

Understanding British Portraits

How to Develop Learning Programmes and Audience Engagement with Portraits

by Dr Debbie Challis

This toolkit gives you information on the why, what, how and who to develop a learning programme around a portraiture collection. It provides a list of audiences, school curriculum links, theme ideas, information about learning styles and good practice case studies. It also provides links to websites and other resources.

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'Let's face it' workshop 2007. Children at Key Stage 1 working on self-portrait drawings, inspired by a discussion of Zoffany's Queen Charlotte.
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Learning in Museums and Galleries

Learning is at the heart of museums, galleries and historic sites. Learning in these places is different from that in schools or more formal areas of education. Barry Lord has pointed out that learning in museums is informal, voluntary and affective. Affective learning focuses on our feelings about things but also uses cognitive data. Lord calls successful museum learning a 'transformative learning experience':

Museum learning is a transformative experience in which we develop new attitudes, interests, appreciation, beliefs or values in an informal, voluntary context focused on museum objects.
— Barry Lord, *The Manual of Museum Learning* (2007).



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Educators use different learning styles in schools, colleges, university, the workplace and museums and galleries. These ways of learning and their terminology are investigated in *Different Learning Styles*.

The Inspiring Learning For All (ILFA) framework is a planning, strategic and evaluation learning tool that can assist all activities of museums and galleries to be effective in learning (not just the learning or education department!).

- ❖ **Inspiring Learning for All (p.3)**
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Inspiring Learning for All

Inspiring Learning For All (ILFA) is based around achieving learning outcomes for visitors and staff in museums, libraries and archives (It can also be transferred into galleries and historic sites). It assists staff to make their site as accessible and inclusive as possible.

ILFA offers advice on putting learning programmes together based on Generic Learning Outcomes (GLOs) which are measurable through evaluation. These inter-linked GLOs are: Knowledge and Understanding; Skills; Activity, Behaviour and Progression; Enjoyment, Inspiration, Creativity; and Attitudes and Values.

Many museums, libraries and archives are now using ILFA as programming and evaluation tool in learning. This gives a common framework and language around learning across the sector.

The best way to find out more about ILFA is to work through the comprehensive website. Extra information is downloadable as and when you need it. It takes you through applying ILFA to your institution in a step by step process: ILFA website:

www.inspiringlearningforall.gov.uk/

An interesting and useful study on using GLOs as an indicator of learning is Eilean Hooper-Greenhill, 'Measuring learning in museums: the research and its findings', *GEM Journal* No 28, p.4-13.

Different Learning Styles

Individuals learn best in many different ways, sometimes using a variety of learning styles. A learning style is the more or less consistent way in which a person perceives, conceptualises, organises and recalls information.

Learning styles are important because:

- ❖ People learn better, more quickly and more enjoyably if the teaching methods used match their preferred learning styles.
- ❖ As learning improves, so does self-esteem. This has a positive effect on learning.
- ❖ People who are negative about learning may become interested again.
- ❖ A range of learning styles ensures that everyone enjoys the events or programme.

There are various learning styles. Some of the classification systems that have been developed are listed below:

- ❖ VAKT Learning Model (p.5)
- ❖ Herrmann Brain Dominance Instrument (p.6)
- ❖ Multiple Intelligences (p.6)
- ❖ Learning Styles Inventory (p.7)
- ❖ Honey and Mumford Learning Styles (p.7)
- ❖ Object-based Learning (p.7)



BP Portrait Award: Next Generation Young People's Private View, 2013. Photographer: Othello De'Souza-Hartley. © National Portrait Gallery, London

VAKT Learning Model

Learners may prefer one or more of the following ways of learning – Visual (seeing), Auditory (hearing), Kinesthetic (moving) or Tactile (touching).

Those who prefer a visual learning style:

- ∂ Look at the speaker's face intently
- ∂ Like looking at wall displays, books etc.
- ∂ Often recognise words by sight
- ∂ Use lists to organise their thoughts
- ∂ Recall information by remembering how it was set out on a page

Those who prefer an auditory learning style:

- ∂ Like verbal instructions
- ∂ Like dialogues, discussions and plays
- ∂ Solve problems by talking about them
- ∂ Use rhythm and sound as memory aids

Those who prefer a kinesthetic learning style:

- ∂ Learn best when they are involved or active
- ∂ Find it difficult to sit still for long periods
- ∂ Use movement as a memory aid

Those who prefer a tactile way of learning

- ∂ Use writing and drawing as memory aids
- ∂ Learn well in hands-on activities like projects and demonstrations

A good example of the VAKT model in action is the *Portraits Workshop at Bolton Museum and Art Gallery* (p.91). This workshop uses visual and auditory instruction in the gallery sessions and trails, and kinesthetic and tactile methods in the dressing up, drawing and photograph activities.

Hermann Brain Dominance Instrument

This learning style divides learners into left-brain dominated or right-brain dominated.

Those who are **left-brain dominated**:

- ∂ are intellectual
- ∂ process information in a linear way
- ∂ tend to be objective
- ∂ prefer established, certain information
- ∂ rely on language in thinking and remembering

Those who are **right-brain dominated**:

- ∂ are intuitive
- ∂ process information in a holistic way
- ∂ tend to be subjective
- ∂ prefer elusive, uncertain information
- ∂ rely on drawing and manipulating to help them think and learn

Multiple Intelligences

This learning style divides the different ways people learn into 'intelligences' and suggests that people are prone to one or two ways of learning:

- ❖ Logical-Mathematical – ability to detect patterns, reason deductively and think logically.
- ❖ Linguistic – ability to effectively manipulate language to express oneself rhetorically or poetically.
- ❖ Visual Spatial – ability to manipulate and create mental images in order to solve problems.
- ❖ Musical – ability to recognize and compose musical pitches, tones, and rhythms.
- ❖ Bodily-Kinaesthetic – ability to use the body in differentiated ways to aid memory.
- ❖ Interpersonal – ability to understand the feelings and intentions of others.
- ❖ Intrapersonal – the ability to understand one's own feelings and motivations.
- ❖ Naturalist – responding to the natural environment.

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Learning Styles Inventory

This learning style divides learners into different perceivers and processors:

- ∂ Concrete perceivers absorb information through direct experience – doing, acting, sensing, and feeling.
- ∂ Abstract perceivers take in information through analysis, observation, and thinking.
- ∂ Active processors make sense of an experience by immediately using the new information.
- ∂ Reflective processors make sense of an experience by reflecting on and thinking about it.

Honey and Mumford Learning Styles

Honey and Mumford divide learners into 4 types:

- ∂ Activists learn best from activities where they can throw themselves into a task.
- ∂ Reflectors learn best when they can review what has happened.
- ∂ Theorists learn best when they can understand what they have learned as part of a wider picture.
- ∂ Pragmatists learn best when an opportunity presents itself to learn on the job.

Object-based Learning

A strategy often used in museums is object-based learning.

Object-based learning explores material culture (art, artefacts, specimens, documents, etc.) so that people can learn about the object and its relationship to other objects, people, eras and ideas.

This method of learning enables the participant to look directly at an object, be it a sculpture or painting, an artefact or advertisement, and, using a myriad of questions, discover its role and importance in our world – past, present and future. Objects are used to initiate discussion, as well as make connections to the learner's own experiences.

There are layers of learning around each object. A learner can first take a visual inventory of the object, describing their observations of its physical characteristics. This is a practical strategy that can set a learner at ease, listing very concrete things such as colours, shapes and objects without museum provided interpretation.

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When exploring an object more deeply, an infinite number of questions could be posed, for example:

- How was it made, and by whom? And why?
- What can we tell about the time during which it was created?
- Would it have been created today?
- How would it be used in a story? Or what story is the object telling?
- How could a person today use this object?

The discussion that an object provokes can lead to connections in a vast array to topics, including social, cultural, historic, scientific, artistic and technological subjects. The activities and lessons incorporating object-based learning strategies are just as varied as the topics they can explore.

Directed and Self-directed Learning



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Visits to and learning activities at museums, galleries and historic sites can be divided into Directed and Self-directed.

Directed visits mean that the participants are taking part in a programme guided by an educator, such as a guided tour, schools workshop, lecture or practical art session.

For more information on planning 'directed' learning events go to the section Who is your programme for? (p.17)

Self-directed learning is when individuals have primary responsibility for planning, implementing and even evaluating their learning. Learning tools, such as trails or on-line resources may still be used, but the participants use them with no or little instruction.

Examples of tools for self-directed learning can be found in the online portrait resource Case Study: *Museum Network* (p.87) or the trails for the Scottish Portrait Gallery (www.nationalgalleries.org/visit/trails-must-sees-21663). Many tools for self-directed learning, however, are discussed in the toolkit *How to Interpret and Understand the Language of Portraits* (www.britishportraits.org.uk/resources/toolkits/), such as interactives with exhibition displays.

The Participatory Museum

Museums and galleries have had participants in interpreting their collections as long as they have had visitors walking through their doors and looking at exhibits. Arguably their participation and collective cultural heritage and memories has not been actively harnessed by institutions. The Participatory Museum movement

(www.participatorymuseum.org/) takes its title from Nina Simon's book and online resource of the same name. Simon's book

argued for and gave examples of a greater participatory practice within museums (mainly in the USA), in which visitors actively interpreted collections, shared memories and experiences.



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In the UK Chief Execs Nick Stanhope of Historypin and Nick Poole of the Collections Trust have pointed out the increasing number of people who come to museums and expect to have agency and cultural entitlement within the collections. They advocate a combined use of collections, digitisation and visitor participation that can put museums at the heart of communities. They argue that this is not about 'radical transformation' but rather about building on elements already taking place in museums and galleries. For more see their article here www.collectionslink.org.uk/discover/new-perspectives/1402-the-participatory-museum.

