Moving IT On

Evaluation and Learning

FESTIVAL BRIDGE
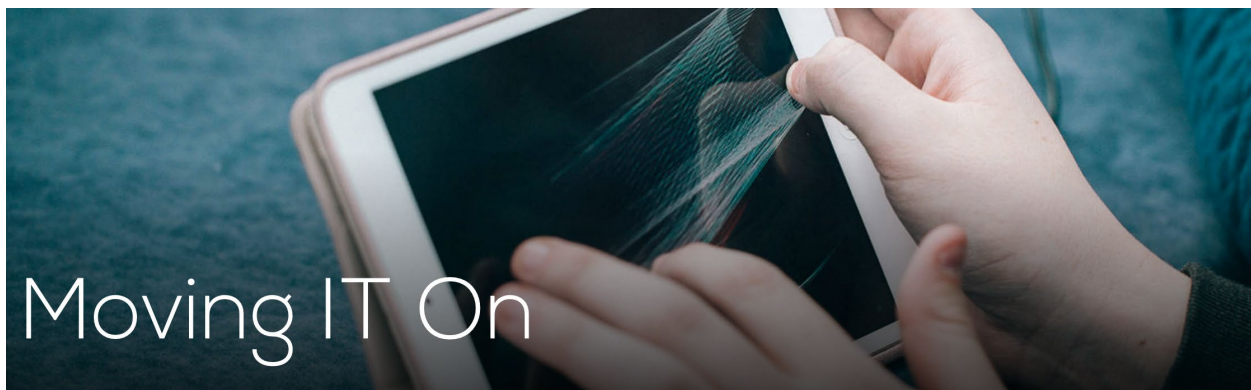
Moving IT On

Context

Moving IT On provided R&D funding to six organisations within the Festival Bridge region to explore the pedagogy of online delivery of creative and cultural education. Five projects created programmes with schools (3 with secondary, 2 with primary) with one organisation working directly with young people in an out-of-school setting.

All organisations had limited experience of using digital approaches within their pre-pandemic programmes. Most projects transferred existing practice online, although a couple explored the development of new offers. All projects working with schools experienced issues with engagement, especially during the second Covid 19 lockdown when higher demands were placed on schools. Teachers' involvement in co-construction was limited during this period and most projects had significant delays to their intended schedules.

Contents

Image credit: Puppet Theatre Norwich

Findings

The R&D programme encouraged organisations to pilot new and different approaches to online engagement. For most organisations, this involved the creation of content including film and audio materials for use both synchronously and asynchronously and the delivery of live virtual sessions. Some organisations combined these with face to face delivery.

- Developing new approaches

Most organisations piloted the use of asynchronous activities (i.e. producing content delivered by the class teachers or accessed by pupils independently). This proved successful particularly when the content was woven into a broader programme of synchronous/live class sessions or teacher training.

> Working with pre-recorded videos with the addition of a materials kit enabled the teachers to lead the session without worry or additional prep time.
> **Puppet Theatre Norwich**

> The project included both pre-recorded film and 'live/interactive/participation' on zoom. This was effective as it gave teachers options on when to schedule the delivery of the experience. It also gave a fuller experience for the pupils through the inclusion of live interaction that enhanced a feeling of community and enabled direct feedback and participation. [Also]…the live experience offered the opportunity for humour, and several pupils gave feedback on how this led to a positive approach to the learning.
> **New International Encounter**

This blended approach also enabled organisations to involve greater numbers of artists and other specialists within their programmes than would be possible in a purely 'live' experience.

> The pre-recorded videos and virtual tour worked extremely well and enabled us to introduce the young people to artists or industry professionals who

wouldn't usually be present at an Industry Day. They also gave the young people agency to decide what they were interested in, as well as more variety if they wanted to explore further **Cambridge Junction**

Engagement with asynchronous content in the classroom was found to stimulate students' interest in doing a subsequent face-to-face visit to the venue. An evaluation comparison carried out by the Fitzwilliam Museum project found that 53% of pupils wanted to visit the museum, having engaged with the digital content; a similar question to students from the same school doing a face-to-face visit in 2018 found that 46% of students wished to visit again.

Feedback from pupils and teachers on the two museums' use of digital materials and content, reported this allowed students to delve deeper into the subject matter and apply their learning to the curriculum topics they were studying.

The overall offering will be very useful when completing the OCR B History Around Us unit. There are many references to the key criteria throughout each tour and the teacher booklet lends itself to this as well **Teacher/Norwich Castle Museum**

I learnt more about it & what they (the museum) have inside & I can use that in my work   **Pupil/Fitzwilliam Museum**

For some organisations who felt confident in their offline pedagogical approach, moving online provided an opportunity to reimagine and re-construct established practice.

