

# PUTTING THE *WUNDER* BACK INTO THE WUNDERKAMMER



Practical advice for creating and running a  
successful, collaborative partnership project  
between arts and heritage organisations.

Orchestra of the  
Age of Enlightenment  
**OR**EDUCATION

THE BRITISH  
POSTAL  
MUSEUM  
& ARCHIVE

Estimote Collection  
of London Museum



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**ISLINGTON**





# Wunderkammer

*Wunderkammer, or cabinets of curiosities, were the precursors to the modern museum.*

*These cabinets appeared in mid-sixteenth-century Europe as repositories for wondrous and exotic objects.*

*‘Putting the wunder back into the Wunderkammer’ was a project where museums worked with arts organisations, secondary school students and artists to rediscover the magic in museum collections.*







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*“The museum provides a brilliant learning resource... a great learning experience in a new place.”*

*(teacher)*







# ‘PUTTING THE *WUNDER* BACK INTO THE WUNDERKAMMER’

## The project

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‘Putting the wunder back into the Wunderkammer,’ was a partnership project between museums, arts organisations, artists, teachers and young people to explore how museum objects can provoke ‘wunder’ (wonder) and awe, stimulating further discussion, exploration and curiosity in a younger, more diverse audience.

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In 2014/15 Islington Museum joined with the British Postal Museum and Archive, the Estorick Collection of Modern Italian Art, All Change, Cubitt, and the Orchestra of the Age of Enlightenment to develop and deliver the Arts Council funded project ‘Putting the wunder back into the Wunderkammer.’

The project piloted methods of connecting museums with leading local arts organisations and local secondary schools to create sustainable, innovative practice for the future. It explored how a collaborative partnership between arts and heritage organisations and local secondary schools could:

- 1 make museums and collections more accessible and meaningful for younger, diverse audiences
- 2 enable young people to access and explore collections, supported by museum curators and artists, learning in ways that are engaging and relevant to them
- 3 re-imagine collections using the arts to support learning
- 4 help local museums to utilise and strengthen their relationships with local arts organisations, secondary schools and young people, to create a high quality, relevant and integrated arts education offers for young people

This skills sharing document is designed to share our experience and learning with you in the form of handy advice and our case studies. Hopefully you will find it useful in equipping your arts or heritage organisations to work collaboratively to re-interpret other collections.





# MAKING THE CASE

## THE BENEFITS TO ARTS AND HERITAGE ORGANISATIONS OF COLLABORATIVE WORKING

‘Putting the wunder back into the Wunderkammer’ was not about an artist working independently with a collection, but instead about arts and heritage Organisations, as equal partners, collaborating to re-interpret collections, combining their different experiences and expertise.

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### The benefits:

- access to specialist knowledge, experience and resources
- opportunity to share different approaches, skills and new ways of working
- produces a highly creative and historically rich product, demonstrating the cross curricular potential of both heritage and the arts
- encourages a new level of creative ideas generation and engagement around collections
- ability to attract new and shares existing audiences, extending and diversifying your reach
- enables a more attractive, inclusive and relevant project offer for diverse audiences
- increases project potential in terms of time, resources, scale and flexibility
- develops partnership working skills and a better understanding of different professional practices, which may help generate ideas for future projects
- establishes and strengthens longer term, cross-sector strategic partnerships, critical for capacity, resilience and innovation

*“Working with the British Postal Museum and Archive was a unique experience for our students to learn about industry. The experience of handling and gaining access to the archive was a special event and increased students’ knowledge and understanding of process and design. The locality of the project offered a new insight into the students’ knowledge of the local area and the resources the Borough has to offer.”*  
(teacher)

### Our project examples

Our partnerships shared their specialist collection knowledge, varied experience and diverse creative approaches, encouraging one another to look at collections from a new perspective. Musical improvisation, body percussion, print making, stamp making, movement and sensory mark making were all explored as means to creatively re-interpret artworks, artefacts and archival material. These creative approaches made our collections relevant and engaging to the participating young people.

The resulting projects combined historical enquiry skills with innovative music and arts approaches to create rich cross curricular experiences. Young people explored the creative potential in our collections, while simultaneously developing and expressing their skills and interests.

*“Opens up the world beyond the classroom. Students engaged with their local area in a new way.”* (teacher)



# **MAKING THE CASE**

## **THE BENEFITS TO SECONDARY SCHOOLS OF A JOINT ARTS AND HERITAGE COLLABORATIVE PARTNERSHIP PROJECT**

In ‘Putting the wunder back into the Wunderkammer’ we chose to use our arts and heritage partnerships to work with local secondary schools.