History Pin www.historypin.com/ has a number of projects involving collections on its website as well as digital tools to assist people to engage with images and objects. Another example useful for thinking about portraiture is the use of the Q archive in the Imperial War Museum (<http://blog.historypin.com/2012/12/04/new-exhibition-exploring-the-participatory-museum-concept/>).

Case Study: *World War One – Imperial War Museum and participation* (p.87)

Another example is the way in which the National Gallery of Denmark in Copenhagen have embedded QR codes, twitter links and incorporated videos within their interpretation and to give outlets for participation as part of a 5 year digital project: www.smk.dk/en/about-smk/projekter-paa-smk/smk-digital/

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The Emotional Museum

David Fleming, the Director of National Museums Liverpool, has (among others) advocated the idea of an emotional museum and two museums in Liverpool are practical embodiments of this approach: The International Slavery Museum and the Museum of Liverpool. In a keynote address at the Challenging History Conference, 23-25 February 2012 Fleming argued that social history was always emotional and embedded within the memories of local communities; thus social history museums were more about people and the stories of people involved with the objects they display.

In the *People's Republic Gallery* at the Museum of Liverpool 'emotional specifications' had been included within the interpretation and outreach for the gallery. They wanted to shock people; make people laugh, cry, and most interestingly, angry. Portraits of local people, past and present, were used within this context and faces of people can elicit an emotional response, depending on the presentation, whether in a workshop or a gallery. There are ethical issues around emotional harm and well-being that need to be considered in such an interpretation or approach to learning.

Theme – *Local History: Museum of Liverpool: Interpretation and Memory Walk* (p.70)

Linked to the idea of the 'emotional museum' is the empathetic museum or the use of empathy to identify with and uncover hidden histories. Two blogs address the wider use of empathy with history:

Silence, Memory, Empathy <http://silencememoryempathy.wordpress.com/>

Roman Krznaric's blog on empathy and the art of living <http://www.romankrznaric.com/>

Ethics

There can be ethical issues involved in the use of portraiture in learning projects. Provenance and collections history are important within considering ethical issues. The use of images of people that were collected for reasons that would be considered dubious or even harmful today, such as images of people to depict different 'racial types', should be considered very carefully. Similarly in the past people may not have consented for their portrait to have been taken and used as part of a collection, such as prisoners, hospital patients or images of colonised people or people with disabilities.

This does not mean that such portraits or images of people should not be used in learning, outreach or display. On the contrary, sensitive and thoughtful use of these images with participants that are given full agency in a project can make for excellent results as the case study on *Reframing Disability* (p.79) illustrates. Researching such portraits and understanding their historical context also assists in using them in learning projects and on display as the Bethlem project shows.



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Case Study – *Reframing Disability: Portraits from the Royal College of Physicians* (p.78)

Case Study – *Hospital Snapshots at the Bethlem Royal Hospital Archives and Museum* (p.80)

Compliance with Data protection should be made when making portraits of people in projects: www.ico.org.uk/for_organisations/data_protection

The Museum Association Code of Ethics: www.museumsassociation.org/ethics/code-of-ethics

Further Information and Reading

There are various resources to assist with advocacy for learning in museums, galleries and historic sites as well as how to plan programmes.

Related Organisations

- ∂ **Renaissance in the Regions – Arts Council England (ACE)**
‘Renaissance’ is a programme to transform England’s regional museums now managed by ACE. <http://www.artscouncil.org.uk/funding/our-investment/funding-programmes/renaissance/renaissance-major-grants-programme/>
- ∂ **Arts Council England (ACE)** is now responsible for museum strategy and selected funding programmes. <http://www.artscouncil.org.uk/>
- ∂ **Inspiring Learning For All**
Assists you to find out what the people that use your services learn, assess how well you are achieving best practice in supporting learning and improve what you do. www.inspiringlearningforall.gov.uk/
- ∂ **Group for Education in Museums (GEM)**
Promotes the importance of learning through museums, galleries and other cultural organisations. They produce the Journal of Education in Museums, which contains practical case studies. It is also worth joining their email list. www.gem.org.uk/
- ∂ **engage**
engage is a leading international association for gallery educators, artist educators and other arts and education professionals. www.engage.org/
- ∂ **Culture 24**
This website has news and events, as well as trails and other resources, from 1000s of museums across the country. www.culture24.org.uk/home

Books / Reports

- ∂ *Buried in the Footnotes: the representation of disabled people in museum and gallery collections*, Dodd, Sandell, Delin, Gay (2004), Leicester: University of Leicester Report
PDF download:
<http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/buried-in-the-footnotes/BITF2.pdf>
- ∂ *Culture on Demand. Ways to engage a broader audience*. FreshMinds (DCMS, July 2007).
A commissioned piece of research on broadening access for different audiences in the arts – useful case studies and good on working with key audiences (people with disabilities, people from lower socio-economic groups and BME audiences).
Downloadable from the DCMS website:
<https://www.gov.uk/government/publications/participation-and-engagement-in-cultural-activities>
- ∂ *Learning in the Museum*, Hein, George E. (1998), London: Routledge. Classic reader on learning and outlines constructivist approach to exhibition interpretation and learning.
- ∂ *The Manual of Museum Learning*, Barry Lord (ed.) (AltaMira, 2007).
Overview of planning learning programmes for a variety of audiences. Useful on interpretation, museum spaces and advocacy.

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- ∂ *Museum and Gallery Education*, Eilean Hooper-Greenhill (Leicester, 1991).
The classic manual on putting a learning programme together (mainly for schools) and has been updated several times – useful if starting from scratch.
- ∂ *Museums and Education: purpose, pedagogy, performance* Eilean Hooper-Greenhill (Leicester, 2007).
An up to date look at learning in museums that draws on new evaluation and planning tools such as Inspiring Learning For All.
- ∂ *Museums, Prejudice and the Reframing of Difference*, Richard Sandell (Routledge, 2006).
More useful for interpretation but it does look at alternate audiences and ways of understanding collections.
- ∂ *Re-presenting disability: activism and agency in the museum*, Sandell, R., Dodd, J & Garland-Thomson, Rosemarie (2010), Routledge: Abingdon.
- ∂ *Routledge Companion to Museum Ethics*, Marstine, Janet C. C. (ed.) (2012), London: Routledge
Useful case studies and examination of ethics today, including learning programmes and outreach.
- ∂ *The Participatory Museum*, Simon, Nina (2010). Available online and in printed form, a call to action over active participation interspersed with case studies and examples of good practice in museums. www.participatorymuseum.org/
- ∂ 'The Participatory Museum', Stanhope, Nick and Poole, Nick (2012), article available on the Collections Link website (<http://www.collectionslink.org.uk/discover/new-perspectives/1402-the-participatory-museum>). Advocates mass audience participation, digitisation and collections knowledge as a form increasing access, agency and civic values.

Why Develop a Learning Programme around Portraiture?

- ❖ Portraiture is a useful genre to use with many different audiences for a variety of themes and programmes.
- ❖ Portraiture is essentially about people and personalities. It is perfect for engaging with audiences as people respond to people!
- ❖ Putting together a learning programme will develop new ways of understanding your collection of portraits.
- ❖ A learning programme raises the profile of both your institution and your portraiture collection, particularly through public events during late or special openings.
- ❖ Developing a learning programme relevant to the National Curriculum encourages teachers and school children to visit, as well as developing learning outside of the classroom.
- ❖ A learning programme can develop new audiences, be socially inclusive and push up your visitor figures.
- ❖ Portraiture, past and present, can enable people to participate in a collection (see The Participatory Museum p.10).
- ❖ Learning is at the heart of museums and galleries – see p.2

What programme will you run?

- ❖ What programmes you run will be determined by what constitutes your portrait collection – a collection of portraits of local people is perfect for local history projects.
- ❖ What you run will also be circumscribed by what resources you have in terms of people, time, space and funds.
- ❖ The medium of the collection and research that has been made (or is being made) around your collection may also determine what you run.
- ❖ The programmes you run will be defined by who you cater it for.

How are you going to develop your learning programme?

- ❖ Think about your aims and objectives for developing a learning programme and what outcomes you want to see.
- ❖ All people – of whatever age – learn in different ways and some of the main identified Learning Styles can be found on p.7.
- ❖ Is your learning programme going to be directed, e.g. a workshop led by an educator, or self-directed, e.g. an activity engaged with by the visitor? See p.9.
- ❖ Put on a programme that fits the needs of the audiences and potential audiences to your museum or gallery.
- ❖ Work in partnership with core audience groups and other institutions.
- ❖ Festivals and national events (p.101) are good ways to publicise your programmes and make partnerships.
- ❖ Using Themes around learning with portraiture (p.68) can generate programmes for different audiences and widen the perspective of your collection.

Who is your learning programme for?

- ❖ Every audience matters to museums and galleries.
- ❖ No single audience is the same.
- ❖ All audiences have different needs and need different approaches.
- ❖ If you have limited resources, use the strengths of your collection and local area as a starting point. For example, if your institution has a collection of early twentieth-century portraits of people from a local industry, this could be used as part of a family history project.
- ❖ Three groups have been identified as taking less part in museums and the arts than others – people with disabilities, Black Minority Ethnic (BME) communities and people from lower socio-economic groups. Government funding bodies have prioritised engaging with these groups.
- ❖ The main audiences are: Schools / Colleges; Adult Learners; Community Audiences; Families; People with disabilities.



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Now, turn to p.18 to read more about the different Audiences for learning programmes in museums and galleries.

Audiences for Learning Programmes

The main audiences for learning programmes have been further subdivided into more specific groups. Inevitably there are crossovers between audience 'types'.

Schools / Colleges

In 2011 the Department of Education announced that the National Curriculum was under review and so changes should be expected soon.