The Virtual Industry Day was inspired by years of learning from delivering these events face-to-face, but was built from the ground up by reassessing every element. Anything that didn't serve us as part of this project was reimagined, or completely removed, and any gaps were filled with new ideas. **Cambridge Junction**

Some of these online practices proved more successful than the face-to-face approaches they replaced.

> We completely changed the format of our Q and A session and felt it worked much better. In previous years [in face to face sessions]....engaging the young people could be quite challenging, as they were often reluctant to come up with questions on the spot. For the Virtual Industry Day the students submitted questions to Padlet anonymously on their ipads. We had lots of thoughtful and fantastic questions.
> **Cambridge Junction**

For some, there were noted benefits to working within the school's own [online] space rather than in the venue.

> I enjoyed the experience of engaging with the students on their own turf; I wonder if they showed greater confidence in joining in and more willingness to get involved in the familiar environment of their classroom with their teacher facilitating. I think we do experience students' reticence quite often when they visit - there are a lot of aspects of our building as an unfamiliar environment with unfamiliar museum teachers that might not put students at ease when they first visit.
> **Fitzwilliam Museum**

- Creating Content

Most organisations creating film/media content found it more challenging than anticipated. Quality of production, the pedagogical aspects of content structure, the inclusion of interactivity, framing and support considerations all had to be taken into account.

> Animations and sounds are helpful in order to make it more enjoyable. Questions throughout help to keep me engaged and build on knowledge.
> **Pupil/Norwich Castle Museum**

> Being able to see the length of the video was helpful for teachers. **Puppet Theatre Norwich**

- User testing

Testing across more than 1 setting proved really useful. It allowed organisations to better understand how content might work within a different IT set up and enabled organisations to adapt and re-test their content/approaches in response to feedback.

> Both schools had quite different experiences despite delivering the same content on both days **Cambridge Junction**

- Promotion

Some organisations explored new ways of connecting with schools. For one, this involved creating a [separate channel for their education communications](#) which not only [helped foster the partnership](#) between the participating school and the theatre, but also engaged other settings and teachers in and beyond the region.

> From the cohort sessions and the Festival Bridge team we realised that setting up an @EducationNPT Twitter account would be a good way of connecting with schools. This has been a valuable process as the school posted images of the children's work which we were able to retweet. This is also a very efficient way of sharing images which we can use for evaluation. Along the way we have also built up a following of teachers and other arts education organisations.
>
> **Puppet Theatre Norwich**

- Safeguarding

For organisations developing new online work for schools and/or young people the revising of safeguarding policies and procedures was an essential part of the programme.

> We always tested our approaches internally to ensure safeguarding procedures were robust enough before working with young people. **Young Norfolk Arts Trust**

6

- Tools and Tech

For some, the Moving IT On programme gave opportunities to explore the potential of main-streamed inexpensive technologies to engage with pupils in the classroom, developing a new approach to their learning offer.

> The Zoom Q and A session with 8 selected pupils worked well. Pupils were engaged and excited to talk with us. Being able to plan via Zoom with the teacher made the planning possible and efficient. **Puppet Theatre Norwich**

> [As part of the Q&A] students submitted their questions to Padlet anonymously on their ipads and we shared our screen so everybody could see the questions after engaging in the workshops and watching the pre-recorded videos and virtual tour. In the future we shall adapt this approach for face to face as many more students engaged in this activity. **Cambridge Junction**

The focus of one project was to work with young people aged 16 - 25, out of a school/college setting, to test and evaluate a variety of tools for use in creative programmes. The testing process was highlighted as particularly valuable before rolling out programmes to the general public. Learning from others who had used these tools in their own work, helped the group gain better understanding and confidence in using them themselves.

> Making the best use of technology in the creative part of our programme, including exploring cost-effective VR/AR applications to enable more immersive digital experiences and events (The Echoes app) and using things such as Miro which is a brilliant and innovative tool for co-creating through visually mapping, brainstorming and sharing ideas with each other at the same time online. **Young Norfolk Arts Trust**

> We will have a digital toolkit created in order for the learning process to be a lot quicker and smoother for new young people joining us every year and have a blended programme for accessibility reasons. **Young Norfolk Arts Trust**

Challenges

School priorities and teachers' time

The Covid 19 pandemic presented significant challenges to engagement for all school-focused projects. Teachers' time to support planning was extremely limited and it was hard to get pupil input into content design/creation etc.   One organisation found that just 20% of pupils engaged in their online materials during this period of home learning. All projects experienced delays to their schedules. Those organisations working with secondary schools had further issues in the summer term as teachers focused on GCSE/A Level internal assessment.

