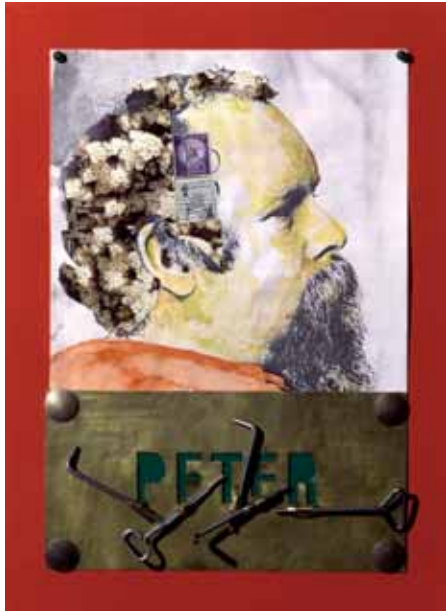




# Working with Hospital Schools: a practical toolkit

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*Sir Peter Thomas Blake* by Clive Barker, 1983  
© National Portrait Gallery, London

The National Portrait Gallery was delighted to receive funding from the Lehman Brothers Foundation Europe and the Arts & Business Invest Programme to enable the Gallery to create a one-year programme, working in partnership with four hospitals in London.

This valuable project has culminated in the development of a toolkit. Its aim is to inform other arts practitioners and hospital school staff about the methods used and challenges faced, sharing the Gallery's knowledge and expertise in this type of outreach provision.

The National Portrait Gallery aims to broaden the range of audiences it reaches, facilitating access to its Collection and services. One of the ways it does this is through its Outreach and Community programmes.

This project highlights the importance of arts education in hospital schools for children and young people, to ensure that all children have the opportunity to learn from and enjoy access to museum and gallery collections.

I would like to take this opportunity to thank everyone involved in making this project such a success, and hope that this toolkit will prove a valuable practical guide to working with hospital schools.

**Sandy Nairne**

**Director, National Portrait Gallery**



Lehman Brothers is proud to have been involved in the development of this unique and innovative outreach programme. Working in partnership with the National Portrait Gallery, Arts & Business and four of London's best hospitals for children, our employees have volunteered time in the hospital schools as well as contributing ideas and leadership to the design of this initiative, and our European Foundation has helped to fund the project.

Through our social commitment to our communities, the firm and its Foundation look to build children's futures by supporting health projects and educational programmes for disadvantaged youth and to promote cultural vibrancy through partnerships with arts organisations that enrich the quality of life.

We are particularly focused on achieving tangible outcomes from the organisations we support, and thus we hope that this best practice toolkit, together with the information learned from the research conducted over the past year, will serve to effect positive advancement in arts education beyond the traditional school environment.

We are grateful to have had the opportunity to participate in this mutually rewarding partnership and to have worked with such formidable organisations on this endeavour.

**THE  
LEHMAN BROTHERS  
FOUNDATION EUROPE**

# OUTREACH IN HOSPITALS: WHY ART, WHY HERE?



For many people, and especially for long-term patients, hospitals represent restriction. Creativity, on the other hand, is always a form of freedom: in making something new we escape the boundaries of our everyday lives.

Portraits are especially interesting in the context of healthcare, as they are concerned with the making of a person. In hospital, our sense of identity is always at risk. The danger is that we are defined only as a manifestation of ill health. In such a climate, portraiture can be restorative and can help us see ourselves as whole, redefining an identity independent of medication and sickness.

Arts interventions are useful and fun; however, the real value comes with long-term relationships between healthcare and arts institutions. The more frequent the activities, the greater the trust between the arts organisation and the hospital. Where the arts are an accepted and expected part of the hospital's work, patients have an activity to rely on and look forward to. Staff can also trust arts workers to understand their patients' needs and to behave appropriately in clinical areas.