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### **High quality, creative experience**

#### **Curriculum Skills Development:**

- ▶ creative thinking and expression
- ▶ communication skills
- ▶ collaborative working
- ▶ enquiry and reasoning skills
- ▶ evaluation skills

#### **Work-related learning:**

access to diverse local creative expertise, environments and resources

encourages interdisciplinary curiosity and skills sharing

### **Lifelong learning:**

builds young people’s awareness of the local arts and heritage opportunities available to them and how to access these

#### **Social and cultural Development:**

broadens the school and students’ understanding of ‘culture’ and heritage

#### **CPD:**

teachers develop their knowledge of different creative approaches and ideas

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*“The whole project has given the students the opportunity to think about creativity in a new context.” (teacher)*

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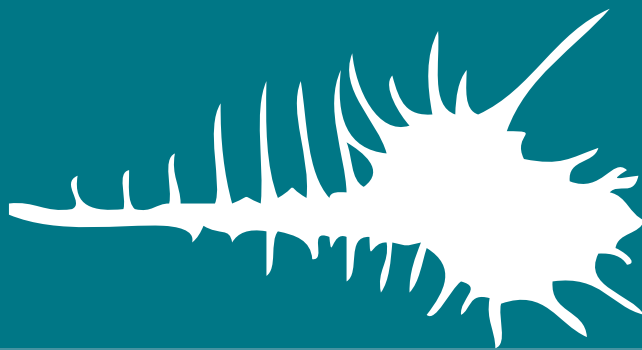
# DEVELOPING SUCCESSFUL PARTNERSHIPS

SUCCESSFUL PARTNERSHIPS INCLUDE:

A shared  
vision and  
priorities



Compatible  
ways of  
working



Reciprocity,  
a willingness  
to support  
one another

Recognition of each  
partner's expertise  
and experience



Respect  
& trust

The willingness to equally  
share creativity, risk,  
responsibility and resources



## USEFUL THINGS TO CONSIDER TOGETHER

- Does this partnership enable you to reach new audiences or extend local links?
- Will this partnership encourage innovation and skills sharing?
- What can you offer your partner?
- Is the arts organisation able to commission an artist to deliver workshops, or do they have in house delivery capacity? (If not you will need to think about possible external funding to cover delivery costs.)
- How will this partnership benefit your organisation in both the short and long term?

Open avenues of  
communication



Equal emotional  
engagement and  
investment in the project

Equal flexible  
to meet the  
project's needs



The willingness  
to make decisions  
collaboratively



# WRITING A JOINT PARTNERSHIP BID

To create a genuinely collaborative project it's essential for the arts and heritage organisations to collaboratively write any funding bids required for your project.

**1** If, like us, you have multiple partners choose a mutually respected and recognised project manager with the required skills and experience to manage the project planning and resources

**2** Identify partner(s)

**3** Share your expertise, vision and audience development goals to identify possible project directions

**4** Develop and decide the aims, outcomes and structure of the project collaboratively

**5** Agree and respect individual skills, expertise and responsibilities

**6** Agree realistic goals which benefit all partners

**7** Ensure project time and resources for joint meetings, to cover any required delivery costs, for evaluation and for skills sharing

**8** Share creativity, risk, responsibility and resources







# ENSURING EFFECTIVE COLLABORATION BETWEEN ARTS AND HERITAGE PARTNERS

In 'Putting the wunder back into the Wunderkammer' our funding enabled the arts organisations to commission artists to develop and deliver workshops. Both artists and museum professionals brought their own unique expertise and experience to the project. Both relied on the other partner recognising and respecting these skills.

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## What museums require from artists in collaborative working:

- respect for their creative expertise and experience
- an open attitude as to how the museum's collection can be interpreted
- knowledge of project timeframes, aims and outcomes
- clear roles and responsibilities, agreed in advance
- open avenues of communication
- paid time for research and development
- access to information and support about the chosen heritage
- resources (either provided or in the form of a resource budget)
- appropriate project spaces, where possible
- full involvement in any evaluation







### **What artists require from museums in collaborative working:**

- respect for their creative expertise and experience
- recognition of collections management requirements
- willingness to learn from their experience of engaging audiences with their space and collection
- ongoing involvement in the creative planning and process
- open avenues of communication
- a willingness to co-deliver
- any workshop requirements, where possible, provided in advance

### **OUR TOP PROJECT TIPS FOR MAKING PARTNERSHIPS WORK**

- Understanding of one another's aims and needs
- Mutual investment
- Open and honest communication
- Clear responsibilities
- Extensive shared planning time
- Responding to feedback