School year groups are divided into Key Stages based on the National Curriculum:

- **Key Stage One – Reception to Year 2 (Ages 4 to 7) and Key Stage Two – Year 3 to Year 6 (Ages 7 to 11) (p.19)**
- **Key Stage Three – Year 7 to Year 9 (Ages 11 to 14) and Key Stage Four – Year 10 to Year 11 (Ages 14 to 16) (p.24)**
- **Key Stage Five / Sixth Form College / Further Education (16+) (p.31)**
- **Teachers (p.37)**
- **Schools for children with Special Educational Needs (p.42)**



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Adult Learners

Aside from these specific categories there are the walk-in visitors to heritage sites, museums and galleries.

- **Older Adults (p.43)**
- **Further Education / Higher Education (p.46)**
- **Public Programmes (p.48)**

A useful organisation to join if you are concentrating on adult learners is NIACE (National Institute of Adult Continuing Education) which exists to encourage more and different adults to engage in learning of all kinds. www.niace.org.uk/

Community Audiences

Community Audiences are defined as potential audiences local to your site and may have barriers (economic / cultural) to attending activities.

- **Local Groups / Networks (p.55)**
- **Black Minority Ethnic (BME) communities (p.56)**
- **Young People (p.57)**

Families

Families are divided into 'Day Trippers' and those attending specific events. Read more:

- **Families (p.58)**

People with Disabilities

There are a large number of people in Britain registered as disabled. There is not enough space here to subdivide by each group

- **People with Disabilities (p.62)**

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Key Stage 1 and Key Stage 2

Key Stages One (KS1) and Two (KS2) covers primary education. KS1 covers Reception up to Year 2 (the final year of 'infant' school at age 7) and KS2 covers Year 3 until Year 4 ('junior' school from ages 7 to 11).

Teaching for KS1 and 2 is guided by the National Curriculum, which has 'Schemes of Work'. School visits to museums and galleries are dictated by the demands of the National Curriculum. A programme should fit the needs of teachers and be curriculum based.

Fortunately museums and galleries are ideally situated to cater to the demands of the National Curriculum. We can offer varied programmes that use different learning styles and cross-curricular themes through object centred learning. Collections of portraits are excellent learning tools for KS1 and 2 History, Art and Design and Citizenship.



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Schools are also encouraged by the National Curriculum to visit museums, galleries and sites by the curriculum in order to supplement teaching Art and Design at the start or in the middle of a unit of work.

Holburne Museum run a successful taught session around portraiture that covers Art & Design – Self-portrait (KS1) and Portraying relationships (KS2) as well as Speaking & listening skills. The Ashmolean Museum runs a similar workshop around portraiture and in addition has an interactive whiteboard resource for use by teachers in the classroom.

- **History at KS1 and KS2 (p.20)**
- **Art and Design at KS1 and KS2 (p.22)**
- **Citizenship, Literacy and Science at KS1 and KS2 (p.23)**
- Case Study: *'Perfect Portraits' Key Stage 1 and 2 at the Holbourne Museum at Bath* (p.83)
- Case Study: *'Exploring Portraits' Key Stage 1 and 2 at the Ashmolean Museum: Museum Session and Whiteboard Resource* (p.84)

The National Curriculum Online can be found here:

www.education.gov.uk/schools/teachingandlearning/curriculum

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History at Key Stage 1 and Key Stage 2

The main ways portraits can assist the curriculum is through:

- ❖ Knowledge, Skills and Understanding
- ❖ Historical Interpretation
- ❖ Historical Enquiry
- ❖ Assisting a link to an area in British / Local History

Key Stage 1

- ∂ Portraiture can assist knowledge, skills and understanding as portraits can be used to identify differences between ways of life at different times.
- ∂ Historical interpretation can be enabled by identifying different ways in which the past is represented within portraiture.
- ∂ Family portraits and portraits of children can be used to consider changes in their own lives and the way of life of their family or others around them.
- ∂ Portraits of famous people or significant men and women can be used to look at their lives and historical events or activities, such as the Gunpowder Plot or exploration.

A good example: *Imaging Children*

The Holburne Museum of Art in Bath runs a workshop called 'Imaging Children' that looks at the differences between eighteenth-century and contemporary childhood and gets the children to think about families and their own lives.

This interactive workshop uses discussion prompted by

questions and answers, drawing of portraits, dressing up in costume, trails around the museum and an in-depth art activity.



Party People in History, summer school 2007. Portraits and the setting of the Sydney Gardens are used as sources for an exploration of the eighteenth-century pleasure garden, with mask- and hat-making among other activities.
© The Holburne Museum of Art

Key Stage 2

- ∂ Portraiture can be used as a basis to explore the characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past.
- ∂ Portraits can be used to illustrate how and why the past is represented and interpreted in different ways.
- ∂ Portraits can be used as source evidence for events, people and changes in the past.
- ∂ Portraiture of local people can be used as the basis for a local history study to explore how the area has changed over time.
- ∂ Portraits from these periods of British history can be used as the basis for a historical study: Britain and the wider world in Tudor times, Victorian Britain and Britain since 1930.

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Tudor Splendour workshop 2007. Tudor portraits are used as sources for role-playing with Tudor artefacts and a discussion of Tudor life in Somerset. Children draw their own self-portrait miniature.
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A good example: *Tudor Splendour*

The Holburne Museum of Art in Bath runs a workshop called 'Tudor Splendour', which looks at the life of a Tudor lady. It investigates the differences between a Tudor childhood and a contemporary one, through attention to homelife, religion, social life and structures.

The children are met by an educator in costume as Lady Elizabeth who tells them about her life and asks them about theirs. Two of the pupils are dressed up as children in Tudor times for the other children to draw. Trails and an art activity further cements the experience.

Holburne Museum 'Tudor Splendour': www.holburne.org/schools-specials/

Art and Design at Key Stage 1 and Key Stage 2

The main ways portraits can assist the curriculum is through:

- ❖ Exploring and developing ideas
- ❖ Investigating art and art materials
- ❖ Developing creativity

Key Stage 1

- Portraiture can be used as the basis for students to record from first-hand observation and explore ideas.
- The range of different mediums of a portrait collection can be used to investigate a range of materials and processes.
- A portraiture collection comprising different periods and cultures can be used as the basis for studying the differences and similarities of art in different times and cultures.

A good example: *Let's Face It!*

The Holburne Museum of Art in Bath run an interactive workshop called, 'Let's Face It!' that introduces children to portraits and portrait miniatures and how they express ideas about the people pictured.

Pupils take part in drawing, role-play and an in-depth creative activity to explore why portraits were commissioned. The use of expression, pose, costume, setting and social context are all considered. Students create their own self-portrait to take home.



Let's Face It workshop 2006. Children at Key Stage 2 dressing up for their peers to draw, involving discussions on pose, expression, accessories and dress, here based on portraits of Henrietta Laura Pulteney (a local character) by Angelica Kauffmann and Garton Orme by Jonathan Richardson.
© The Holburne Museum of Art

Key Stage 2

- Portraiture can be used as the basis for students to question and make thoughtful observations, particularly with reference to self-portraiture and communicate ideas about themselves.
- The range of different mediums of a portrait collection can be used to investigate a range of materials and processes.
- Portraits can be used as the basis of discussion around observations of depicting people and looking at how relationships are portrayed.
- A portraiture collection comprising different periods and cultures can be used as the basis for studying the differences and similarities of art in different times and cultures.
- Visiting a museum, gallery or historic site to participate in a portrait workshop is an important part of Key Stage 2 (Unit 9 Visiting a museum, gallery or site).

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Citizenship, Literacy and Science at KS1 and KS2

Citizenship

- ❖ Portraiture can be used to develop confidence and responsibility through creating a self-portrait to recognise their worth as individuals
- ❖ Looking at relationships and people from the past in portraiture can assist with developing good relationships, particularly with regard to thinking about the lives of people living in other places and times and being aware of different types of relationship.

Literacy

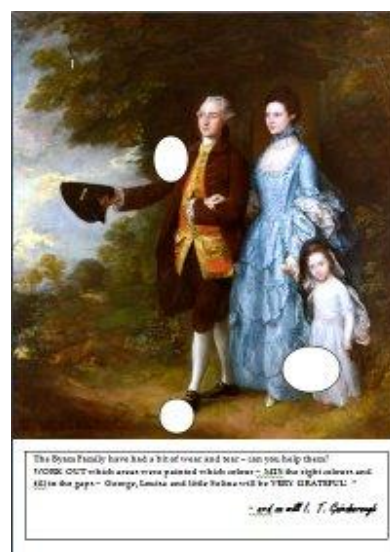
- ❖ Workshops around portraits of authors can assist with the National Literacy Strategy in the areas of biography and of poetry and prose by eminent authors.
- ❖ A workshop facilitating creative writing about the real and imagined lives of people portrayed can also assist the National Literacy Strategy.

Science

- ❖ Portraits can look at how natural fabrics, such as wool, silk and linen, and different textiles are represented and how paint and different colours are made.
- ❖ Portraits can be used to illustrate use of science in the world of art through environmental conditions, the effects of light and different materials.

A good example: *Colour and Light: A Conservation Conundrum*

The Holburne Museum of Art in Bath runs an interactive KS2 workshop that introduces children to museum conservation and looks at the role of science in the world of art. Paintings, artefacts and the actual galleries are used to look at the environmental conditions (light, temperature and humidity) needed to conserve paintings and how colour mixing is used as a technique in conserving paintings.



Blank patches on Thomas Gainsborough's Byam Family offer the challenge for children at Key Stage 2 of colour-mixing as part of a workshop on light and conservation.
 © The Holburne Museum of Art

Pupils discuss and analyse the galleries, observe and draw objects and paintings, take part in experiments using light and look at the effects of light and heat on objects. They also colour-mix paint to conserve and match paint to copies of paintings in the collection.