# OUTREACH IN HOSPITALS

There has been much research in recent years into the benefits of the arts in healthcare. In 2004, Arts Council England commissioned a report, 'Arts in health: A review of the medical literature', which spans two decades of positive research outcomes. Yet for all this clinical study it is precisely their distance from the clinical that gives the arts their uniquely beneficial position in hospitals. In fraught circumstances where patients feel acutely dependent on medicine and its administration, the arts come without an agenda – and act as a window into another, less proscribed life.

When this need for stimulation and perspective is so great, hospitals deserve to be linked with the best of our cultural institutions. The quality of clinical care must be matched by the quality of the arts. For the hospital, the association with the National Portrait Gallery lends credibility to projects and also assures the quality of arts programming.

From the Gallery's perspective, this is a chance to make the history of portraiture accessible, even relevant, to people who might not otherwise engage with the Gallery. It is also a valuable opportunity to learn from their reactions and to see what really brings the collection home to others.

**Victoria Hume**

**Arts Manager, Royal Brompton & Harefield NHS Trust**

# OUTREACH IN HOSPITALS: AIMS AND OBJECTIVES

The National Portrait Gallery was one of the first national museums to establish an education department, more than thirty-five years ago. The Learning Department offers a wide range of outreach talks and workshops for SEN schools, hospital schools and community groups that are unable to visit the Gallery.



In autumn 2007 the Gallery embarked on a year-long outreach project to work with four hospital schools, using its *Pop Art Portraits* exhibition as a starting point. Pupils worked with artists, photographers and animators to develop their own highly innovative work. The exhibition took place at the National Portrait Gallery from 11 October 2007 to 20 January 2008. It examined the role and significance of portraiture within Pop Art, one of the major art movements of the late twentieth century.

# OUTREACH IN HOSPITALS



The Pop Art Outreach Programme was supported by the Lehman Brothers Foundation Europe and Arts & Business. It was the first London-based programme in 2007 to receive an Arts & Business 'Invest' scheme grant. The project has enabled 289 children and young people to participate in a wide variety of practical activities. The sessions and accompanying worksheets were designed with hospital school teachers to complement the National Curriculum and hospital school objectives.

The aims of the project were:

- to develop pupils' confidence, enjoyment and understanding of portraiture and the National Portrait Gallery's Collection
- to develop the pupils' visual literacy skills
- to enable pupils to learn new skills while working in collaboration with artists
- to give pupils a greater understanding of Pop Art in order for them to make creative responses to the artworks from the exhibition
- to investigate a range of materials and processes, including drawing, collage and photography

The two key objectives of the programme were to assess the effect that hospital schools outreach projects have on pupils and teachers; and to record how this type of programme might be implemented.



# OUTREACH IN HOSPITALS

This toolkit has been developed to disseminate the methods used and challenges faced during the one-year programme, in order to provide practical information to arts practitioners, museums and galleries and hospital school staff who are thinking of establishing an outreach programme.



The toolkit has been developed in collaboration with hospital school teachers and play workers from Evelina Hospital School at Guy's and St Thomas's Hospital, Great Ormond Street Hospital School, St Mary's Hospital School and University College London Hospital School (UCLH). The desired outcome of this practical toolkit is to encourage other organisations that have not delivered programmes in a hospital school setting to do so, and to provide a framework for developing this type of outreach provision.

# TOOLKIT: INTRODUCTION

*‘It’s been an amazing learning curve working with the National Portrait Gallery team, watching the way they deliver interesting and interactive sessions to such diverse groups of young people. I hope that many more hospitals get to experience the relationship that we have enjoyed with the National Portrait Gallery. (teacher) ’*

This toolkit is designed to inform other museums and galleries and hospital school staff about the methods used, challenges faced and solutions developed during the National Portrait Gallery’s hospital schools programme.

Every museum and gallery is unique and this toolkit is not an attempt to offer a ‘one size fits all’ approach, or to provide a solution for every situation. Each section of the toolkit is designed to prompt thinking about how best to approach work within a hospital schools setting for those with little or no experience of working in this area. We hope that this toolkit offers some practical and easy-to-implement ideas.