# ENSURING EFFECTIVE COLLABORATION WITH SECONDARY SCHOOLS

## Making your project appeal to schools

- Use personal contacts where possible. Teachers respond better to a personal invitation from someone they know.
- Create a clear, succinct (ideally no more than one A4 page), well-presented offer before you approach schools. State:
  - ▶ what you are offering
  - ▶ who is involved
  - ▶ project links to the National Curriculum and benefits to the students
  - ▶ the structure of the project: number, duration and location of workshops
  - ▶ what you expect from the school
  - ▶ any cost implications
- Emphasise cross-curricular relevance
- Offer a variety of experiences: for us the visit to the museum was particularly popular among students and teachers
- Ensure a quality output or project endpoint, such as a celebration event
- Make it relevant: meet the relevant lead teachers before planning the project to learn about the audience and check how best the project can meet students' and teachers' needs and interests
- Create a flexible offer: leave room to adjust the structure and content of workshops to meet the school's needs or students' interests. This approach needs to be reflected in your Agreement with artists
- Offer layers of engagement: be realistic and flexible about the school's involvement. Keep exploring ways that schools can feasibly become a third equal partner, but don't be over-ambitious about what you expect

## LESSONS WE LEARNT IN OUR PROJECT:

- create a Schools Agreement saying what is expected from the school in terms of time and resources
- avoid cross communication: choose a main contact person who will handle all liaisons. Similarly try to have one teacher contact for the project
- ensure appropriate spaces are provided at the museum and school for the art form being used
- be flexible, every secondary school has its own needs, interests, priorities and challenges





# AVOIDING PARTNERSHIPS BREAKING DOWN

- Avoid forced partnerships. Partnerships will only work if there is:
  - a good understanding of the project
  - an acceptance of their responsibilities
  - a reciprocal attitude towards the project
  - a sense of equal respect and value
- If, like us, you have multiple partners chose a recognised, respected and experienced independent project manager who can ensure project responsibilities are respected
- Create a partnership agreement in which roles, responsibilities and expectations are clear detailed. Ensure this is clearly understood and signed before the project begins
- Include consequences for significant failures to fulfil the terms of the partnership agreement, and be prepared to enforce these
- Be prepared to be flexible with the schools, but once a project plan and workshop timetable has been agreed and arranged be prepared to hold the schools to their agreement
- Ensure clear channels of communication are maintained throughout the project:
  - hold regular, succinct Partner meetings when required
  - regularly update arts organisations, heritage organisations, artists and schools about the wider project progress including any press releases, skills sharing, celebration events and evaluation progress
  - work with artists through the partner arts organisations



# CREATING A PROJECT TIMELINE AND BUDGET

## TOP TIPS WHEN PLANNING A COLLABORATIVE ARTS AND HERITAGE PROJECT:

- Ensure an extended lead in time to:
  - develop relationships with partners
  - allow partners to collaboratively develop a cohesive offer for schools
  - enable any adaptations to suit the school's needs
- Ensure dedicated time and resources for both individual and joint planning for the museums and artists
- Enable flexibility within the project structure to adapt to school's needs and student's interests
- If possible, plan for extensive workshop time in the museum and specifically a return visit to the museum at the end of the project
- Include money for arts organisation's management time to enable them to attend partner meetings, evaluation and skills sharing

### Checklist of documentation you will need:



- ☐ Partnership agreements between the arts and heritage organisations
- ☐ Artist agreements between the arts organisation and the artist
- ☐ School's agreement, to be provided in a pack with:
  - ☐ workshop plans
  - ☐ risk assessments
  - ☐ Media Permissions Forms (enabling all partners ownership of the media)





This is our delivery model. As we had multiple partners we chose an independent project manager.

Stage	Action	Responsibility
<b>Bid development</b>	<ul style="list-style-type: none"> <li>• Scope overall project aims and outcomes</li> <li>• Create basic budget and allocate appropriate resources to partners</li> <li>• Identify possible partner(s)</li> </ul>	Project manager
<b>Project development</b>	<b>Partnership discussions</b> <ul style="list-style-type: none"> <li>• Confirm project aims and outcomes</li> <li>• Agree roles and responsibilities</li> <li>• Agree timeframes</li> <li>• Confirm budget</li> <li>• Decide project artists</li> </ul>	Lead: project manager Involved: arts and heritage organisations
	<b>Research</b> <ul style="list-style-type: none"> <li>• Artist explores the museum collection and resources</li> <li>• Artist and museum collaboratively select artefacts and approach</li> <li>• Decide project artists</li> </ul>	Lead: heritage organisation and artist
	<b>Partnership discussions</b> <ul style="list-style-type: none"> <li>• Create and confirm the school's offer and approach</li> <li>• Discuss what is evaluated and how to incorporate this into the project</li> </ul>	Lead: project manager Involved: arts and heritage organisations
	<b>Pitch to schools</b>	Project manager
	<b>Partnership discussions</b> <ul style="list-style-type: none"> <li>• Organise workshop schedule</li> </ul>	Lead: project manager Involved: arts and heritage organisations
	<b>Workshop development</b> <ul style="list-style-type: none"> <li>• Artist and museum collaboratively design workshop content. Schools check the plan to ensure it meets their needs.</li> <li>• Risk assessments</li> <li>• Buy supplies</li> </ul>	Lead: heritage organisation and artist
<b>Delivery</b>	<b>Workshops</b> Heritage organisation and artist jointly deliver	Lead: heritage organisation, artist and schools
<b>Evaluation</b>	<b>Evaluation and celebration</b>	Lead: project manager Involved: external evaluator, arts and heritage organisations, artists and schools
<b>Skills sharing</b>	<b>Skills sharing</b>	Lead: project manager Involved: arts and heritage organisations and artists

## British Postal Museum and Archive

### Exploring the postal past through mail art

The British Postal Museum and Archive (BPMA) worked in partnership with All Change and a year-8 specialist art class from Highbury Grove school, Islington on a project that took inspiration from the historical letters and curious addresses in the BPMA collection. The students made, sent and received their own mail art, a selection of which was curated into an exhibition in the window of the BPMA archive, Freeling House, London.