Key Stage 3 and Key Stage 4

Key Stages 3 (KS3) and 4 (KS4) covers secondary education. KS3 covers Years 7 to 9 and KS4 covers Years 10 and up to GCSE examination in Year 11.

Teaching for KS3 is guided by the National Curriculum. In 2008 changes were made to Key Stage Three to link subjects up in cross-curricular activities and encourage a variety of teaching methods in order to develop different skills in the students. Portraiture can easily link a variety of disciplines such as Art and Design, History, Geography, and Citizenship as well as English Literature with portraits of writers for example.

Students take GCSE options in Year 9 and the two main subjects related to portraiture, History and Art and Design, are not compulsory in Years 10 and 11. Different examination boards guide KS4 syllabuses for these subjects.

It is very difficult for schools to visit museums and galleries at secondary level. This partly due to the difficulty of taking time away from other subjects, getting enough adults to meet the Health and Safety requirements on a trip out, and lack of funds.

However, museums and galleries are suited for the new theme based and cross-curricular feel of the new guidelines for Key Stage 3. Portraiture is an area of study for History and Art and Design GCSE, as well as for Citizenship.

- ∂ **History at KS3 (p.25)**
- ∂ **History at KS4 (p.27)**
- ∂ **Art and Design at KS3 (p.28)**
- ∂ **Art and Design at KS4 (p.29)**
- ∂ **Citizenship, Literacy and Science at KS3 and KS4 (p.30)**
- ∂ **Theme – *Debate* (p.74)**

History at Key Stage 3

The main ways portraits can assist the curriculum is through:

- Understanding cultural, ethnic and religious diversity through the visual representation of people.
- Considering the significance of events and people in their historical context and to the present day.
- Understanding how events and people have been interpreted and evaluating the validity of a range of interpretations, as well as being considered as a historical source and being evaluated as such.
- Understanding and evaluating visual codes and language for historical enquiry.

The appreciation and evaluation of the role of museums, galleries and historic sites in preserving, presenting and influencing peoples' attitudes to the past is now part of KS3 curriculum. It is advocated that this is done through visits where possible.

Teachers and textbooks regularly use portraits within the classroom. These are mainly of famous figures from history, for example the differing depictions of Oliver Cromwell and Charles I to understand historical evidence and visual codes from the English Civil War. However, portraits of ordinary people are also used, such as mill workers in the 19thC.

How your collection of portraits can be used within Key Stage 3 History depends on the nature of your institution's collections – the period, the medium, the people depicted etc. Examples below are based on known types of collections:



Oliver Cromwell (1599-1658) by Robert Walker, c1649. © National Portrait Gallery, London

- ∂ A project on the impact through time of the movement and settlement of diverse peoples to, from and within the British Isles could be made through a collection of portraits, particularly photographs, of people from the local area (both historical and contemporary).
- ∂ A significant collection of portraits and material from a particular era, such as the Victorian period, could be used to explore the way in which lives, ideas and attitudes of people developed during that period.
- ∂ Local, family and personal history can be studied through either an activity around researching family history through photographs and / or a partnership with local archives.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

A good example: *Votes for Women*

The National Portrait Gallery, London, runs a session aimed at KS3 History and Citizenship (it can be modified for KS4), which looks at the portraits of people involved in the suffrage and anti-suffrage movement.

Students are required to analyse portraits of key figures and decide which side they are on. Quotes from these figures are then given and discussion is encouraged about the key people, the debates and the position today in comparison with the early twentieth-century.

A related online activity can be found here:

<http://www.npg.org.uk/learning/digital/history/suffragettes-quiz.php>



Emmeline Pankhurst (1858-1928), militant suffragette, by Georgina Agnes Brackenbury (1865-1949), oil on canvas, 1927.
© National Portrait Gallery, London

History at Key Stage 4

The curriculum for Key Stage 4 History is prescribed by whichever exam board a school is following. There are four main exam boards:

- Edexcel www.edexcel.com/Pages/Home.aspx
- OCR www.ocr.org.uk/
- AQA www.aqa.org.uk/
- Welsh Board www.wjec.co.uk/

All these exam boards offer at least one History GCSE. If your audience is likely to be from local schools it is worth finding out what boards they use and if possible to talk to and get advice from history teachers about what would be most useful for them. The criteria of exam boards periodically changes.

It depends on the nature of your portrait collection and the syllabus of the exam board as to what learning programmes you could run for KS4. Below are ideas based on the GCSE History syllabuses of current exam boards:

- ❖ A collection of portraits of workers in industry and elsewhere from the nineteenth century to the present in a local town can be used to direct an area of study around 'Changes in work and employment in industry from the late 19thC to the late 20thC'. (Section A2 in Edexcel History B GCSE)
- ❖ A local history project involving portraiture and historical interpretation could be the focus of the 'History Around Us' module for Coursework for AQA History A (<http://www.aqa.org.uk/subjects/history/gcse/history-a-9040>) and 'History Around Us' in GCSE History C (PDF download: <http://filestore.aqa.org.uk/subjects/AQA-9040-W-SP-14.PDF>).

A good example: *Investigate the Past*

The National Library of Scotland offers a workshop that uses portraits alongside other sources of historical evidence to investigate the nineteenth century. Original items are used from the John Murray Archive to develop historical research skills, to find out how archives preserve evidence of the past and to develop evidence handling skills. Students also have a tour of the library or visit a specialist department to learn more about the library and careers using history.

The workshop is designed to support the development of key skills when working with historical evidence. It is designed for Scottish Secondary 4-6 but is a useful example of a wider focus on looking at historical evidence and the role of portraiture alongside archive material.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Art and Design at Key Stage 3

The main ways portraits can assist the curriculum is through:

- ❖ Understanding the role of artists in a range of cultures, times and contexts.
- ❖ Using research and investigative skills in one genre and appreciate how ideas and codes are used to convey ideas and meanings.
- ❖ Understanding of portraiture from first hand observation.
- ❖ Assistance with developing ideas in sketchbooks, journals and other appropriate strategies.



Thomas Howard, 14th Earl of Arundel, 4th Earl of Surrey and 1st Earl of Norfolk (1585-1646), patron of art and collector, by Sir Peter Paul Rubens, oil on canvas, 1629.
© National Portrait Gallery, London

Responding to the school's location and local cultural influences as well as engaging with contemporary art, craft and design is now part of KS3 curriculum and this could be of use to regional galleries and museums.

One of the ways portraiture can be used at KS3 is due to the different media used within portraiture. Acquaintance with exploring media, processes and techniques in 2D, 3D and new technologies is stressed in the curriculum.

How your collection of portraits can be used within Key Stage 3 Art and Design depends on the nature of your institution's collections – the media, the artists, self-portraits. Examples below are based on known types of collections:

- ❖ Practical drawing sessions of the face and other elements involved within portraiture.
- ❖ A significant collection of self-portraits can be used as the focus for looking at ideas around self-representation and the idea of an artist's legacy.
- ❖ A collection of portraits of people from different media can be compared and contrasted – for example sculpture with photography.

Art and Design at Key Stage 4

The curriculum for Key Stage 4 Art and Design is prescribed by whichever exam board a school is following. There are four main exam boards:

- Edexcel www.edexcel.com/Pages/Home.aspx
- OCR www.ocr.org.uk/
- AQA www.aqa.org.uk/
- Welsh Board www.wjec.co.uk/

All these exam boards offer at least one Art and Design GCSE. If your audience is likely to be from local schools it is worth finding out what boards they use and get advice from art and design teachers at those schools about what would be most useful for them. The criteria of exam boards periodically changes.

All exam boards stress proficiency and understanding within different areas of Art and Design such as Fine Art (including drawing, printmaking, sculpture) and Photography (including studio photography, film, digital media).

It depends on the nature of your portrait collection and the syllabus of the exam board as to what learning programmes you could run for KS4. Below are relevant ideas:

- ❖ Observational drawing in the gallery and evaluation of portraits for work journals
- ❖ Workshops investigating the craft of particular medium, such as studio photography or screen-printing.

A good example: *Portraits and Identity*

Manchester Art Gallery runs a KS3 and 4 workshop that aims to discover the different techniques and media employed by the artist who explore portraits and identity within their work and to expand pupils vocabulary by describing artworks whilst considering interpretation through a critical studies approach of analysis.

Led by a museum educator, pupils discuss the use of portraits throughout different time periods. Within a practical workshops students complete contextual analysis of artworks and explore alternative drawing techniques and composition through the use of photography.

www.manchestergalleries.org/education/secondary/



Ira Frederick Aldridge, (1807-1867), actor, after James Northcote, oil on canvas, c.1826. Private Collection; on loan to the National Portrait Gallery, London.

Citizenship at KS3 and KS4

Citizenship is a required subject for all pupils at KS3 and KS4. Education for citizenship equips young people with the knowledge, skills and understanding to play an effective role in public life. Citizenship encourages them to take an interest in topical and controversial issues and to engage in discussion and debate.

The examples given for KS3 History Votes for Women and KS4 Art and Design Portraits and Identity also play a part in the Citizenship curriculum and many of the topics suggested for tours in the Case Study: *Scottish National Portrait Gallery* (p.99) are also ideal for Citizenship.

Key Stage Five / Sixth Form College / Further Education (16+)

At the moment compulsory education finishes at 16 or at GCSE level. There are plans to increase compulsory education to 18 and in order to enable this more skills and vocational courses are being offered in addition to the academic AS and A Levels known as GCEs.

Post 16 education is variously known as Key Stage 5, Sixth Form, A-Levels, College and Further Education. Students specialise even more than at GCSE and most students study three or four subjects in depth. AS Levels are usually taken after one year of study while a second year of study in the same subject constitutes an A Level. History and Art and Design are the main areas in which a collection of portraiture is important.

