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

☹️ X _____ X _____ X _____ XXXXX _____ XXXXXXX _____ 😊

'There was this little computer screen thing (*at the museum*) and there was a little nose on the front and two mouse buttons.'

And what could you do?

'You could choose the style of furniture that you wanted, like old furniture or new furniture. That wasn't actually what we had to do.'

'We were bored.'

'I just thought it was a screen and we could draw on it.'

'I like tall vases.'

'Some of the stuff that was in ceramic, there was a lot of it that I thought was really nice but we couldn't do it because we couldn't use that material, and there were some metal pieces that I really liked.'

'It's like these glass things and we couldn't do glass.'

'And there was porcelain and everything.'

2. To what extent have you gained an understanding of the creative design process?

☹️ _____ XX _____ XXXXXXXXXXXXXXX _____ 😊

'Is this about understanding how to do it or whether you could actually do it?'

'I think we must have because they sold.'

'We haven't got the money yet.'

'I don't think mine sold.'

'Mine didn't. I know mine didn't.'

'They lost my lid.'

'It didn't have the full effect without the lid.'

'Give us more time as well because we spent too much time designing them and not making them.'

They wanted more time and more choice of material

'We had to put what we wanted to do on a piece of paper and then our teacher came round and said whether we could do it or not. So if you really wanted to do something she'd come over and say you can't do that.'

'I wanted to do a 3-D old camera thing and I was allowed to do it but it was going to take too long and it exploded in the kiln.'

'We spent too much time designing.'
'And not enough time making it.'
'At the end we had to come in during our own time and stuff and do it because we didn't have enough time to finish it.'
What did it feel like having your stuff in the exhibition?
'That was nice.'
'Mine wasn't put in the first one.'
'I think the people should explain more of what they want.'
When you say the people, who do you mean?
'The curators in the Shipley. They just picked stuff that went with that.'
'When you work so hard and it's not even in the display.'
Did you have your pieces of art with other people's pieces?
'Yes.'
So you want a bit more input on how it was displayed?
'Yes.'
'Yes.'
'And then at the end of the day it's not even going to be in the thing.
It's disappointing for some people.'
'On the opening night it looked like they put things in colourways and styles even.'
'They could have told us more of what they wanted.'
So you wanted to know how they were going to display it?
'Yes.'
'Yes.'
'That would put limits on what you actually made.'
'If it was a blue colour scheme you could still have done what ever you wanted but just done it in blue.'
'We went to see them and the stuff had already been out and you just felt that yours wasn't good enough.'

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

☹ _____ XXXX _____ XXXXXXXXXXXX _____ ☺

'It's like you can't go outside something.'
'Before we would have all thought that you can all do whatever size you want or whatever.'
'Make it more simple.'

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

☹ _____ XX _____ X _____ XXXX _____ XXXXXXXX ☺

'Like when it says a professional designer, when we were doing ours there was consistently someone looking over us saying do it differently.'
'I know she was helping and she knows what she is talking about that and that but I think it would have been a bit better if we could just do what we wanted and then see how it turned out.'

'It all had to have a purpose and stuff as well.'
'I think it would have been better if she was just like for the technical things like how big it can be and things.'
'And if you got stuck on things she would help you but not changing the way we want to do it.'
'Because the timescale might have been a bit tight.'
'When I was making mine I made it a certain size and I asked X to help us chop bits up and then she said lets do it a bit smaller.'
'Our ideas changed.'
'More freedom (*they wanted*).'
'It was really particular.'
'It was really specific.'
'I think that would have been alright but maybe if it was being more realistic we would have had the chance to do it wrong and then would find out that...'
So you wanted to make a few mistakes maybe?
'Yes.'
'Yes, instead of being told by someone who has already done it.'

5. To what extent do you now understand the importance of design in your daily life?

☹ _____ XXXX _____ X _____ XXX _____ X _____ XXXXXX ☺

'I think they mentioned it.'
'We did do lots on it didn't we.'
'Everything has to be designed if it's for a purpose.'
'I'm sure we did do quite a bit on it.'
'I don't think compared to what we are doing it seemed as important. We were more interested in getting stuff made.'

How many of you think you might like to do design as a job eventually? Have any of you been inspired?