The workshops were developed collaboratively by All Change artist Carl Stevenson and BPMA learning officer Sally Sculthorpe in discussion with Denise Hickey, Highbury Grove's artist in residence and Bruce Ingram, class teacher.



#### Developing a successful partnership

Sally and Carl began the project by delving into the BPMA archive in search of quirky, unusual, humorous and touching examples of mail art, with which they thought the students would connect. Carl, a keen mail artist himself, also brought examples of his own mail art along to provide inspiration for the students.

In the initial meeting at Highbury Grove,

the class teacher indicated that because the students are a specialist art class they were used to developing their own ideas. Therefore, the decision was taken to provide an overall theme of mail art but allow the students the freedom to shape their own work.

At the end of each workshop Sally and Carl gave time for the students to work on their Arts Award booklets and used this time to ask them if there were any particular creative techniques or ideas they'd like to try. The student's ideas would be incorporated into the next session. For example, they all enjoyed stamp making so this activity was repeated over several workshops. This approach helped the students feel that they were a project partner, actively shaping the direction it was taking.

Working with a specialist art class presented opportunities and challenges. The students were all confident and enthusiastic artists. Therefore, the two and a half hour long workshops gave the students a good opportunity to confidently develop their mail art. However, there was no time available for work to dry, which was necessary with some of their chosen techniques.

Unfortunately the students were only able to visit the archive once. However throughout the BPMA project, Sally and Carl provided facsimile material and photocopies of archival material so the students could explore contemporary interpretations of the BPMA collection in their work.





## The project

The project began with a visit to the BPMA archive. The students met BPMA archivists and curators who introduced them to the history of mail art and showed them a wide selection of material from the BPMA collection. Carl and Sally encouraged the students to study the design of different letters and postcards and to identify elements they'd like to incorporate into their mail art. Sally digitised their favourites so copies could be used in their creative work.

Following the visit, Carl and Sally delivered four two and a half hour workshops in school. These creative sessions introduced the class to a range of different media to create their own mail art and showed the students lots of techniques including print making, stamp making and using vinyl from which they could choose how to approach the design of their mail art.

The volume of work produced was staggering, with each student producing a number of different envelopes in various techniques. The students also worked in groups to collaborate on a piece of mail art to send to postal museums around the world. The Singapore Philatelic Museum replied by sending mail art produced by young visitors back to the school.

The *Mail Art* window display at the BPMA archive was installed in January 2015 and remained on display until March. It has been a source of much interest for visitors.

## Outcomes

This project showcased the creative potential of the BPMA collections. The students all produced a wide range of mail art based on historical and contemporary creative techniques. They all sent and received mail art to each other, their families and friends and postal museums across the world. The opportunity to post their art work free of charge was particularly exciting to the students as many had never sent a letter before.

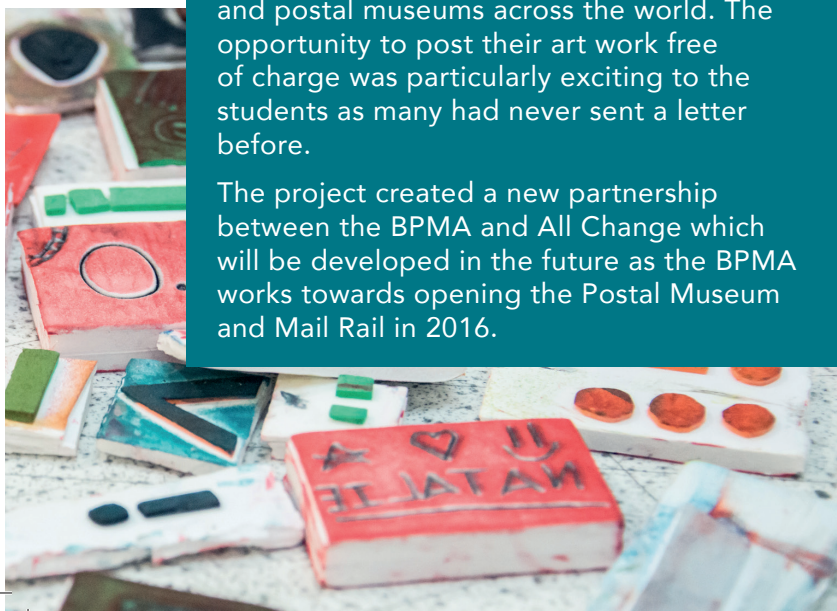
The project created a new partnership between the BPMA and All Change which will be developed in the future as the BPMA works towards opening the Postal Museum and Mail Rail in 2016.