A set of Diplomas offered to students from 2008 to 2011 enabled hands-on and skills based learning, involving work placements and the acquisition of knowledge within an industry. These diplomas were granted in three levels (Level One, Level Two, Level Three) and were available from Year 10 on. The most relevant Diploma for museums and galleries was the Creative and Media Diploma. Some of the ways the study of portraiture played a part in this Diploma are outlined.

- ❖ **AS / A Level History (p.32)**
- ❖ **AS / A Level Art and Design (p.34)**
- ❖ **Creative and Media Diploma 14-19 (2008-11) (p.35)**
- ❖ **Case Study: *BP Portrait Award: Next Generation National Portrait Gallery* (Key stage 4 & 5) (p.85)**

AS / A Level History

The exam boards prescribe the curriculum for GCE History. There are four main exam boards:

- Edexcel www.edexcel.com/Pages/Home.aspx
- OCR www.ocr.org.uk/
- AQA www.aqa.org.uk/
- Welsh Board www.wjec.co.uk/

All these exam boards offer at least one History GCE. If your audience is likely to be from local schools it is worth finding out what boards they use and get advice from history teachers at those schools about what would be most useful for them. The criteria of GCE A Levels and AS Levels have been revised recently and references are to the new syllabus from September 2008.

It depends on the nature of your portrait collection and the syllabus of the exam board as to what learning programmes you could run. Below are ideas based on the GCE History syllabuses of current exam boards:

- ∂ A collection with portraits (whether of famous people and / or local people) from the early twentieth-century can provide historical evidence for Study Topic 4 Domestic Issues 1918-1951 on OCR GCE History A. These portraits can be used to consider subjects such as the effects of war on food, women, industry, health and housing. The increase in the circulation of visual images in the media and on film can also be discussed and contextualised.
- ∂ A substantial collection of nineteenth-century portraits, particularly if they are of political figures (whether local or national) can be used to consider Reform and Its Impact on 19thC Britain for Unit 3 Edexcel GCE in History.
- ∂ Sixteenth and seventeenth-century portraits can be used to consider Tudor power, patronage and imagery for Religion and Monarchy in Tudor and Stuart Times for Unit 3 Edexcel GCE in History.



Queen Elizabeth I (1533-1603) by unknown Netherlandish artist, oil on panel, circa 1575.
© National Portrait Gallery, London

Using Historical Evidence

The main area in which a study of portraiture can assist across all GCE History qualifications is the topic of Using Historical Evidence. Different types of portraiture and portraits can be used as historical sources and compared and contrasted with other historical sources.

Portraits can assist by:

- ❖ Illustrating the distinction between historical sources and historical evidence and between primary and secondary sources
- ❖ Illustrating the range of different visual sources
- ❖ Understanding that historical sources have to be interpreted and can be interpreted in many ways, and the disciplined use of historical imagination when interpreting portraits
- ❖ Reading portraits as historical sources and being aware that the audience for which they were intended differs from a contemporary audience.
- ❖ Using a range of sources together and cross-referencing historical evidence
- ❖ Understanding why and how different interpretations of historical sources are constructed.

A good example: *Art, Power and Politics in the Seventeenth Century*

The National Portrait Gallery, London, runs a session that looks at the visual language of power and conflict during the reign of the Stuart Kings James I and Charles I, the Civil War and the Interregnum.

The visual language of 'Divine Rule' within portraiture is considered as is the growth of printed media and the distribution of political propaganda amongst different social classes.

www.npg.org.uk/learning/schools/secondary-schools/history/sixth-form.php



Oliver Cromwell (1599-1658) by Robert Walker, c1649.

© National Portrait Gallery, London

AS / A Level Art and Design

The exam boards prescribe the curriculum for GCE Art and Design. There are four main exam boards:

- Edexcel www.edexcel.com/Pages/Home.aspx
- OCR www.ocr.org.uk/
- AQA www.aqa.org.uk/
- Welsh Board www.wjec.co.uk/

All these exam boards offer at least one Art and Design GCE. If your audience is likely to be from local schools it is worth finding out what boards they use and get advice from history teachers at those schools. The criteria of GCE A Levels and AS Levels have been revised recently and references are to the syllabus from September 2008.

Art and Design GCEs are divided into 'endorsements' and the most relevant to portraiture are Fine Art, Photography – lens and light based media, and Critical and Contextual Studies. Fine Art comprises painting, drawing, printmaking, sculpture, lens-based imagery and alternative media.

It depends on the nature and media of your portrait collection as to what learning programmes you could run. Workshops enabling observation and evaluation for work journals and creative practices that schools / colleges are unlikely to offer.

A good idea: *Naked Bodies*

Holburne Museum of Art runs a one day workshop on the range of ways the nude / naked body has been used in art, looking at different approaches in the Fine and Applied Arts and different cultural approaches, from Classicism (Poussin) to Realism (Rembrandt) Modernism and Post Modernism. It also investigates the body as integral to the painting and the concept of the male gaze.

The workshop begins with a slide show and then moves into the gallery, where students find and draw examples of the nude and plan their drawing session. The afternoon comprises a drawing session with a nude model, which examines the anatomy of poses, considers the world of the drawing studio and looks at contrasting perceptions of the naked body. While the model poses in certain attitudes, students also pose in that way so that they fully understand the position they are drawing.



Naked Bodies life-drawing workshop for Key Stage 4/A Level students. Based on discussion of the nude tradition, this workshop involves working in the Picture Gallery among the portraits. The model's poses refer to images known by the students, such as Ingres' *Woman holding an urn* and Uglow's *Double Square, Double Square*.
© The Holburne Museum of Art

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Creative and Media Diploma 14-19 (2008-11)

The Diploma in Creative and Media was a new qualification for young people in England and Wales aged 14-19 and covered a rich range of disciplines including film, TV and fashion. Students of the Diploma gained knowledge, experience and skills enabling them to master processes common to all creative industries.

For more information go to The Sector Skills Council for the Audio and Visual Industries web site: www.skillset.org/qualifications/diploma/

Similarly to GCEs and GCSEs there were four exam boards who offered the qualification and set the curriculum for GCE Art and Design:

- Edexcel www.edexcel.com/Pages/Home.aspx
- OCR www.ocr.org.uk/
- AQA www.aqa.org.uk/
- Welsh Board www.wjec.co.uk/ (WJEC has piloted the Welsh Bac since 2003 and this is linked to the new Diplomas)

All the exam boards offered the Diploma in Creative and Media at Level 1, Level 2 and Level 3. Each exam board had different modules around the creative arts and media production within each level. Below the modules that were most relevant by level and exam board.

Level 1 AQA Unit 1. Discovering Creativity, Level 2 Edexcel Unit 1.

Scene and OCR Unit 1. Exploring the creative and media world

- ∂ In this unit learners investigated their local Creative and Media industry, looking at the products and facilities and the people that use them.
- ∂ This module involved research into the creative facilities and products in one specific area and recording the findings of two or more disciplines.
- ∂ The OCR unit investigated the language of creativity, commercial applications and the different skills involved in different sectors of the creative and media industry.
- ∂ There was an opportunity for museums and galleries to facilitate research as part of the local Creative and Media industry and offer instruction on the collections, visitors and aims of the museum or gallery.

Level 3 Edexcel Unit 1. Capture

- ∂ Learners explored the ways in which ideas, people, or objects may be captured in different mediums and technologies.
- ∂ It involves knowledge about the past and current practices of capture in chosen medium and explores different techniques of capture.
- ∂ Portraiture is a genre that combines many visual art mediums and so could assist a project on capture around the concept of capturing a person in the visual arts.

Level 3 OCR Unit 3. Analysing the influence of genre

- ∂ In this unit learners needed to respond to a brief from within a creative or media genre and communicate their ideas from a range of possible solutions effectively.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

- ∂ Research into a range of genres with more specialised work into two genres in order to understand what might constitute a brief and the successful outcome for a brief in a specific genre.
- ∂ Portraiture and self-portraiture could here act as two genres and a brief could be set for creating a portrait or self portrait.

Teachers

The different ideas outlined in Key Stage 1 & Key Stage 2, Key Stage 3 & Key Stage 4 and Key Stage 5 illustrates the many ways portrait collections can work with the school curriculum and assist teachers.

Input and feedback from local teachers on ideas for your schools' learning programme is crucial for planning and running a schools' programme.

It is also important to offer CPD resources for teachers. Inset Days and Open Evenings are also one of the best ways of marketing your schools' programme.

- ❖ **Inset Days / Twilight Events (p.38)**
- ❖ **Online Resources (p.39)**
- ❖ **Other support (p.41)**
- ❖ **Case Study: *Museum Network* (p.86)**

Inset Days / Twilight Events

Inset Days for teachers can offer extended training opportunities and empower teachers to deliver sessions on looking at and interpreting portraiture.

When putting on Inset Days differentiate between Primary and Secondary school teachers. At Secondary level arrange days for either History or Art and Design. If you are working with a small number of local schools it may be possible to find out when their Inset Days are and arrange a planned training day accordingly.



Printmaking Inset
© National Portrait Gallery, London

Primary

Inset Days around portraiture for Primary School teachers could include historical periods, for example a Tudor Inset Day, that looks at portraiture from the time, historical figures, social and cultural events and related craft making activities. The focus could look at an artistic practice in depth, for example Screen-Printing, and its relation to portraiture.

Secondary

An Inset Day could look at how portraits can be used to direct a theme based area of study at KS3 or the use of portraits as historical evidence in Key Stage 5 History. In-depth hands on practical visual art activities, for example in digital photography and portraiture, would be suitable for Art and Design teachers.