'Yes.'
'I did at one point.'
'Not really, that project put me off doing anything like that.'
'Yes, I know.'
'I didn't like sitting at your desk writing out what you had to do.'
'I didn't feel like it was something I wanted to do but I thought it was a good opportunity to have.'
'It was more interesting than doing like a painting or something. It was more hands-on but I think you got a bit sick of it.'
'I think we should design a wall or something for here, like a big collage on the wall.'
'I think a range of materials so you could pick what you want.'

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

☹XXXXXXXXXX _____ XX _____ XX _____ X _____ ☺

'Very little.'

'No, we haven't.'

'I didn't end up doing what I wanted to do.'

'We couldn't do the design we wanted to do, that had to get scrapped and we had to make new ones.'

'It wasn't suitable for what it was.'

'It took me ages to figure out how to design because I kept being told that I couldn't do that.'

'It was sort of black or white, you could do this or you had to do that.'

'Yes, because I thought the general idea I was allowed to keep but I would have liked to find different ways of doing it. They said it wouldn't work but I would have liked to find out.'

You would have liked to find out yourself?

'Yes.'

'It was not like I didn't trust them.'

'Mine was a bit like a toast rack.'

'I didn't think you were hardly allowed to do anything because it took me ages just to make a box, and then once I had done it I was told that they didn't think I could do it and then it got exploded in the kiln. It was just really frustrating.'

7. How much have you enjoyed the project?

☹XX_____X_____XXXXX_____X_____XXXXXX_____☺

'I think it would have been good if in the end we all got to go and see it before the actual exhibition opening. Because a lot of us didn't see our work actually finished'

'More input for inspiration.'

'Field trips.'

Field trips where?

'To different art galleries and that.'

'In Newcastle.'

'Different statues and stuff.'

'Too stressful (*not enough time*)'

'It wasn't them, I think it was the way our school...'

'I thought the idea of it was really good.'

'I'm not, not grateful do you know what I mean?'

What could the school do differently?

'More freedom and be able to go out to more places, like museums and galleries.'

'Maybe starting it earlier because when we started it, it was like loads of designing but maybe if we missed a few of those designing weeks, which we never really thought were really useful, and then going out on more trips and that.'

So maybe a bit more time going out and getting inspired.

'I think we should make it a more exciting project.'

'I think they could have met up with the other schools and talked about our different designs.'

'A lot of the different schools made different stuff.'

'Yes and some working artists had gone to schools.'

And they looked like they could do more things; we were only allowed to use clay.'

'I was just getting bored and I just wanted to finish it.'

'I thought it was really fun material as you don't get to use it very often because it's quite expensive.'

'It would have been better making jewellery.'

'You know those things that spin?'

'Yes.'

'We should have been able to use different techniques with the clay.'

'We used the one with the coil in and stuff.'

'We did do quite a lot of different techniques but they were all with your hands.'

Is there anything else anyone wants to say?

'I just want to do a more exiting project rather than just making a pot or something. I'd really like to do something big.'

'Yes big ...'

'At the start we were allowed to make what we wanted to do.'

So you had a bit more freedom at the beginning?

'Yes.'

'They should do it so other schools can see it.'

'In the local community.'

So do something big that everyone can see?

'Yes.'

5.0 Eltham Hill Technology School for Girls for V&A

Eleven participants from Eltham Hill School.

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

☹X-----XXX-----XXX-----XXX-----X ☺

(11 participants voted)

'I put it in the middle because I think that even though going to the museum we saw all of these dresses like this, when we did our dresses we were kind of restricted because we could only iron or spray on, some of the dresses and items in the museum they weren't just sprayed on or ironed over, they had like a range of techniques.'

So you don't feel you had quite enough techniques for the things that you wanted to do?

'Yes.'

'I put mine at the bottom because when I did my dress I didn't really get inspired by the museum objects'

'I put mine at the very top because I understand how things would inspire you but the reason it's not at the very, very top is because not all things did because some of the things were not so good.'

Anything in particular that was not inspiring?

'In the print room there was this huge coloured thing.'

'I put it there (*near the top*) because not this museum but overall I can understand how I can interpret things. I think maybe there wasn't much to choose from'

So did you feel that you needed more to choose from?

'Yes' (*others agreed*)

'Yes, more appealing things.'

'Because you have to Design For Life and I thought most of the things that we saw really didn't express us or anything like that.'

'We were like forced to do it.'

'Basically the things you saw were not really for our audience.'

Where did you put yours?

'At the top. I think it was for older people.'