## TOP TIPS

- Allow plenty of time for the project artist to explore the museum collection and be open to their ideas and expertise
- If the project will be largely delivered in school, allow budget and time for the production of lots of facsimile material to make the connection to the museum collection
- Don't be too prescriptive. Allow the students freedom of expression and the opportunity to respond to their interest. Make them feel like project partners
- Remain flexible and be prepared to change workshops depending on the project's progress. This is especially important if the students are a specialist class – they will have their own skills and expertise to contribute
- If the project includes an element like posting work and waiting for replies, ensure adequate time is allocated for this to take place
- Provide a clear end point to the project, such as an exhibition or a performance. This keeps the focus, makes students feel valued and provides an opportunity to share their work

***“Working with an artist increased student’s understanding and added dynamic to the subject matter.***

***All student’s learnt new skills and gained new experiences.” (teacher)***





## The Estorick Collection of Modern Italian Art

### Bringing an art collection to life for young people with moderate learning difficulties.

The Estorick Collection of Modern Italian Art created a new partnership with Cubitt and Samuel Rhodes school to deliver a series of creative workshops exploring their collection with pupils in years 8, 9 and 10. Samuel Rhodes is a secondary school for children with moderate learning difficulties (MLD.)

The workshops were developed by Cubitt artist Charlotte Young in close collaboration with teachers from Samuel Rhodes school and the Estorick's education assistant, Jenny Pengilly.

#### Developing successful partnerships

Charlotte and Jenny began the project by spending a full day jointly exploring the collection, discussing its different themes and focusing in on Charlotte's interests. Charlotte then took resources away with her, and spent another day designing the workshops independently, working closely with Jenny and teachers to include their suggestions.

Charlotte had previous experience working with the school and worked directly with class teachers to understand each pupil's specific learning needs. The teachers were able to give expert advice on the best approaches for engaging their pupils. For example, the class

teachers visited the museum in advance and flagged potential distractions, such as nudity in the collection. They also made a number of suggestions in relation to workshop delivery.

Working with an MLD school provided both opportunities and challenges. The 45-minute workshop structure and the restrictions on travelling meant that Cubitt and the Estorick had to be creative to find ways to embed the collection in the project. Bringing digital and printed image resources, as well as sounds from the collection, into the school workshops was an effective way of reminding the students and teachers of what they'd seen and done, inspiring them in their making.

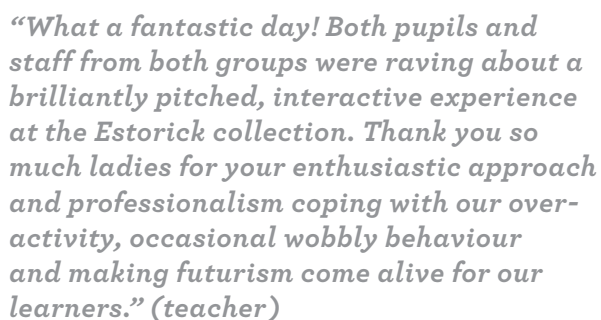


#### The project

Each class visited the Estorick Collection for a workshop, focusing on the Futurist drawings and paintings for which it's best known. These workshops included listening to sounds and acting out movements relating to the works. The young people then went on to create drawings, using these movements and recording their own sounds. The groups worked in different gallery spaces and the garden.

Charlotte and Jenny acted as joint facilitators alongside their specific roles as artist and museum representative, always linking the activities back to the collection. Having two people leading the workshop helped to keep it dynamic and meant students received more one-on-one attention and encouragement.

Following this visit, each class had five workshops at the school, which took place



*"What a fantastic day! Both pupils and staff from both groups were raving about a brilliantly pitched, interactive experience at the Estorick collection. Thank you so much ladies for your enthusiastic approach and professionalism coping with our over-activity, occasional wobbly behaviour and making futurism come alive for our learners." (teacher)*

every other week for 45 minutes (a standard lesson length at the school). The teachers were notified of the workshop plans in advance. Lesson schedules sometimes changed and progress in each session varied depending on the mood of the students, so being flexible and adapting the workshops was key.

The year-8 group created large scale collaborative paintings, working in groups of three. They were inspired by the movements and sounds they had created on their museum trip, using a range of materials and tools that encouraged different movement and mark making.

The year 9/10 group constructed robots, decorating and recording sounds for them inspired by the Futurists' interest in performance, movement and new technologies.