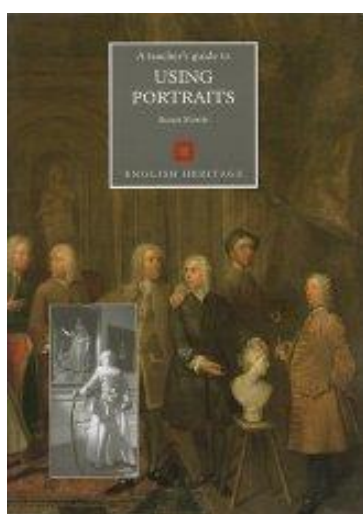
Twilight Inset sessions between about 16.00 to 19.00 are often preferable for teachers than an entire Inset Day. These training sessions can be useful for taster sessions of schools' programmes that are on offer.

Online Resources

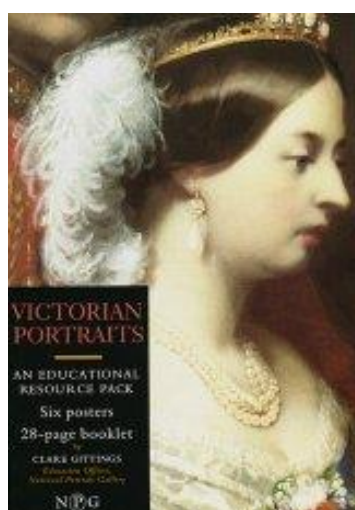
Online teachers' notes, either on a website or downloadable as a PDF, are useful tools for teachers in the classroom and for self-directed visits to a museum, gallery or historic site.

Teachers' notes can be adapted from existing lesson plans or especially written. It is best to get advice from the audience you are aiming the notes at – teachers themselves.

A useful, if slightly dated, book is *A teacher's guide to Using Portraits* by Susan Morris (English Heritage, 1989). Other teachers resources on the Tudor and Victorian portraits for Key Stage 2 by Clare Gittings and Photography for Key Stage 2 by Roger Hargreaves are available from the National Portrait Gallery, London, shop.



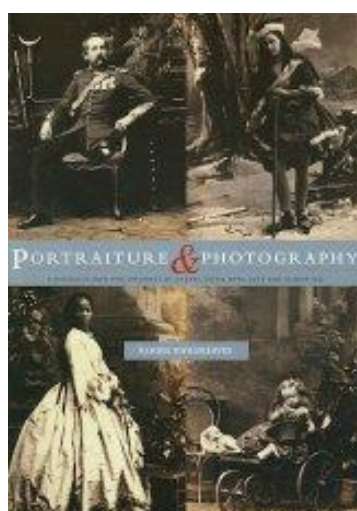
Using Portraits – a teachers guide, by Susan Morris. English Heritage 1989



Victorian Portraits – an educational resource pack, by Clare Gittings, National Portrait Gallery, London, 1997



Tudor Portraits – an educational resource pack, by Clare Gittings, National Portrait Gallery, London, 1996



Portraiture & Photography – a resource pack for students at A-level, GNVQ, City and Guilds 9231, by Roger Hargreaves, National Portrait Gallery, 1998
© National Portrait Gallery, London

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Museums and Galleries that offer free online resources on portraiture:

- ∂ The National Portrait Gallery, London, has a section on e-learning that has art activities and information about technique for secondary Art and Design, quizzes for primary level and exhibition related resources www.npg.org.uk/learning/digital.php
- ∂ The National Portrait Gallery, London, also has a selection of downloadable teachers' notes on subjects within history and Art and Design for Primary and Secondary school teachers www.npg.org.uk/learning/digital/teachers-notes.php
- ∂ The Royal Bank of Scotland offers teachers' resources for History Detectives that looks at portraiture www.rbs.com/content/otr/default.htm
- ∂ Birmingham Museum and Art Gallery provide a downloadable PDF on portraiture within their collection. Download PDF: http://www.schoolsliaison.org.uk/2004/bmag/resources/portraits_teachers.pdf
- ∂ The V & A and National Archives offers a bespoke Tudor site www.tudorbritain.org/teachersnotes/index.asp
- ∂ The National Gallery provides downloadable notes on Holbein's The Ambassadors. Download PDF: http://www.nationalgallery.org.uk/upload/pdf/notes_holbein-ambassadors.pdf

Other support

Open Evenings

Private views and guided tours of your museum, gallery or historic site in twilight times are a good way of letting local teachers know what learning resources are available to them. Providing refreshments and free teachers notes generates good will and, hopefully, class visits.

Teachers Forums

Teachers forums, especially if you are putting together a new programme of work, are a good way of discussing ideas and getting feedback from teachers. Again it is best to have these late afternoon and to provide refreshments as well as a focused agenda and objectives.

Watch This Space: engage

Watch This Space is funded by engage and is a professional development programme for galleries, teachers and gallery educators, to enable them to gain firsthand experience of each other's work, in order to initiate, build and sustain relationships

www.engage.org/watch-this-space.aspx

Schools for children with Special Educational Needs

Many children with special educational needs and disabilities are taught alongside their peers in mainstream education. It is always worth checking with teachers when they are booking a session as to whether they have any pupils with SEN or access issues. Teachers will know whether their student may require a carer for the trip or not.

Some children with special educational needs and disabilities are often taught in units attached to mainstream schools or 'special schools':

- ❖ More than half the pupils at special schools have either a moderate learning difficulty or a severe learning difficulty.
- ❖ A further 13.7% have behavioural, emotional and social difficulties.

It is extremely important to make sure you use educators specially trained to deliver sessions to children and adults with disabilities and SEN.

Practical activities around portraits are great ways of exploring self-expression and relationships with others.

Often learning sessions can follow the same format as a schools session but be shorter and have a greater interactive element, for example using plasticine to model faces as you go around the gallery.

More information for parents on what defines special education needs and what provision there is for learning in schools www.gov.uk/children-with-special-educational-needs

The National Portrait Gallery, London, run a variety of SEN school workshops and sessions around portraiture www.npg.org.uk/learning/schools/sen-schools-and-units.php

Theme – Sport (p.74)

Older Adults

Older adults are generally defined as being over 55. Older learners are more likely to be designated as having some kind of disability and are a key target audience. An ageing population also means that this audience is growing.

Distinguishing Factors for Older Learners

Older learners are likely to be / have:

- ❖ More complex
- ❖ More variable in their complexities
- ❖ Wider experience
- ❖ Reflective
- ❖ Developed personal learning styles
- ❖ Critical
- ❖ Confident/self-assured
- ❖ Selective as learners
- ❖ Time rich
- ❖ In need of a central focus to replace full time work



Photograph by Benedict Johnson
2013 © National Portrait Gallery,
London

These points are worth bearing in mind when planning a learning programme for older learners.

- ∂ **Active Leisure (p.44)**
- ∂ **Reminiscence (p.44)**
- ∂ **Intergenerational work (p.45)**

A good example of working with older adults can be found at the Museum of Liverpool: *Local History. Museum of Liverpool: Interpretation and Memory Walk* (p.70)

Active Leisure

There are now various groups working to promote active leisure and learning for over 50s. Active leisure and learning has been shown to have numerous health benefits for older people and is a good way of socialising, keeping fit and mentally agile.

Open Age

Open Age is a user led charity working across Kensington, Chelsea and Westminster enabling retired older people, from 50 to over 100 years old to sustain their physical and mental fitness, maintain active lifestyles and develop new and stimulating interests. They run various programmes, including practical art and lectures, at different venues from sheltered accommodation to colleges and libraries. www.openage.org.uk/

It is worth finding out whether similar organisations run locally to your institution as there is potential for outreach, courses and arranging visits around your portrait collection.

Age Concern

Age Concern is the UK's largest charity working with and for older people. They have a Staying Active section on their website that is useful for ideas and contacts www.ageuk.org.uk/health-wellbeing/

Reminiscence

Reminiscence is a way of interacting with older learners and has been used extensively in museums as a way of finding out more about collections.

The Imperial War Museum has used reminiscence as part of its Oral History project. Hampshire Museums Service, among others, offers reminiscence learning sessions while Glasgow Open Museum Resources offer reminiscence kits for outreach with older learners.

Portraits of people within living memory are ideal for reminiscence sessions. These sessions may mean you discover more about your collection and the social context of the portraits you have, whether of family groups, work, leisure or wartime.

The Reminiscence Centre in Blackheath London is a national reminiscence training and resource centre and a museum of everyday life in the first half of the twentieth-century. It is well worth getting in touch for further resources and ideas www.age-exchange.org.uk/

Intergenerational work

Intergenerational learning refers to activities and programs that are designed to increase interaction, co-operation, and exchange of resources and learning between older and younger generations. This can mean family learning through to bespoke projects involving school children with older people in nursing homes.

Portraiture can act as a crucial tool in intergenerational learning through reminiscence sessions conducted by or with school children, or through family learning aimed at grandparents and grandchildren.

Magic Me is an organisation that specialises in running creative projects which bring together young people (aged 9+) and older people (55+) for mutual benefit, learning and enjoyment. They are worth contacting for further resources and case studies www.magicme.co.uk/

Further Education / Higher Education

Further education (FE) is post-secondary, post-compulsory education in addition to that received at secondary school. It may be at the same level, at a higher level, or at a lower level than secondary education. FE in the United Kingdom therefore includes education for people over 16, usually excluding universities.

Higher education (HE) is education at a higher level than secondary school, usually provided in distinct institutions such as universities or colleges. HE can refer to undergraduate, postgraduate, doctoral and post-doctoral research as well as continuing educational programmes.



© National Portrait Gallery, London

Portrait collections can be used in FE and HE education, as well as in formal community education such as teaching English as a Second Language (see p.47). It depends on the nature of your portraiture collection and what partnerships you can make with the local colleges or universities as to what programmes you run. Such partnerships are useful for generating new audiences for your collection.

ESOL

Working with English as a Second Language providers at local colleges and learning institutions are a potential way of engaging with BME audiences and refugee and asylum seeker communities. These audiences are considered high priority groups by the government.

Portraits are a good focus for ESOL learners and tutors:

- ∂ Images of people can lead to discussion about the sitters' stories
- ∂ People can look at how people are represented in the past and the contemporary world.
- ∂ Comparison between your portrait collection and how portraits are made and used in different cultural contexts is also valuable.
- ∂ Local collections of portraits can aid understanding about the history of the local area.

Visits to museums, galleries and heritage sites are an important way that ESOL learners can use English in social situations. The process of going to an institution is as important as the actual session on portraiture.

A useful checklist and case study on developing a programme for ESOL learners by Justine Reilly is ' "I didn't know you could do that!" Opening the doors to ESOL students in Leeds' in *GEM Journal* no. 28, 14-18.

Some museums with resources for ESOL learners and tutors are listed below:

- The ESOL Curriculum can be found here on the Excellence Gateway skills website: www.excellencegateway.org.uk/sflcurriculum
- The Museum of London has developed a series of packs for ESOL learners at all levels and they are available here www.museumoflondon.org.uk/london-wall/visiting-us/visits-esol-learners-and-tutors/
- Birmingham Museums and Art gallery have developed a range of downloadable resources for ESOL tutors and learners and they are available on their website www.bmag.org.uk/learning-&-schools/esol
- The National Portrait Gallery, London, has developed resources around historical ages or around two portraits linked through theme for ESOL tutors and learners, available online here www.npg.org.uk/learning/outreach/esol/esol-resources.php

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Public Programmes

A public programme comprises any public event from guided tours to art workshops to lectures to courses. They can be integral to the visit and interpretation of the site, for example at Hampton Court Palace costumed actors inform the public about the Court of Henry VIII. The events considered here are added extras to interpretation.

Events are a good way of generating repeat visits, i.e. people who have already come once and are interested enough to come back to find out more or discover something different.

A public programme can attract new audiences if it is advertised sufficiently. Publicity for your events is very important.

A programme of events that are tailored to a particular adult audience or around a particular festival can also generate new audiences, such as events around portraiture and sexuality for LGBT History Month.

- ❖ **Talks and tours (p.49)**
- ❖ **Late opening (p.51)**
- ❖ **Practical art workshops (p.52)**
- ❖ **Publicity (p.53)**
- ❖ **Groups (p.54)**
- ❖ **Family History (p.54)**

Talks and tours

Guided Tours

Guided tours focusing on the portraits of your site are a great way of giving the visitors added value to their visit, gaining repeat visits and pick up new audiences. People almost always prefer another person telling them information to an audioguide or guidebook.

The main problem with guided tours is the cost in time. Training for and then giving a guided tour is time consuming, even if you have volunteers to do them. Guided tours should also be a regular feature to have any impact. They should be quality controlled for the accuracy of the information and delivery.



© National Portrait Gallery, London

Short Talks

A short talk on a portrait or collection of portraiture lasting about 30 minutes is another good way of generating repeat audiences and giving added value. Such talks can be adaptable and put on again if demand requires it.

These talks can be an easier alternative to guided tours. People's attention span in one or two places is generally about 30 minutes. It is worth making sure that portable chairs are available for older visitors and those with mobility problems.

Lectures

Lectures can be useful on a public programme and are often popular. They have the advantage that people can sit down, visuals are not limited to your collection and they can generate a discussion. High profile speakers and authors are good for generating interest.

It is important that the lecturers are good communicators and interesting to listen to. Try and get feedback on people's style of delivery and reputation before asking them to speak.

A good example: *Typecast*: Flinders Petrie and Francis Galton exhibition at the Petrie Museum of Egyptian Archaeology March to December 2011

In 1886 Francis Galton commissioned Flinders Petrie to take photographs of different 'racial types' on monuments from Ancient Egypt. This was part of Galton's research into human and racial difference as well as a lifelong friendship and influence between Galton and Petrie. This exhibition displayed some of these 'portraits' and explores their contentious legacies in the Petrie Museum's collection, examining and inviting comment on Galton, Petrie and the impact of racial theory on archaeology.



Terracotta head marked 'Hebrew' by Flinders Petrie, UC No. UC33278. © Petrie Museum of Egyptian Archaeology, UCL

A public programme of activities was planned around the exhibition in response to audience interest and visitor feedback on a comments board and an iPad in the first three months of the exhibition. Audience interest in restitution of antiquities, how race defined the face and ideals of beauty, the nineteenth-century social context and the impact of eugenics in Britain meant that a range of talks and discussions were organised, including:

- ❖ Sally-Ann Ashton speaking on racism and Egyptology and the tray of 'racial type' terracottas.
- ❖ Natasha McEnroe speaking on Florence Nightingale's social ideas.
- ❖ A discussion on the ethics of archives.
- ❖ A talk by Subhadras Das on the Petrie collection, cultural heritage and ownership.

Late openings

The Late Opening of museums and galleries, particularly in London and many larger cities, attracts new audiences and gives collections a social buzz. The Museums Association published a useful guide to late opening with examples in its online Museum Practice in December 2012 here: <http://www.museumsassociation.org/museum-practice/late-night-events>

Late Openings often combine talks, tours, practical workshops, music and a pay bar to create a special ambience that is attractive to younger audiences. There is often a small charge for this to cover the costs of opening. For example on Valentines Day 2013 the Museum of London held Valentine@Late that also explored queer sexuality in 1920s London: *The Museum of London's annual Valentine's Day late is back with a 1920's twist. Transport yourself to London of the roaring twenties!*

Learn to Charleston, make some decadent Art Nouveau accessories, listen to curators talk about 1920's fashion and sexuality and enjoy authentic live music, cabaret and a Bloomsbury salon courtesy of Write Queer London.

Accompanied by performances, cash bars and a live DJ.



Late Shift at the National Portrait Gallery © National Portrait Gallery, London

Late Opening in many museums and galleries has been supported by the annual Museums at Night weekend each May www.culture24.org.uk/places-to-go/museums-at-night

Practical art workshops

Practical art workshops around portraiture have enormous potential and can generate a dedicated following. You can often reuse the practical art workshops you put on for schools but direct the learning for adults in an informal learning environment.

It is worth putting on workshops people are unlikely to get elsewhere and a museum visit should always be part of the session.

Practical art workshops can be expensive to run as they need expert tutors and materials. People will pay if the cost is reasonable.



© National Portrait Gallery, London

A good example: The Sir John Soanes Museum runs an extensive series of art workshops, including life drawing and portraiture, for example *Life Drawing at the Royal Academy* (£55): *Working in the Royal Academy's atmospheric Life Drawing Room, become a Royal Academician for the day. You will be guided through your day by two tutors, who will help you develop skills and techniques for drawing from life.*

www.soane.org/education/adults/adultartworkshops/

Publicity

Publicity is very important to a successful public programme of events and it is worth trying places the museum, gallery or site has not previously advertised in. Advertisements in local papers are costly but have proven to work for generating new audiences.

Leaflets are useful but you have to make sure they are distributed well. It is worth taking some to local schools and community centres.

Obvious free places for publicity are: your institution's website, the local borough's 'Events' site, Friends or local history societies, Culture 24, posters in schools, doctors' surgeries and community centres.

Social Media has transformed how museums and galleries can advertise events and learning activities. Most institutions now have facebook pages and twitter accounts through which they can distribute news on collections and activities, canvas opinion and engage in conversations. These media need to be monitored and each institution should establish a social media 'etiquette'.

There could be a whole section on the use of twitter but some tips for setting up an account are: don't expect results (or large numbers followers) straight away, connect either by naming or hash-tags to larger organisations or occurrences, decide the tone of your tweets beforehand and interact if people mention you. The Museums Association have produced a Social Media issue in Museum Practice and that answers questions about developing a social media strategy and using Facebook, twitter etc. (login required: www.museumsassociation.org/museum-practice/social-media/15032011-strategy)

However, Facebook, twitter and other social media do not reach everyone and so more traditional methods should be used too, particularly if you are targeting family, older or some hard to reach audiences.

Printed places you can try for free are BBC History Magazine (3 month lead-in), other linked magazines, Time Out, Guardian Guide or other newspaper listings (these usually have a 3 week lead in).

Partnerships with other organisations and putting events on around an already existing national theme or commemoration means there are even more ways of advertising.

Groups

Groups may be interested in having guided tours or talks. It is best practice to have a policy on whether you charge, how much you charge (per group, per head etc) and what groups you charge for such talks. Groups such as NADFAS and the University of the Third Age often expect to pay.

Groups may often ask for people to give external lectures and, again, this is worth doing as it generates interest but a policy on charging is important.

Family History

Family History is a growth area for adult learners. The success of television programmes such as *Who Do You Think You Are?* has led to an upsurge in people carrying out research into their family history. In May 2007 The National History Show at Olympia had a vast number of museums and archives with stalls on family history.

Family History attracts people from all kinds of social and cultural backgrounds. The Culture on Demand audience engagement report found that projects on local identity and everyday life – which are linked to Family History – attracted audiences from lower socio-economic groups and BME communities.

Portraits are an important documentary and visual source for family historians. The best way to assist with portraiture and family history is to provide information on:

- ∂ Dating and reading portraits through clothes, hairstyle, local area etc
- ∂ Background social and historical information.
- ∂ Photographic technologies.

The kinds of portraits used for Family History will usually be army, wedding, school or family photographs.

Some other useful websites and example of good practice are listed below:

- ❖ Bolton Museum and Archives Service have a page dedicated to family history
www.boltonmuseums.org.uk/bolton-archives/family-history/
- ❖ Rotherham Museum have put together a Family History Resource Pack
www.mylearning.org/rotherham-family-history-pack/
- ❖ London Medical Museums have a useful web page with what information is in their archives and collections for researching family history
www.medicalmuseums.org/family-history/
- ❖ Royal Museums Greenwich have made much of its collection available to search online and have a page detailing what information he can provide family history researchers
www.rmg.co.uk/contact/family-history/
- ❖ 24 Hour Museum published an article on Family History Days for Museums and Galleries Month
www.culture24.org.uk/places-to-go/south-west/bristol/art47381

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Local Groups / Networks

It is worth doing some research into which audiences there are local to you – what local history societies exist, what community organisations are near to you and etc. Partnerships with local organisations and community groups can develop new audiences and add to the understanding of your own collection.