2. To what extent have you gained an understanding of the creative design process?

☹-----X-----XXX-----XX---XX-----XXX----- ☺

(11 participants voted)

'I put mine near the top because basically you only did stencilling and ironing on and we went over it over and over and over again (*i.e. too much, others agreed*).'

'Yes, it was always repeating.'

'I didn't mind that it was just the mood-board. I don't get how you can turn a piece of paper with colour on it into a dress.'

Was the mood-board helpful?

'No.'

'Yes.'

'Yes.'

'No.'

'It was but then every time we were going to do something they would make us look at our mood-board again. It was like 'I know what it looks like I don't need to look at it again!'

'And then when he said that we had to explain it, it was like for weeks that we had to explain it again and again.'

'I like mine, but I didn't like looking like a prat that we had to use it.'

'It was okay (the mood board). (*I stuck my dot*) near the top. I understood it but the thing is that it got kind of boring after a while and some people couldn't be bothered to do it any more.'

'I enjoyed making my mood-board because I put stuff that says me but there were only two people from the V&A and the reason I put it there was because I had to because if I was to choose to make my own mood-board and I was at the V&A none of them would have been from there. Most of the stuff I found was stuff I searched for on Google' (*two others said they found other material to inspire them on Google*)

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

⊗X-----X-----X-----X-----X-----X-----XX-----XXX⊗

(10 participants voted)

Some participants didn't really understand the question, and some answered based on how much time they felt they had to complete the project (which most felt was not enough).

'I've learnt to but I don't like it.'

'I had to do all of it in one lesson!'

'I put mine there because everyone had their time to do it and where I kept getting taken out of my lessons I couldn't finish my dress but I managed to finish it but I didn't have enough time.'

'Mine's in the middle. He sprayed my T-shirt and he said it was wrong so we had to do it all over again.'

'Mine's the yellow one near the top. I think he was alright but it's just the fact that he kept on saying don't spray anything until the last lesson and if we had to do anything we had to do it with him because everyone was asking him questions.'

Did you feel like you didn't have enough time to do it as well as you wanted?

'Yes.'

'Yes.'

'I put mine in the middle near the bottom because basically I think we didn't get enough time but the least time we spent was on our jewellery and I think that was what I finished first. I think our teacher spent a lot of time talking so we didn't get much time to do the practical.'

'I finished a lesson earlier; I just finished it.'

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

☹-----XXXXXXXX-----X-----X-----X☺

(11 participants voted)

'She gave us her opinions instead of asking for our opinions about what we wanted to do.'

Many participants were impressed with the jewellery designer

'The only problem was when she came she had loads of different materials and stuff and she had a tape measure necklace thing. All we had was this chain and we had to add to the chain so it was harder.'

'If X came more often we would have enjoyed it more. One thing about X is he said "I think you can do this or do that", but you might not want to do it because it was your design but he pushed you.'

'Yes, he made me do orange and purple when I wanted to do black and he ruined the whole of my dress.'

'He put so much pressure on us and I hate people putting pressure.'

'I liked him when he first came and was interested in the stuff he'd done when he showed us, but I think X should have come more and he should have come less.'

'I don't think our stencils and spray things and transfers would have been so good if X had come instead of X. He helped us spray our dress and look how good that looked.'

Do you think he was under pressure as well?

'Yes.'

'I think there should have been an equal amount of time with X and X.'

5. To what extent do you now understand the importance of design in your daily life?

☹XXXXXXXX-----X-----X-----X☺

(11 participants voted)

'Because, well I don't know how to explain it because if you were walking down the street and you see something, sometimes it works, or sometimes it would not affect you in any way (*she put her sticky dot at the top*).'

'I don't get how design is in daily life because you buy stuff that other people design so why does it even come into it?'

'It's good if you are planning to be a designer'

Any of you thinking about doing design as a career?

'No.'

'Designing but not dresses.'

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

☹XXXXX-----XXXXX-----X----- ☺

(11 participants voted)

'I put mine at the bottom because yesterday I kept saying to X that I needed to do this and that and he was like "Yes, I'll talk to you in a minute" so I was like sitting there for about half and hour doing nothing.'

'I put mine in the middle of the middle of the bottom because I thought because it was not just about X as X helped as well, and as X actually listened to us.'

'X listened but I didn't really speak to her that much so where I was speaking to X and our teacher and they didn't really listen to me at all.'

'I thought that X did listen to us and sometimes our teacher listened to us but X he told us that we should write down what we mean and I wrote mine and I didn't get anything. So I just left it half finished and he said is that all I was going to put on it and I was like "Yes because you didn't give me anything else".'

'I spent 15 minutes during lunchtime making sure he knew what I wanted to get and two weeks later he said he'd been up till 1 o'clock in the morning doing his bit, and I didn't get mine in the end, and the next week I still didn't get mine.'

'He asked me what I was doing and I told him because I had drawings and everything ready so he couldn't really say "Change it", because I had already planned it. If he had said can I change it I would have said no because I want this.'

'I think X was nice.'

'I think with X you can see there is a lot of enthusiasm there, but when it comes to X he just gives you that blank look and tells you what he thinks you should do.'

7. How much have you enjoyed the project?

☹-----X-X-X-X-X-X-X-X-----XX☺

(11 participants voted)

'I liked the spray bit and making the dress.'

'I think I would have enjoyed it more if I was listened to more.'

'I like making dresses and I wanted to take textiles but I didn't want to put it first, so it was nice being able to make a dress and I like spraying stuff and cutting stencils.'

'I would have enjoyed it more if we didn't have to make a dress.'

'I think I would have enjoyed it more if we weren't rushed so much' (*others agreed, also they thought a bit more doing instead of talking would have been better*)

'I think I would have enjoyed it more if we didn't have to link it back to the V&A and we could have made it our own. We could have come up with some brand new stuff.'

'If they had told us just to design a dress how many of you would have come up with something.'

'They shouldn't have called it Design For Life then, because it had nothing to do with our lives.'

'It should have been called Design at the V&A.'

6.0 Haringey Young Carers for V&A

Six participants from Haringey Young Carers.

1. To what extent have you gained an understanding of how museum objects can be used as examples and inspiration?

☹️ _____ X _____ XXXXX ☺️

A number of participants said they were inspired by the glass gallery.

'Most of the things inspired me'

'I liked the Islamic clothes - there were lots and lots of different designs'

'I liked the Chinese gallery'

'I liked the gun that you used to drink out of'

'I liked the Chinese dragon'

2. To what extent have you gained an understanding of the creative design process?

☹️ _____ XX _____ X _____ X X X _____ ☺️

'There was a bit when you had to draw in your sketchbook without looking' - some found this useful, some found this difficult.

All were keen to use their sketchbooks at home.

3. To what extent have you gained an understanding of how to work to a realistic design brief with given parameters?

☹️ _____ XX _____ X _____ X _____ XX ☺️

They rated this on the instructions they were given for each activity.

4. To what extent have you gained an understanding of what it means to work as a professional designer and how this can be achieved?

☹️ _____ X _____ X _____ X _____ XXX ☺️

'If you want to be a fashion designer you have to go to college for six years' (she said she had found this out during this project)

5. To what extent do you now understand the importance of design in your daily life?

☹️ _____ ☺️

N/A - they said they didn't cover this.

6. To what extent do you feel you have had your voice heard (*throughout the project and through the evaluation process*)?

☹️ _____ X _____ X _____ XXX _____ X ☺️

Some people felt they couldn't do exactly what they wanted... 'they kept on telling us what to do' - sometimes they felt this was helpful and sometimes not.

'If I needed help and I had an idea they would encourage it.'

'Sometimes they came to help you but didn't finish helping you.'

7. How much have you enjoyed the project?

☹️ _____ X _____ XXXXX ☺️

'Every Saturday I have to go to another place and learn another language because of my Dad.' (*she missed some sessions and wasn't happy about this*)

'We got to do different things every week - I thought we might have to do the same thing.' (*others agreed*)

'There were a few things that weren't so good... but overall it was kinda fun.'

'You got to use colour' - one said this was the best thing about this project (*others agreed*).

They all wanted to spend more time in the galleries, but weren't keen on the 'naked gallery' (the sculpture gallery). They wanted to explore the Museum a bit more on their terms, not just in certain galleries.

7.0 Details of the Design For Life Seminar held at the V&A 11/03/09

Aims of Seminar

To review and share how far we have achieved the projects aims and objectives
To identify strategies and methodologies that have worked, looking specifically at 'new' areas i.e.

- i) Working with new curriculum areas and teachers/staff/community workers who have not used museums before
- ii) Working with design practitioners who have not been involved in museum education before

To identify problems and issues to be addressed in the next phase
To identify common effective framework for next phase

Proposed Timetable

Venue: V&A Sackler Centre Hochhauser Auditorium, Landings for refreshments and two break-out spaces

10.00-1015	Arrival/coffee
10.20	Welcome - Sharon Trotter
10. 25	Keynote speaker: Helen Charman, Head of Learning , Design Museum What is distinctive contribution of museums to design learning?
10. 40	Case Study 1 - 10 mins narrative - 5 mins comments from teacher/designer
10.55	Case Study 2
11.10	Case Study 3
11.25	Questions
11.30	Break/water/juice
11.45	Case study 4
12.00	Case Study 5
12.15	Case Study 6
12.30	AFC Perspective - Ruth Baldwin
12.45	Questions for speakers
12.55	Lunch (Powerpoint demonstration of projects playing)
1.45	Reconvene: Focus Group discussion
	1) Coordinators and Mus staff
	2) Teachers/group leaders - facilitated by V&A staff/or evaluators
	3) Designers
	4) Community group leaders facilitated by Ruth Baldwin

	Task i) Brainstorm words to summarise your experience ii) What recommendations to make future DYL projects work for you - also to support groups 2, 3 & 4 after project - Spokesperson 2 Report back
2.30	Report back & discussion
3.15	Tea Break
3.30	Plenary summary of key points - ST and Evaluator/Keynote speaker
3.45	a) Optional tour for guests/temp exhibition/P& D study room?
	b) Final coordinators-only discussion: Applying lessons learnt to next year's planning/A unified approach
4.45	Finish

8.0 *Lessons learned and recommendations for the future from the Design For Life Seminar held at the V&A 11/0/09*

- Make sure the teacher knows '*what's in it for them*' (coordinator). One teacher said that teachers '*need the opportunities to address the curriculum*'.
- Use the case studies etc. from the pilot to inspire the teachers in the next phase and show them what can be achieved - i.e. the '*high production values*' (member of Museum staff not involved in project).
- Involve designers right from the start, spend time '*orientating*' them and helping them understand what museums do. Match skills of artists and designers to project and group.
- Plan in as much contact time with artists/designers as possible, when this happened '*the more schools got out of it and the more the school inputted*' (coordinator) and '*if designer contact too small all that was achieved was mimicking of skills, not sustained creativity*' (coordinator). One coordinator said '*if they are not given enough time can revert to 'survival' tactics, which can suppress creativity of pupils*'.
- To sustain a level of quality with more teacher-led input and carry out more teacher training as '*teachers struggle with not having used museums much*' (coordinator) and carry out '*follow up training for teachers on sustaining approaches*'(coordinator).
- Integrate museum objects even more effectively by a '*mid project re-visit to reinforce knowledge and understanding and re-connect in another deeper way*' (coordinator). Also, using '*a handling collection is a real strength*' (coordinator) as well as '*integrating collections in outcomes e.g. having an exhibition of their (young people's) work with objects that inspired them*' (coordinator).
- To facilitate the creative process carry out '*consultation repeatedly throughout and a lot at the start*' (coordinator), give young people an '*informed choice, supporting teaching a range of skills with flexibility in the final brief*' (coordinator) with '*time to explore*' and '*experimentation*' (coordinator). One coordinator said '*pre-conceived ideas can restrict project benefits e.g. teachers shoehorning project into answering set curriculum tasks produces a known quantity*'.
- '*Real selling opportunity inspires enthusiastic engagement*' (coordinator).
- '*Verbal brief allows for creativity but can be too open-ended*' (coordinator).

- Maintain a high level of coordinator input as this *'maintains the core vision'* (coordinator).
- There was evidence of young people training each other in some projects which could be built into future projects e.g. one coordinator said this was *'a vital part of the project we hadn't anticipated'*.
- Enable more communication between designers working on different projects to share experiences and ideas. One designer said they were not aware until half-way through the project that the same scheme was happening around the country with other people!

Key quotes from Head of Learning at the Design Museum

Why we do this kind of work?

'Important to help young people look with a critical eye in a broader context'

'Need to debunk and demystify what a lot of design is about in the museum'

'Introducing the language of real-world design into the classroom'

How should we go about this kind of work?

'Use of structure and framework is very important'

'Ideas as important as outcomes'