# TOOLKIT:

## CHECKLIST

No two heritage organisations are alike. Circumstances can vary according to the size of the organisation; the number of staff, whether permanent or volunteers; and whether additional funding is available if budgets are limited. With the right preparation the smallest project will be beneficial and worth the effort spent.

### **The best external partnerships**

In our experience, the best external partnerships are based upon shared aims and objectives, regular communication and a firm understanding of working methods.

To maintain clear lines of communication with your partner/s the allocation of a dedicated member of gallery staff is recommended.

The most successful partnerships involve face-to-face meetings onsite, gallery visits and a copious number of emails!

#### **Pop Art project partnerships: set-up**

- discussion of all partners' aims and objectives
- realistic project planning and timeframes agreed by all partners
- clearly defined roles and responsibilities of all partners

#### **Pop Art project partnerships: communication and collaboration**

- deadlines agreed upon by all partners
- regular reviews and update meetings attended by all partners
- key decision-making, tracking milestones throughout the duration of the project
- flexibility to modify plans to better suit hospital school environments

#### **Finding an artist for your project**

- You could contact art galleries or heritage sites in your area for recommendations
- There are a number of organisations that have directories for artists including engage: [www.engage.org](http://www.engage.org) and GEM: [www.gem.org.uk](http://www.gem.org.uk)

# TOOLKIT:

## CHECKLIST

### **Planning a hospital school outreach activity: tips and suggestions**

When planning projects or workshops it is important to think about the following:

- do you have a dedicated budget for this project?
- decide whether you need to apply for additional funding. Be aware that it can take four to six months for your application to be reviewed
- how many sessions are you able to allocate to the hospital?
- do you have staff with the time and skills to deliver outreach workshops?
- if you do not have the staff expertise, you may need to think about bringing in partners and freelancers

### **Child protection**

For more information about the CRB check go to [www.crb.gov.uk](http://www.crb.gov.uk)

### **Budgets: tips and suggestions**

- research time is essential to obtain real project costs rather than estimates
- it is wise to factor in 5–10 % contingency for any unforeseen additional expenses

### **Evaluating your project**

Evaluation will enable you to measure the success of your project. The Museums, Libraries and Archives Council (MLA) has developed practical guidance for museums and galleries on how to set and measure generic learning outcomes (GLOs). For further information go to [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

# TOOLKIT:

## WHAT TYPE OF APPROACH IS BEST?

The teachers and play workers from the four hospital schools that took part in the programme favoured the following approaches:

- some pupils may come for just one session. Therefore, fun and exciting stand-alone activities that form part of an overall programme are more suitable than anything else
- the less talking and instructions and the more 'doing' the better!
- children in hospitals are often disempowered by their situation, so welcome choice-making activities that are immediate and offer individuals choice as well as giving instant results; e.g. animation or photography mean that pupils always have something to take away with them
- very visual resources, e.g. images, are particularly crucial for pupils who have English as a second language (ESOL)



# TOOLKIT:

## WHAT TYPE OF APPROACH IS BEST?

- to maintain their interest, when working with young people it is important to provide them with an activity that they can relate to, such as photography or animation
- always have plenty of resources (more than you think you will need!) that relate to the young people's interests. At the end of each workshop, make sure you can leave these resources at the school, so pupils who were not involved on the day can still participate
- as pupils often work individually within workshop sessions, include a 'celebration' at the end of each session so that they can look at, compare, discuss and praise each other's work. This is also a good opportunity for parents to see what their children have been working on and to celebrate what they have achieved
- always have enough adult support but not so much that it becomes intimidating and adults outnumber pupils!
- timetable short sessions (mornings or afternoons)

### **Tips for volunteer evaluators**

Provide volunteers or workshop assistants with post-it notes to write down any observations or comments during workshop sessions

Encourage volunteers or workshop assistants to join in with activities to ensure that they are not seen as outside observers

# TOOLKIT:

## CHALLENGES AND SOLUTIONS

What are the top needs of hospital school teachers and how can we meet them?