### Outcomes

The young people all explored the Estorick's collection and produced their own creative responses to the Futurist works they'd seen. These were celebrated and displayed within the school. The project created new partnerships and effectively promoted the Estorick Collection as a local cultural asset, suitable across the curriculum and accessible to students with special educational needs (SEN.)

### TOP TIPS

- Allocate budget and time to planning, to ensure all partners are aware of the aims and have developed a good working relationship
- Work in partnership with teachers to develop the project to ensure it meets participating pupils' individual needs
- Be creative in how you use your collection: think innovatively in relation to where and how workshops take place, and be prepared to use a range of art forms to engage students
- Remain flexible and be prepared to change workshops depending on the project's progress
- When working with SEN pupils, ensure projects are:
  - ▶ multi-sensory and appropriately paced
  - ▶ keep facilitation lively
  - ▶ provide demonstrations of each activity
  - ▶ keep language clear and avoid too much terminology
  - ▶ allow adequate time for project evaluation. Our evaluation could have been improved by allowing a whole workshop for reflection, making use of the interactive techniques we'd employed in other workshops



*“The students were fully engaged on the gallery visit and really got into looking at the art work and identifying the sounds they displayed. They enjoyed learning the history connected to the art work also.”*  
(teacher)



## Islington Museum

### Re-imagining a local history collection through improvisation

Islington Museum worked in partnership with the Orchestra of the Age of Enlightenment (OAE) and the music department at Saint Mary Magdalene Academy (SMMA) to enable year 7, 8 and 9 pupils to create and record improvised pieces exploring the musical identity of local artefacts from the museum's collection.

The workshops were collaboratively designed and delivered by OAE violinist Henrietta Wayne and cellist Jonathan Rees and Rebecca Campbell-Gay, the Heritage Education Officer at Islington Museum.

#### Developing a successful partnership

The project formed a new relationship between the OAE and Islington Museum, and further developed the OAE's ongoing partnership with SMMA. From the start of the project Rebecca opened up the collection to Hettie and Jonathan, enabling them to explore the weird and wonderful objects hidden in the stores and better understand their significance to local sites, communities and heritage. Islington has a strong music heritage, being a historic centre of entertainment with monasteries, pleasure gardens, music halls, theatres and cinemas. We wanted to explore this musical heritage embedded explicitly and implicitly in the collection. We therefore collaboratively chose 11 objects to create our own sonic Wunderkammer, using our different starting points to select objects with strong historic musical connections or powerful sound characters. Objects included a Stone Age axe head, monastic tile, typewriter, medicine bottle and suffragette badge. Rebecca also introduced Hettie and Jonathan to the archive, enabling them to explore old music hall playbills and song sheets.

With the historical context, Hettie and Jonathan were then able to use their musical talents to simplify historic music-hall melodies and identify possible sound compositions for the artefacts. Simultaneously Rebecca was able to use her knowledge of the local history to design a musical heritage trail to provide context for the chosen objects.

SMMA was attracted to the project as it enabled their students to develop their music skills and their understanding of local history, while also exploring their creativity in an entirely new way. The school was able to support the partnership by providing space for the workshops, musical instruments for all students and staff support for a visit to the museum.



*"I feel the project has many strengths. It approaches history from the angles of locality, the interest of objects which can be seen and touched and interacted with, then put into context. I think the musical aspect encourages deeper thinking and engagement with all of the above, by giving time and space to the imagination. The evidence for this, is the ideas that came out during the composition process."*

(Teacher)


”






## The project

We split our project time into three sessions each lasting three hours, the minimum time required we felt for a productive musical improvisation workshop. In the first workshop, the students visited the museum, most for the first time. After a musical warm up, they embarked on a tour of the local music heritage: passing Sadler's Wells theatre; paying homage to Joseph Grimaldi, the world's first clown; and exploring the sounds of Islington's social history of cattle, health and suffragettes. Hettie and Jonathan provided impromptu musical explorations, with a musical stop at the Museum of the Order of St John to sing Gregorian plainchants in their medieval chapel.



Back at the Islington Museum, students were introduced to the chosen object and discovered a little about their history. They then worked with Rebecca, Hettie and Jonathan to explore, first in writing and then with musical instruments, sounds they associated with these objects. Rebecca, Hettie and Jonathan were able to provide different ideas and support based upon their different expertise and starting points.



The following two sessions were held at SMMA. Students collaborated with Hettie and Jonathan to learn original music hall songs, Arsenal football chants and Gregorian plainchants. They also experimented with their instruments, percussion, voice and body percussion to come up with entirely new music in the form of both musical 'microludes' of a few seconds and pure sound art. Hettie and Jonathan led the experimentation, while Rebecca provided images of the objects and historical anecdotes to help inspire sounds and structures true to the historical identity of the objects.

## Outcomes

The final pieces were recorded by Zen Grisdale, a sound engineer from the OAE. The pieces were also performed to a year-7 class at SMMA, who joined in with improvising a historic water pipe.