Tech and Technical issues

Although most projects had positive experiences, two projects had significant issues with school IT systems. One organisation had to postpone a day of sessions as the school Wifi was down and another had challenges with audio feedback in a virtual class session. This was eventually resolved with support from the arts organisation's technician. Several organisations found the researching and testing of online tools and apps took more time than anticipated.

Resource Quality

Teacher/pupil expectations regarding quality of media resources are high. Resources created by arts/cultural organisations have to compete in a crowded marketplace and need to be of similar quality to other available content. Some organisations felt they needed more support in ensuring that media output met the expected production values.

Approaches

Most projects tested various approaches, adapting and developing in response to issues and feedback. Two particular challenges are useful to note:

- For organisations creating media content, much more time than anticipated was spent on ensuring structure, length and pacing were appropriate.

- For one organisation, the over involvement of the teacher in live online sessions was an issue giving little space for work between the artists and pupils. Additional briefing for artists and teachers will be included in future sessions.

Accessibility

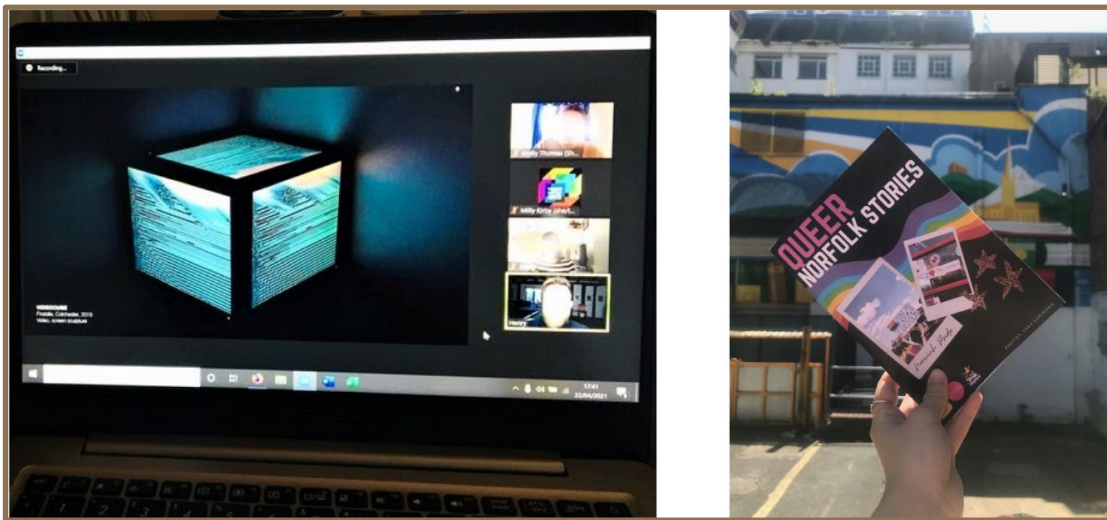Ensuring the accessibility of apps/services/software was a significant issue for at least one of the organisations.

Image credit: Young Norfolk Arts Trust

Next steps

All organisations want to continue to develop their online practice and will incorporate digital within their ongoing programmes. For some, this will meet aims to extend their reach and work with more young people and for others it's a more fundamental drive to explore potential business models and opportunities within the education market.

We will continue to work in a blended way going forward, seeing how digital can complement and work alongside our live work so that we can have the best lasting impact with the schools we work with. [Plus] We will explore the new opportunities that

digital work can offer, particularly around the economies of putting a 'live' actor into classrooms via digital. New International Encounter

Most organisations are still at a development stage with more testing and consultation needed. How digital approaches and content integrate with onsite visits and live experiences is still to be explored.

> We are still planning on offering our digital events to schools. We will also offer access to our digital resources to schools that have visited us as a revision aid for their students or to give to any students who were absent on the day of the visit.
> Norwich Castle Museum

> We are planning more blended learning options incorporating school visits to the theatre or in school events with pre-recorded workshops.
> Puppet Theatre Norwich

For one organisation, the process of rethinking and reconstructing their approach for online delivery has been significant in helping reshape future programmes both digital and face to face.