### Top needs

#### **Professionally trained staff**

Hospital school teachers want to work with staff who are professional, responsive, creative and flexible workers. They want staff trained to work with ESOL and SEN pupils and pupils with disabilities. Staff need to be able to bring something 'extra', relevant and complementary to the school (something new and additional to existing hospital teacher provision).

### How we can meet them

Make sure members of your team are trained appropriately.

Make time for plenty of discussion with hospital school staff when planning the project. Include discussion on how the sessions complement a cross-curricular approach in the hospital school.

#### **Excellent partnership and support**

Hospital school teachers expect excellent ongoing communication with any external organisation with which they work.

Make sure your team has one key contact and agree methods of communication with the hospital staff team in advance.

# TOOLKIT:

## CHALLENGES AND SOLUTIONS

### Top needs

#### **Understanding hospital policy and procedures**

Familiarity with child protection, health and safety, data protection and risk assessment policies is important. Making sure CRB checks are in place is essential.

Museum and gallery staff should be aware of the vulnerability of young people in hospital. If a pupil or freelancer has been unwell or has had contact with someone with an infectious condition, this information must be shared.

A visiting practitioner would not be asked to work directly with a patient who is infectious but they could teach through video conferencing or supporting the teacher/TA who delivers the task.

### How we can meet them

Make sure you timetable plenty of time before the project and each workshop to:

- schedule time for regular update meetings, and debriefing after workshop sessions
- consider health and safety with regard to staff, pupils and hospital school spaces (each environment is different and the situation might change on a daily basis)
- devise individual risk assessments for each site in partnership with each hospital school
- receive advice and training from hospital schools staff about policies and procedures

#### **Curriculum-focused activities**

Hospital schools have learning objectives just like any school. The activity should be both informative and engaging.

Work closely with hospital school staff to develop lesson plans. Bear in mind that teachers may wish to use these plans again outside the workshop.



# TOOLKIT:

## CHALLENGES AND SOLUTIONS

### How do you carry out formal learning sessions in a hospital school setting (the practicalities)?

The practical challenges	Possible solutions
The space available may not be ideal (and there might not be much of it).	Discuss the best use of the space with hospital staff. Think creatively!
No pupils turn up.	Take the resources out into the wards or other parts of the hospital via the hospital school teacher, who will have access to these areas where gallery staff do not.
You may be working with a wide age range of pupils.	Preparation for this as well as a degree of flexibility is needed. Think particularly about how you might engage teenagers across the broad age range of 13 to 19.
There can be a wide range of conditions and a variety of needs among pupils within a hospital school.	Discuss individual pupil needs with hospital staff before each workshop. Prepare as much as you can in advance. Consider how the workshop will support a wide range of learning needs, e.g. for SEN or ESOL pupils. Don't ask a pupil about their illness.

# TOOLKIT:

## CHALLENGES AND SOLUTIONS

### The practical challenges

### Possible solutions

There may be pupils in an isolation unit.

Provide packs with laminated reproductions of images that for hygiene purposes can be wiped down. Be prepared to work with pupils via video conferencing.

The pupils will not all turn up at the same time and many of them have to start and stop the activity throughout for medical treatment.

Make sure the team has the understanding, flexibility and professionalism to be able to adapt to changing circumstances. Ensure that activities can be adapted to a 'drop in' format.

Pupils will probably not know each other.

The team will have to work extra hard to make pupils feel comfortable and at ease. Consider developing warm-up group activities to support this.

Suggested resources list for off-site outreach activity.

Photo permission agreement must be considered and cleared with hospital staff at the planning stage.

Resources could include: laminated images, worksheets, powerpoint images (if you need to video conference), handling objects and access to digital cameras. NB. If using handling objects or cameras discuss their use with teachers during the planning stage to consider any health and safety and/or data protection implications.