The recordings will be placed in Islington Museum for visitors to experience alongside the collection objects. They will also be available online for remote users. A short film was created documenting the creative process.

The experience encouraged Islington Museum to re-imagine its collection in an entirely

new way, using the expertise and creative experience of professional musicians to create new ways of viewing our local heritage. It brought to life and made relevant local stories, figures and sites to a new audience. The young people liked the fact that their project was about stories from their local area, some of which they had heard before and some which were new, as well as the opportunity to 'actually create music.'

## TOP TIPS

- Be open to new ways of interpreting your collection and archive, the most radical partnerships can be the most creatively rewarding
- Continually explore and be respectful of the different expertise within your partnership to create highly creative experiences
- Be creative in how you structure workshops, our young people loved exploring the local area, handling the collection and experimenting with music in entirely new ways
- Be flexible to fit the school's needs, ensure you leave enough time in the project timeframes for sessions to be re-arranged if required
- Try and ensure appropriate rooms are provided at the school for the art form being used



*"When I was talking to my dad about this (improvisation project), I didn't really understand what it was for, he said famous musicians would hear things and put them into their compositions and I think that is what we are supposed to do, so when we think of an item, say for example if you were making a composition in a place where there was warfare or something, then you could make it really sad, or whatever time in history it is, and you are kind of using stories to do that, I think that is some sort of creativity yes."*  
(student participant)



# EVALUATING

**Determine the project aims, as well as outcomes and outputs that you will measure and evaluate**

**Consider evaluation at the project planning stage to ensure that it is embedded within the structure of the project**

**Ensure that you evaluate all the partners' perspectives: museums, arts organisations, artists, teachers and young people**

**Consider and plan for evaluation when developing workshop schedules, to ensure enough time is set aside to evaluate the project effectively (but with consideration for the overall needs and time available in schools)**

**Ensure budget is available to allow arts organisations and artists to participate fully in evaluation**

**Consider also using the interactive techniques used in workshops for evaluation**

**Experiment with different evaluation tools: different tools will be appropriate for different partners, depending on their time constraints, learning styles and involvement in the project**

## Our project evaluation:

In 'Putting the wunder back into the Wunderkammer' we used Nicky Boyd, (<http://www.nickyboyd.co.uk>) as our Independent Evaluator. She used a range of different approaches to evaluate our project, including:

- workshop observation
- informal student discussion groups
- personal meaning mapping
- teacher surveys
- artist feedback
- partner focus group

The full evaluation report is available on request.

# ONGOING BENEFITS OF OUR PROJECT

In our project, partners:

Cemented existing  
partnerships

Gained local recognition  
that local heritage collections  
can be a powerful inspiration  
for contemporary arts practices  
and for young people

Shared different  
creative approaches and  
pursued new ways of working,  
such as exploration through  
sound and movement, to open  
up the collections to  
different audiences

Generated ideas  
for future  
collaborative projects,  
based around  
collections

Formed new  
partnerships

Gained a better understanding  
of different professional practices  
between arts and heritage organisations,  
including particularly a better  
understanding of our different ways of  
working and approaches, which  
will inform our future  
collaborative projects

Raised the profile locally  
of how the arts and education  
Sectors can successfully work  
with local heritage organisations  
on innovative projects.  
This has, for us, encouraged  
positive local publicity, funding  
potential and new  
partnerships

Heritage organisations explored  
new and creative ways of bringing  
their collections to life.  
This included using sound, movement,  
mark making and printing to re-interpret  
our collections and show their  
inter-disciplinary relevance  
and creative potential

Encouraged local  
arts organisations to view  
Heritage Organisations as  
potential partners and recognise  
the creative potential within  
local museum collections

Raised awareness  
among local schools and  
young people of the  
arts and heritage  
opportunities available  
to them and how  
to access these







# 'Project Title'

## HERITAGE/ ARTS PROJECT PARTNERSHIP AGREEMENT TERMS AND CONDITIONS

1 This is a partnership agreement: between.....  
represented by..... and.....  
represented by.....

### 2 Purpose of partnership

To deliver the ..... (project title) ..... (partner's  
names) will enter into a partnership agreement for the duration of the project, until.....  
(end date of project.)

#### Organisation:

Name:

Address:

Key contact for the duration of the project:

#### Organisation:

Name:

Address:

Key contact for the duration of the project:

### 3 Roles and responsibilities

Clear list of roles and responsibilities for each partner including:

- management of project timeframes, partner meetings and budget
- liaisons with school
- time required from arts organisation, museum and artist for meetings, planning, workshop delivery and evaluation
- resources management
- management of artist
- documentation and media presence
- branding
- skills sharing
- dates for any deliverables
- any required policies or procedures



#### 4 Financial obligations

Information about the project finances including:

- management responsibilities of any project funding
- detailed breakdown of any partnership payments and payment dates
- instructions around invoicing and project expenses

#### 5 Duration of the agreement

The partnership agreement will last for the duration of the project, until May 2015.