> This experience forced us to step back and reassess our Industry Days and we feel confident that it will hugely improve our face-to-face Industry Days in the future by blending them with online and asynchronous elements. Cambridge Junction

NIE NEW INTERNATIONAL ENCOUNTER   Currently touring   ☰

ADVISING HENRY VIII ON SELF-ISOLATION – A CONVERSATION ACROSS TIME
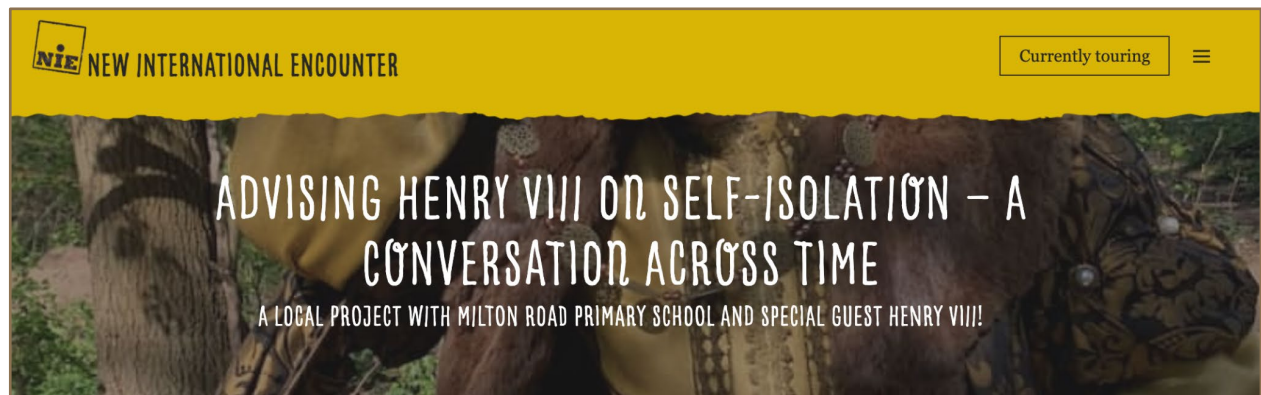A LOCAL PROJECT WITH MILTON ROAD PRIMARY SCHOOL AND SPECIAL GUEST HENRY VIII!

Image: from the NIE website

Moving IT On/Support Programme

All found the contact with other projects helpful and appreciated the one-on-one time with consultants. Content created for the learning sessions proved useful as colleagues were able to share this with others in their organisations. Recommendations of software and tools were also helpful. Some projects requested more sessions with the cohort group but most felt that once per term was adequate. There was little peer to peer contact during the programme but this was a challenging period with most programmes being delayed until the end of term 6.

Suggestions for areas in which the programme could develop include:

- Specialist input in particular areas such as the contractual elements of digital learning, specific software input, digital live performance or live interaction, online safeguarding, licensing and copyright

- More opportunities to share experience and application of tools and approaches

- More peer to peer contact opportunities

Welcome to the Learning Hub

Norwich Castle and the Museum of Norwich at the Bridewell are now open. Strangers' Hall is currently closed but we are taking enquiries for school events.

Our Autumn 2021 programme, which includes on-site and digital events, is now available! If you have any questions or booking enquiries, please get in touch at **norwichcastle.bookings@norfolk.gov.uk** or 01603 493636.

We also offer **digital events**, which include videos and teacher resource packs. Based around our most popular events, they allow you to enjoy what the museum has to offer from your classroom! The short films are all relevant to the curriculum and packed with inspiring and educational content. You'll meet costumed characters, explore museum objects, and debate historical issues.

Digital Primary Schools Events with Norwich Castle!

Image: from the Norwich Castle Museums Website

Recommendations

Planning

Allow time to think through what you want to achieve and be open to reimagining parts of your programme and exploring new ideas.

Technology

Test functionality, interactivity and safety functions of apps and platforms before using them with young people. Seek support from other organisations/individuals with experience in using them.

School Systems

Review school technology and systems pre live sessions. Create a tech check document for the lead teacher/school technician to limit filtering issues, software access and permissions

Roles and Responsibilities

In live/synchronous sessions, ensure artists/specialists and teachers understand their role within the session, perhaps through a planning meeting or via circulating a briefing note.

Promotion

Consider new approaches to promotion of your online offer to schools/organisations eg creating separate social media channels with an education/learning focus

Test the Approach

Aim to test your approach/content with multiple schools/settings and gather feedback from all involved in order to fully understand the effectiveness and challenges.

Accessibility

Use an accessibility-first approach.

Safeguarding

Regularly review safeguarding policies and procedures to ensure that they are fit for purpose and cover all that you intend to do.

And finally

Moving on from a crisis response, capitalise on the benefits that blended learning/digital approaches might offer your learning programmes ongoing eg personalising experiences, offering greater access and developing deeper engagement.

The dependence of a good internet connection will always be a risk of online delivery – but, I think, a risk worth taking for the sake of the ability to connect directly with the students in the classroom and to personally welcome them into our spaces and or invite them to enjoy our objects. **Fitzwilliam Museum**