# TOOLKIT:

## OBSERVATIONAL RESOURCES

The National Portrait Gallery undertook a strategic approach to evaluation in order to measure impact on pupils, teachers, artists and Gallery staff. The methods used included observation, focus groups, informal interviews and feedback forms.

### **Evaluation tools adapted for the National Portrait Gallery's Pop Art project**

The National Portrait Gallery has adopted the *Inspiring Learning for All Framework* as it provides a common language and measures to describe the impact of the Heritage sector's activity on learning ([www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)).

Evaluation sheets used to measure the success of the Pop Art programme have been included within this toolkit. These can be adapted to meet your project requirements. Please note that the focus group and the evaluation questionnaires were developed specifically around the Gallery's aims and objectives for this project. We have included them to provide you with an idea of the type and extent of questions asked throughout the project. Within this section you will find:

- observation checklists – information for volunteers
- pupil observation record sheet
- informal teacher and artist interview questions
- focus group – discussion guides and questionnaire
- evaluation form for staff and artists

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Observation checklists – information for volunteers

Volunteers will be asked to complete an **observation** checklist when they attend a session at the hospital school.

As part of the programme evaluation we are looking specifically for **evidence from pupils** of:

- Enjoyment
- Increased confidence in their portrait-making skills
- Learning new skills
- Visual literacy skills<sup>1</sup>

These will be the main things that you will be looking for.

At the end of each session a member of the Gallery team will spend a few minutes with you **discussing your findings**.

Observation checklists can give real **in-depth insight** but **can be intrusive – so be discreet**; you might want to make your observations on ‘post-it notes’ and transfer your notes to your main observation sheet afterwards.

<sup>1</sup>Visual literacy: being able to express thoughts and ideas in a visual way and being able to translate and understand the meaning of visual images

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Pupil observation record sheet

Hospital School .....

Date ..... Session .....

<p><b>Increased confidence in their portrait-making skills</b></p> <p>e.g. you may hear ‘I feel more capable of doing this on my own now’ or ‘I’m better at this than I thought’</p> <p>e.g. you may see a pupil working more independently through a greater belief in their own abilities or accepting praise more readily for their work</p>	
<p><b>Enjoyment</b></p> <p>e.g. you may hear ‘I love doing this, when are you coming again?’</p> <p>e.g. you may see a pupil laughing and smiling or happily engrossed in their work</p>	
<p><b>Learning new skills</b></p> <p>e.g. you may hear ‘I never knew how to do this before’ (such as animation, photography, collage)</p> <p>e.g. you may see a pupil being able to do something they couldn’t do before (such as animation, photography, collage)</p>	

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Pupil observation record sheet

<p><b>Visual literacy skills</b></p> <p>e.g. you may hear 'I've now got a much better idea of what that artist is trying to say' or 'that picture tells me...'</p> <p>e.g. you may see a pupil expressing their own ideas through their individual work</p>	
<p><b>Talking to pupils about their experience in the session (if appropriate)</b></p> <p>e.g. Have you found out anything new today?</p> <p>e.g. Have you been able to do anything new today?</p>	
<p><b>Record anything else you see and hear here which you feel is significant, unusual or important</b></p>	

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Informal teacher and artist interview questions

Informal teacher and artist interview during/after each session  
(where appropriate)

Have you heard/seen any evidence (during or after the session) of  
the following (to teachers and artists about pupils)?

<b>Pupils having a greater understanding of Pop Art</b>	
<b>Pupils having a greater understanding of portraiture</b>	
<b>Pupils developing their visual literacy skills</b>	
<b>Pupils developing their confidence in their portrait-making skills</b>	
<b>Pupils developing their enjoyment of portraiture</b>	
<b>Pupils learning new skills while working in collaboration with artists</b>	

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Please tell me about your own learning (teachers)

Understanding of portraiture	
Understanding of the Access and Outreach programme at the NPG	
Understanding of how working with the NPG can enhance lesson planning and cross-curricular learning	
Understanding of Pop Art	
Learning new approaches to delivering the NC	
Developing confidence to influence future programmes at the NPG	

### Please tell me about your own learning (artists)

Understanding of the needs of hospital school teachers and pupils	
Understanding of formal learning in a hospital school setting	
Developing a creative and responsive approach to meet the needs of teachers and pupils	



# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Focus group – discussion guide (teachers)

Materials needed: flip charts (prepared in advance), sticky dots – each teacher given a set of five at the start

#### Introduction (5 mins)

- introduce facilitators
- purpose of discussion – the National Portrait Gallery really wants to find out what impact the Hospital Schools Programme has had on you personally as well as on your pupils
- the focus group discussion will last for 1<sup>1</sup>/<sub>2</sub> hours
- ask permission to record the discussion – explain why
- ask participants to introduce themselves
- discuss ground rules, e.g. mobiles off and listening to each other
- ask participants to be as honest as possible as this will be most useful to the National Portrait Gallery
- explain that they do not all need to agree with each other – in fact it is more interesting if they don't
- tell them everything will be confidential – we will not use any names in the final report

#### 1. To what extent do you now feel you have a greater understanding of portraiture? (10 mins)

Write on the flip chart

No greater understanding    1   2   3   4   5    Much greater understanding

Ask them to place sticky dot/star on scale and explain the rating.

#### 2. To what extent do you now feel you have a greater understanding of the Access and Outreach programme at the National Portrait Gallery? (10 mins)

Write on the flip chart

No greater understanding    1   2   3   4   5    Much greater understanding

Ask them to place sticky dot/star on scale and explain the rating.

# TOOLKIT:

## OBSERVATIONAL RESOURCES

**3. To what extent do you now feel you have a greater understanding of how working with the National Portrait Gallery can enhance lesson planning and cross-curricular learning?** (10 mins)

Write on the flip chart

No greater understanding    **1**   **2**   **3**   **4**   **5**    Much greater understanding

Ask them to place sticky dot/star on scale and explain the rating.

**4. To what extent do you now feel you have a greater understanding of Pop Art?** (10 mins)

Write on the flip chart

No greater understanding    **1**   **2**   **3**   **4**   **5**    Much greater understanding

Ask them to place sticky dot/star on scale and explain the rating.

**5. Have you learnt any new approaches to delivering the National Curriculum through this project?** (10 mins)

Write the resulting list on the flip chart.

**6. How confident do you now feel in influencing future programmes at the National Portrait Gallery?** (10 mins)

Write on the flip chart

No more confident    **1**   **2**   **3**   **4**   **5**    Much more confident

Ask them to place sticky dot/star on scale and explain the rating.

**7. Teachers to work in pairs/groups from same hospital school and fill in attached questionnaire** (20 mins)

Share examples as a group afterwards.

Collect questionnaires

**Thank you very much for taking part in this discussion.**

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Staff and artists' evaluation

This programme had 'intended learning outcomes' for NPG staff and artists as well as pupils and teachers. We would really like to hear more about your learning during this programme.

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

To what extent do you agree with this statement? Please circle a number on the scale below.

Don't agree 1 2 3 4 5 Fully agree

Please explain your rating.

#### 2. 'I now have an understanding of formal learning in a hospital school setting'

To what extent do you agree with this statement? Please circle a number on the scale below.

Don't agree 1 2 3 4 5 Fully agree

Please explain your rating.

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

To what extent do you agree with this statement? Please circle a number on the scale below.

Don't agree 1 2 3 4 5 Fully agree

Please explain your rating.

#### 4. 'I have developed a new evaluation methodology to inform the service (NPG staff only)'

To what extent do you agree with this statement? Please circle a number on the scale below.

Don't agree 1 2 3 4 5 Fully agree

Please explain your rating.

# TOOLKIT:

## OBSERVATIONAL RESOURCES

### Lesson plans

Cross-curricular lesson plans were developed in partnership with the hospital schools to ensure that the needs of the pupils were met. Pupil activity sheets were designed for those unable to attend the sessions in person as they were in an isolation unit or on a ward. Two examples of our lesson plans are included in this toolkit. Further lesson plans are available from [www.npg.org.uk/hospitalschools](http://www.npg.org.uk/hospitalschools)



# CASE STUDY: HOSPITAL SCHOOL POP ART OUTREACH PROJECT AND ITS IMPACT

This section outlines the methods used by the Gallery, and its impact on pupils, teachers, artists and National Portrait Gallery staff.

*This was the best day ever. I didn't think my photograph would look good, but it's great! (pupil)*

The Pop Art Outreach Project was a one-year programme, working in partnership with four hospital schools in London. A two-week project with half-day sessions (every day) took place at Evelina Hospital School (Guy's and St Thomas's Hospital). Eight-week projects (one day a week with a morning and afternoon session) took place at Great Ormond Street Hospital School, St Mary's Hospital School and University College London Hospital School.

Primary and secondary pupils worked with artists, photographers and animators to develop their own personalised work using fun and accessible twentieth-century Pop Art images for inspiration. The team introduced the National Portrait Gallery at the beginning of the session and gave out Gallery goodie bags.

The following two pages show examples of the lesson plans. Full lesson plans can be found at [www.npg.org.uk/hospitalschools](http://www.npg.org.uk/hospitalschools)

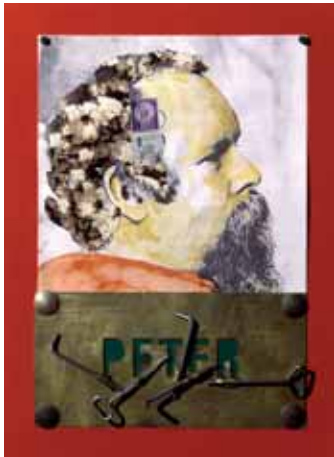
# CASE STUDY:

## EXAMPLE WORKSHEET: POP ART PORTRAITS

### POP ART PORTRAITS

National  
Portrait  
Gallery

#### Animation Project: primary pupils' worksheet



*Sir Peter Thomas Blake* by Clive Barker, 1983  
© National Portrait Gallery, London

#### Activity 1: real or imagined spaces



##### Look at this image:

- What can you see in this picture?
- The man in the picture is called Peter Blake.
- Can you spot some of his favourite things?
- What kind of person do you think Peter Blake is?
- How is his character shown in this portrait?
- Peter Blake's daughters are called Liberty and Daisy.
- How has the artist shown that he is always thinking of them?

##### Activity introduction:

In this activity you will create a portrait of yourself. This is called a self-portrait. You will choose some of your favourite things to put into your picture and then animate them.



##### Activity steps:

1. Look at yourself in the mirror and have a go at drawing a portrait of yourself using Furby pencils on card or paper.
2. Think about what you would like around you in your picture. For example, why not choose your favourite colour, animal, sport, object or even your favourite food!
3. Choose some collage materials (magazine pictures, stickers or comic book pictures) which show your favourite things and cut these out. You can also draw pictures and cut these out too!
4. Place these pictures on top of your portrait. Stick them down with Blu-tack so that it can be animated.
5. Finally, think about the amazing story your picture tells. Get ready to animate your artwork!

Primary notes: 2 of 11

# CASE STUDY:

## EXAMPLE WORKSHEET: POP ART PORTRAITS

National  
Portrait  
Gallery

### POP ART PORTRAITS

#### Animation Project: primary pupils' worksheet



*Man Playing Snooker and Thinking of Other Things*, 1961, Derek Boshier © Derek Boshier

#### Activity 2: imagined self-portrait, inside



##### Look at this image:

- What can you see in this portrait?
- What is this man thinking about?
- What is he feeling?
- What signs or symbols can you see?
- Can you see the snooker table? Is there anything hidden that you didn't notice?

##### Activity introduction:

In this activity you will make your own picture of Derek Boshier's man and draw lots of different areas for all the things you think about. What would people see in your imagination?



##### Activity steps:

1. Ask a grown-up to help you trace your profile (profile means a side view of your head) on to the card.
2. Divide the space in your profile up into areas and draw your ideas and dreams. How will you show them? Will some ideas and dreams be bigger, some smaller? Are the images real or cartoon-like?
3. Draw, colour and collage all the images in your imagination on separate pieces of card. Do not stick them down, place them on top of your portrait so they can be animated.
4. Now get ready to animate your portrait with the help of the artists.

##### If you have time...

The artist Derek Boshier has included a flag in his portrait. Why not design your own flag or logo which will tell someone about you?

Primary notes: 4 of 11

# 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](http://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) ’*

# FURTHER INFORMATION

## National associations in the UK

NAHHT (National Association of Hospital and Home Teachers)

[www.nahht.org.uk](http://www.nahht.org.uk)

A professional association for teachers in the UK who work with children and young people whose medical needs prevent them from attending school.

NAHPS (National Association of Hospital Play Specialists) [www.nahps.org.uk](http://www.nahps.org.uk)

NAHPS exists to promote the well-being of children who are patients at a hospital, through the provision of high-quality play services.

The Hospital Play Staff Education Trust (HPSET)

[www.hpset.org.uk](http://www.hpset.org.uk)

British Association for Play Therapy

[www.bapt.uk.com](http://www.bapt.uk.com)

## Networks in the UK

The Children with Medical Needs Network

The Children with Medical Needs mailing list ([cmn.net](http://cmn.net)) has been set up to provide a forum to share questions and answers on issues and concerns relating to the education of learners with medical conditions. For instance, you may like to share information and advice by email with colleagues on issues such as assessment approaches, hospital–school liaison, OFSTED inspections, curriculum resources, supporting pupils, and integrating the literacy hour etc. The list is intended to support all those involved in teaching and supporting learners in hospital, at home, in off-site units or within mainstream schools.

To join the list, go to: <http://lists.becta.org.uk/mailman/listinfo/cmn.net>

## Government policy

[www.dcsf.gov.uk/sickchildren](http://www.dcsf.gov.uk/sickchildren)

Department for Children, Schools and Families – Access to Education for Children and Young People with Medical Needs. This guidance sets out minimum national standards for the education of children who are unable to attend school because of illness or injury.

Every Child Matters

[www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

A new approach to the well-being of children and young people from birth to age 19.

## International associations and networks

Hospital Play Specialists Association of New Zealand

[www.hospitalplay.org.nz](http://www.hospitalplay.org.nz)

# FURTHER INFORMATION

H.O.P.E. – Hospital Organisation of Pedagogues in Europe

To establish the right for hospitalised children to education according to their individual needs in a suitable environment.

[www.hospitalteachers.eu](http://www.hospitalteachers.eu)

Opportunity to publish article in newsletter:

[www.hospitalteachers.eu/works/publications.htm](http://www.hospitalteachers.eu/works/publications.htm)

H.O.P.E. Forum

[www.hospitalteachers.eu/winfos/forum/forum.php](http://www.hospitalteachers.eu/winfos/forum/forum.php)

Childlife (American Play Specialists site)

[www.childlife.org](http://www.childlife.org)

## Useful links for further information

Draft model policy for Schools: Access to Education for Children with medical and mental health conditions, also included on Chelsea Children's Hospital website

[www.chelseachildrenshospitalschool.org](http://www.chelseachildrenshospitalschool.org) (click on 'advice to schools')

Government Policy and Advice to Schools. Also sourced from:

[www.cchs.org.uk/schools-advice/education-and-illness/advice-for-schools](http://www.cchs.org.uk/schools-advice/education-and-illness/advice-for-schools)

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Evelina  
Hospital School 





For further information about the National Portrait Gallery's Hospital School Outreach Programme, please contact Lucy Ribeiro at [lribeiro@npg.org.uk](mailto:lribeiro@npg.org.uk)