However the Partnership Agreement can be terminated by.....if  
.....

I agree to the Partnership Agreement terms and conditions and agree to abide by them  
for the duration of the project, until .....

Print Name:

Print Name:

Signed

Signed

Organisation:

Organisation:

## Artist's Agreement

**Art's organisation contract number:**

**Date:**

**Code/project title:**

This is a contract between..... (organisation's name)  
and..... (artist's name and address)

This agreement will commence on ..... and conclude on .....

Either party may terminate this contract by .....

The service provider/artist will provide the following services to the organisation:

To spend..... full day/ half day equivalent researching.....

To plan and deliver ..... full day/ half day equivalent workshops with ..... participants at  
..... setting. Workshop activity to be in line with the enclosed/below brief.

To participate in a reflection/evaluation session lasting..... minute/ hours with  
participants eg. students, teachers, public participants

To provide professional artist support in the making and installation  
of..... as commissioned artist (includes planning time, delivery and  
evaluation.)

To attend community event/launch/celebration on ..... for a full day/ half day  
equivalent.

To source materials and resources necessary for delivery. Your contracted fee is inclusive of  
material costs. Adequate receipts and invoices must be provided for any claimed material or  
resource costs.

To liaise with and maintain communication with ..... (arts organisation staff member.)

### **Brief:**

If necessary, a short paragraph outlining the brief for the project.



**Total fee = £...**

This fee is inclusive of all costs, including travel, expenses and VAT, unless previously agreed in writing.

Payment amount	Payment due	Payment conditions
£...	Name a date	<ul style="list-style-type: none"><li>• Signed, returned contract</li><li>• Invoice with details as below</li><li>• Approved completion of ...</li></ul>
£....	...	<ul style="list-style-type: none"><li>• Invoice with details as below</li><li>• Approved completion of ...</li></ul>
£....	...	<ul style="list-style-type: none"><li>• Invoice with details as below</li><li>• Approved completion of ...</li><li>• Completion of project evaluation and reflection</li><li>• Submission of project resources/art work/report</li></ul>

On completion of these set conditions you must invoice for each of these payments.  
(insert any invoicing instructions)

All parties agree that they are bound by the conditions detailed above.

Signed on behalf of the organisation Signature of authorised signatory	Signature of the artist/ service provider
Name of authorised signatory	Name of the artist/ service provider
Date:	Date:
Tel:	Tel:
Email address:	Email address:

# 'Project Title'

## SCHOOL PROJECT PARTNERSHIP AGREEMENT TERMS AND CONDITIONS

### The project

Brief information about the project from the school's perspective, including:

- the aims
- the structure
- the outcomes

### Partnership

This is a Partnership Agreement: between ..... (name of school) represented by ....., ..... (name of museum) represented by ....., ..... (name of art's organisation) represented by .....

The partnership will last for the duration of the project, until.....

### Roles and responsibilities

To ensure the success of the partnership, and hence the project, we need partners to work together effectively. Within the partnership each partner will have individual roles and responsibilities.

#### The museum and arts organisation will:

List of the museum and arts organisation's responsibilities, including:

- staffing
- number, form, location and length of workshops
- any required policies and procedures
- adaption workshops to learning needs
- resources
- documentation

#### The school will:

List of the school's organisation's responsibilities, including:

- design workshop schedule
- staffing
- resources, particularly for workshops at the school
- learning needs disclosed
- documentation, Including media release forms
- evaluation



I agree to the Partnership Agreement terms and conditions and agree to abide by them for the duration of the project, until .....

Print Name:

Print Name:

Signed:

Signed:

Date:

Date:

(Museum)

(Arts Organisation)

Print Name:

Signed:

Date:

(Partner School)

## 'Project Title'

### PARTICIPATION AND PHOTO AND FILMING PERMISSION FORM

Consent form for young people taking part in the '(name of project)'

**A parent or an adult carer responsible for the young person named below must complete and sign this form.**

By signing this form you agree to the terms set out below:

I hereby give permission for ..... (name of young person) to participate in the '(name of project)'

and for any images, film and/or audio recordings generated in connection with the project to be used as part of the artworks and for publicity and promotion on behalf of ..... (list all the partners.)

- I confirm that I am the parent/guardian of the young person named above and they are happy to participate in the '(name of project.)'
- I understand that by signing this form, I agree to grant ..... (list all the partners) all consents on behalf of the young person under the Copyright Designs and Patents Act 1988, enabling them to use the publicity work by any and all means in any and all media, without liability or acknowledgement.
- Should the partner organisations wish to reuse these publicity materials more than two years after the event specified above, the council will contact me again to seek my permission.

Details			
Parent/carer's name (please print)		Relationship to the young person:	
Child/young person's name:			
Address & Postcode:			
Mobile:			
Email:			
Signature:			Date:



