

CASE STUDY:

EVALUATION FORMS

The National Portrait Gallery team with hospital school teachers identified a number of learning outcomes for pupils, teachers and Gallery staff using the *Inspiring Learning for All Framework*.

At all four of the hospital schools the pupils, teachers and Gallery staff were asked questions, using a scale of 1–5, to aid with evaluation. Templates of these questionnaires are available to download from www.npg.org.uk/hospitalschools

- 1. No understanding
- 2. Some understanding
- 3. Good understanding
- 4. Greater understanding
- 5. Excellent understanding

‘The students learnt that the materials Pop artists used were not precious or permanent, e.g. collage skills. (observation)’



CASE STUDY:

PUPIL EVALUATION



Children who attended several sessions were able to comfortably combine different creative mediums. (teacher)

Did pupils have a greater understanding of Pop Art?

- 31 % Excellent understanding
- 50 % Greater understanding
- 19 % Good understanding

Male aged ten had some preconceptions about what Pop Art was, thinking it was just comic book style. He was opened up to different styles of work in an open and creative way, particularly when focusing on the portraits of Peter Blake. (teacher)

Did pupils have a greater understanding of portraiture?

- 13 % Excellent understanding
- 69 % Greater understanding
- 18 % Good understanding

Students who have taken part in several sessions have definitely gained a greater understanding of portraiture as they have produced a range of portraits in different forms, e.g. self-portrait, profile and photographic portrait. Students wouldn't have necessarily thought to explore other ways of creating a portrait. (teacher)

Did pupils have a greater understanding of the National Portrait Gallery?

- 25 % Greater understanding
- 50 % Good understanding
- 25 % Some understanding

CASE STUDY:

PUPIL EVALUATION

‘The sessions at the start, using posters and images from the National Portrait Gallery’s Collection as well as postcards and goodie bags with a selection of images of David Beckham and Queen Elizabeth I, really helped pupils’ understanding of what is shown. (teacher) ’

Did pupils develop their visual literacy skills?

- 25% Excellent development
- 50% Greater development
- 13% Good development
- 12% Some development

‘[The teacher] said that H’s work very much reflected where she’d like to be in five years’ time. She created a sweeping staircase and represented herself running down the stairs [H has been bed-bound with Chronic Regional Pain Syndrome for about two years]. [The teacher] said she has presented a healthy image which shows she is ambitious and confident ... she may see if H wants to reflect on her collage more during a therapy session. (observation) ’



CASE STUDY:

PUPIL EVALUATION

[I most enjoyed] being able to show people what I think of in pictures, not words. I enjoyed expressing my thoughts. (pupil)

Did pupils develop confidence in their portrait-making skills?

- 44% Excellent development
- 50% Greater development
- 6% Good development

[One pupil] talked through the ideas behind her work to an adult, which was really nice to see as she'd been incredibly reserved throughout the project. She accepted praise for her work and seemed proud of it. (observation)

Did pupils develop their enjoyment of portraiture?

- 36% Excellent development
- 57% Great development
- 7% Good development

Looking at the Derek Boshier portrait one student aged twelve was clear on how she wanted to divide her profile up; things more important to her took up a greater area in her profile (like the Boshier portrait). (observation)

Did pupils learn new skills while working in collaboration with artists?

- 59% Excellent learning of new skills
- 35% Good learning of new skills
- 6% Some learning of new skills

They were able to use more descriptive words when developing their concepts. (teacher)

CASE STUDY:

PUPIL EVALUATION

Pupils' response

During the sessions at all four of the hospital schools pupils were asked the following questions:

How much did you enjoy the activities today?

88% A lot

11% A little

1% Not much

Wow ... I can't even explain how much I loved it – I just loved loved loved it! (pupil)



J's mum also expressed her delight with the session and how much she loved seeing J really happy for a few hours and to hear her daughter laugh properly again. (observation)

CASE STUDY:

PUPIL LEARNING OUTCOMES

The evaluation undertaken at all four sites identified that the following key skills had been learned:

Development of practical skills:

Pupils developed new skills in animation, and the basic process of studio photography, including using digital cameras and ICT. They developed composition and drawing skills including tonal and textural work and colour mixing.

When asked what they most enjoyed about the workshop, one pupil said:

‘ Learning how to take a photo of people. (pupil) ’

As a workshop volunteer observed of another pupil:

‘ She was very eloquent when explaining the animation process to a teacher. (observation) ’

Further development of intellectual skills:

Pupils further developed skills in spatial awareness, visual literacy, research, independent learning, decision-making and critical debate.

Development of social skills:

Throughout the workshops pupils offered encouragement to each other through end-of-workshop group reflection, they praised other pupils’ work, they helped each other, learnt through each other and made new friends. As a workshop volunteer says:

‘ All staff involved felt it was important to express the social development of the participants throughout the sessions. (observation) ’

CASE STUDY:

PUPIL LEARNING OUTCOMES

Communication skills:

During group feedback and discussion pupils improved their speaking and listening skills.

‘ One teacher talked about a student who was in an isolation cubicle and who managed to create a portrait of his father. They both spoke very little English but they found the experience fun and it broke down that barrier. (observation) ’

The evaluation identified a number of other important learning and social outcomes for pupils. These included:

The opportunity for pupils to be creative with their family

‘ Staff felt there was a clear sense of group work and the participants built their own sense of community through collaboration and critical support with their parents. (observation) ’

Increased self-worth, esteem and confidence of pupils (in talking about the ideas behind their work and working with new people)

‘ Across the eight workshops we saw a distinct shift in the behaviour and confidence levels of the post-15 students. At the beginning students were quietly reserved, by the end of the project they were enthusiastic and animated about the subject of portraiture. (observation) ’

Being part of a community

‘ I liked talking about my portrait with some of the others, it was good, I didn't know anyone here before. (pupil) ’

CASE STUDY: TEACHER EVALUATION

The National Portrait Gallery team identified a number of teacher learning outcomes using the *Inspiring Learning for All Framework*, which they hoped would be met.

At all four of the hospital schools the teachers were asked the following questions:

Did you have a greater understanding of portraiture?

85% Greater understanding

8% Good understanding

7% No greater understanding



‘When I thought about portraiture before it would be a ‘bog standard’ representation. This project took portraiture in a different direction; I developed a different way of understanding portraiture. (teacher) ’

CASE STUDY:

TEACHER EVALUATION



Did you have a greater understanding of Pop Art?

53 % Excellent understanding

27 % Greater understanding

20 % Good understanding

‘ I couldn't have told you what Pop Art was before! (teacher) ’

‘ The project was educational and more importantly great fun! (teacher) ’



Did you have a greater understanding of the Access and Outreach programme at the National Portrait Gallery?

66 % Excellent understanding

27 % Greater understanding

7 % Good understanding

‘ I would love to continue the relationship with the National Portrait Gallery team. The sessions were geared to the children's needs and fantastically creative. (teacher) ’

Did you have a greater understanding of how working with the National Portrait Gallery can enhance lesson planning and cross-curricular learning?

27 % Excellent understanding

66 % Greater understanding

7 % Good understanding

CASE STUDY:

TEACHER LEARNING OUTCOMES

‘The project has made me think differently about how I might approach an activity. (teacher) ’

Teachers gave many examples of new approaches to delivering art workshops which they felt they had learnt through this project:

‘I have observed many techniques of showing young people how to look at art work and how to use resources to be more creative. (teacher) ’

Did teachers feel they had input into future Outreach and Community programmes at the National Portrait Gallery?

60% Very much so

33% To a good extent

7% To some extent

‘This feedback, evaluation session empowers us to give our ideas. (teacher) ’



CASE STUDY:

ARTIST LEARNING OUTCOMES

Artists working at all four of the hospital schools were asked how far they agreed with the following statements:

I now have a greater understanding of the needs of hospital school teachers and pupils.

80% Completely agree

20% Agree

‘*Learning has to be treated with more flexibility to cover a wide range of age and ability encompassing both primary and secondary education.* (artist) ’



‘*Working with hospital schools further developed my skills as a practitioner.* (artist) ’

CASE STUDY:

ARTIST LEARNING OUTCOMES

I now have an understanding of formal learning in a hospital setting.

40% Completely agree

20% Strongly agree

40% Agree

Learning has to have a more flexible approach as children may not attend school every day. As children are treated for a wide variety of illnesses the lesson has to take into consideration their physical abilities and energy levels. (artist)



I have developed a creative and responsive approach to meet the needs of teachers and pupils.

80% Completely agree

20% Strongly agree

Each hospital school, each ward, each group of young people and their needs and interests were different – consequently our strategies used for each session were different – we had to be flexible, creative and responsive to each new situation. (artist)

Pre and post meetings and briefings were invaluable to deliver sessions. (artist)

CASE STUDY:

STAFF LEARNING OUTCOMES

National Portrait Gallery staff working at all four of the hospital schools were asked how far they agreed with the following statements:

I now have a greater understanding of the needs of hospital school teachers and pupils.

100% Completely agree

‘ I have discovered during this programme that every hospital setting is very different so the needs of hospital school teachers and pupils vary hugely. (staff) ’



‘ Working in close collaboration with hospital school teachers was an invaluable experience to ensure the needs of both the pupil and the hospital school team were met. (staff) ’

CASE STUDY:

STAFF LEARNING OUTCOMES



I now have an understanding of formal learning in a hospital setting.

67 % Completely agree

33 % Agree

‘ The project successfully met the National Curriculum requirements and delivered learning but was informal and fun for the young people participating. (staff) ’

I have developed a creative and responsive approach to meet the needs of teachers and pupils.

100 % Completely agree

‘ Being responsive and being flexible have been the most important characteristics to adopt during this project. (staff) ’

I have developed a new evaluation methodology to inform the service.

67 % Completely agree

33 % Agree

‘ I think the mixture of observation checklists, informal interviews, pupil evaluations and focus groups has been invaluable in providing a variety of useful data and information. It has also been good to involve the artists, volunteers and staff in the session debriefs. ... It also highlights how valuable the programme is. (staff) ’