If you have a strong collection of portraits of people from the local area and in local occupations then you have the perfect vehicle for making links with your local audiences. Local history talks and reminiscence sessions would be ideal learning activities.

Learning activities around Family History can be useful here – for more details see p.54.

A good example: *Homeless People Portrait Sessions*

The Holburne Museum of Art in Bath runs drop in sessions at the Gardener's Lodge for people from Julian House Night Shelter. Peter Stone, the Holburne's photographer, has been working on self-portraits in the Lodge, and in the landscape, and on them photographing each other.

The participants were given disposable cameras to take pictures during the week, which the Holburne developed and put on CDs, giving them the prints. Peter worked with them on Warhol and Hockney collage techniques and they then collaged the images. They also made prints from the images using Styrofoam to print from.



Homeless People Portrait Sessions at the Holburne Museum, Bath. Self-Portraiture with Julian House, workshops 2007. These images are from a series of drop-in workshops with people from Bath's night shelter for homeless people.
© The Holburne Museum of Art

The project continues as every Wednesday people from Julian House, Genesis and the Bath Mental Health Trust drop into the Gardener's Lodge located in Sydney Gardens for some refreshments and an hour of creative activity led by professional artists.

Art works completed range from life-size figures set round the city during the music festival to decorated mugs for Julian House and a full-scale mosaic panel for an outside wall. Their artwork has been exhibited at the Museum and at other public venues and arts festivals in the city.

The project has given homeless people the opportunity, not normally available to them, to develop new artistic skills, deepen their understanding and enjoyment of art and gain a voice within the wider community to highlight the issues of homelessness.

More on the project: www.holburne.org/homeless-artists/

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Black Minority Ethnic (BME) communities

Black and Minority Ethnic (BME) communities comprise a vast number of different cultural groups in the UK, from fairly recent Polish immigrants to long established Jewish residents, from Afro-Caribbeans to Bangladeshis. The best way is to work with and programme learning activities for specific communities.

Your collection may have a connection to a specific BME group – for example you may have portraits of nineteenth-century soldiers who served in India under the British Empire – or you may have a number of BME communities on your doorstep. It is best to do some research to find out what groups are around and what are their needs that your museum, gallery or site can serve.

A useful resource is a list of cultural and heritage organisations for BME Communities which has been compiled by the Heritage Lottery Fund www.hlf.org.uk/Pages/Home.aspx

A good example is the investigation into Black sitters and artists being undertaken at University College London: Theme – *Cultural heritage: Drawing over the Colour Line Walk* (p.72).

Young People

Young People as an audience are usually defined as being between 14-21 and outside of formal education.

Recent research has shown that Young People respond more to activities in museums and galleries that are not related directly to school and formal education.

There are a variety of learning activities around portraiture that you can run for young people. Practical workshops – in art, photography or film – are popular. Sessions should be at weekends or as ‘after school clubs’ between 16.00 and 18.00.

It is useful to find what young peoples’ organisations and clubs are local to you and work with them to develop programmes.



Young Peoples Programme event
© National Portrait Gallery, London

A good example: *Young People’s Programme*

The National Portrait Gallery, London, is dedicated to working with 14 – 21-year-olds outside of school, in a wide variety of ways:

- Sunday Sessions are on the first Sunday of the month
- Holiday workshops take place over two or three days, often culminating in a performance or private view
- Specific resources are available for young people – ask for the Pop Art Portraits Young People’s Guide
- Special taster sessions can be arranged for groups from youth organisations in Camden, Lambeth, Southwark and Westminster
- The Youth Forum meets on Sundays four times a year and on Thursday evenings once a month www.npg.org.uk/learning/young-people/youth-forum.php

For the latest details, see www.npg.org.uk/learning/young-people/home.php
Youth Forum’s facebook page www.facebook.com/nationalportraitgallery.youthforum1

See also ‘How to develop a Youth Forum in your museum – a toolkit of ideas’ (2009)
<http://abcofworkingwithschools.files.wordpress.com/2010/12/youthforumtoolkit1.pdf>

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Families

Families are one of the most important audience groups in museums, galleries and historic sites. Family learning is intergenerational and has been recognised as strengthening the skills and lifelong learning of both adults and children.

Museums, galleries and historic sites need to be family friendly spaces – running a programme of activities will not work unless the space is welcoming. Ideally facilities for families, such as changing rooms and pushchair spaces, should be available as well.

Families come in all shapes and sizes. Often grandparents bring children to activities or just one parent will bring several kids. It is important that there are plenty of staff to assist with onsite activities and that those staff enjoy working with families. All staff working with children (families or schools) need to be police checked.



Family workshop participant ©
National Portrait Gallery, London

There are various ways you can think about programming learning activities for families:

- ❖ **Making Places Family Friendly (p.59)**
- ❖ **Day Trippers (p.60)**
- ❖ **Family Programme (p.61)**
- ❖ **Case Study: *Families at the Scottish National Portrait Gallery* (p.83)**

Making Places Family Friendly

The Kids in Museums' Manifesto was first put together in 2003 and has been added to since. Put together by parents and from the visitors' point of view – it contains the main points needed to make your museum, gallery or historic site family friendly.

Kids in Museums Manifesto

1. Be welcoming – from the car park attendant to the curator. Emphasise that the museum is family-friendly in publicity and leaflets.
2. Be interactive and hands on – where kids can touch objects, and learn to know what they are allowed to handle, and what they aren't.
3. Be pushchair accessible – with lifts where there are steps, automatic doors, and a place to store a pushchair.
4. Give a hand to parents to help their children enjoy the museum.
5. Consult with children – not just adults and parents – about what they want.
6. Be height aware – making sure that objects and art are displayed low enough for a child to see, and that signage is at a child's height. Footstools should be provided to help.
7. Have lots of different things to do – art carts, picture trails, interactive experiences, storytelling, dressing up – so parents don't have to do all the work.
8. Produce guides aimed at children, but also ones that children and adults can use together.
9. Provide proper, good-value food, high chairs, and unlimited tap water.
10. Provide dedicated baby changing and breast-feeding facilities, and good toilets where you can take a pushchair.
11. Teach respect – help children to learn that there are objects they should not touch.
12. Sell items in the shops that are not too expensive and not just junk, but things that children will want to treasure.
13. Have free entry where possible, or have family tickets and children's discounts. Children may only want to spend a short time in a museum, so paying a lot to get in puts many parents off. Issue special tickets to families with young children which allow re-entry, so they can go outside for a break or even come back the next day.
14. Provide some open space – inside and outside – where children can run about and let off steam.
15. Provide some quiet space, where children can reflect.
16. Make it clear to child-free visitors that the museum is family-friendly. Have special times when children are less likely to be there.
17. Have dedicated family-friendly days, when extra activities are laid on for kids, and those who want to avoid the crowds can choose not to attend.
18. Provide a creche for young children at major museums.
19. Attract all ages, from toddlers to teenagers, without offering separate facilities for each. It should be enjoyable for the whole family – parents and children.
20. Don't make presumptions about what children do and don't like. Some kids can appreciate fine art as well as finger painting

<http://kidsinmuseums.org.uk/manifesto/our-manifesto/>

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Day Trippers

Many families visit museums, galleries and historic sites as part of a day out. It is important to have interpretation tools and hands-on activities for these audiences.

An Online 'Day Planner' for families can help. List all the activities that families can do (trails, audio guides etc) and give the approximate timings of these activities. Provide a list of what facilities you have – toilets, high chairs etc.

Resources on-site can comprise everything from a trail to rucksacks to audio guides. It is important that these resources are put together with the thought of involving parents / carers as well as children:

- Activity rucksacks can contain jigsaw puzzles of portraits, examples of textiles or objects from within portraits and information or storybooks about the portraits.
- Family Trails can comprise information about the portraits and site as well as activities, such as drawing, puzzles and searching for clues to solve mysteries. It is important to give out pencils with these as well!
- Audio tours are usually made for adult visitors, but family audios have proved to be popular.
- Costumed guides are often used to bring people in portraits, a story or part of a historic site to life – as is the case at Hampton Court Palace.

A good example:

A good example of activities and trails that can be downloaded in advance is at the Pitt Rivers Museum Oxford. These are particularly good as many are suitable for under 5s and include one on 'Faces' www.prm.ox.ac.uk/family-trails.html

Family Programme

Family activities can attract large and new audiences if they are advertised in the right places. Publicity via your schools' programme can work or through local community groups, *Sure Start* and doctors' surgeries.

It is important that the activity you put on fits the space you have. Ideally you need a space that can become messy and be cleaned easily. Outdoors spaces can also be used – coverings can be hired for summer activities in case of rain.



Family Workshop © National Portrait Gallery, London

Make sure that information for families on the timings of the activities and how long they are going to last is available in advance. It is also important that you decide and advertise the ages the activities are suitable for.

Family activities should be scheduled for weekends and school holidays, though activities specifically for toddlers and babies can be scheduled at different times.

Portraits can act as a springboard for a whole range of arts and crafts activities:

- ∂ Self portrait painting
- ∂ Portraits on plates or mugs
- ∂ T-shirt printing
- ∂ Mask making
- ∂ Animal portraits
- ∂ Story telling

See for examples www.npg.org.uk/learning/families/home.php

People with Disabilities

There are various forms of physical and mental health disabilities and people with disabilities cannot be defined as one homogeneous group. It is difficult even to define people with certain types of disability as one group. More people than ever are registered as disabled and disabled audiences are one of the key target groups identified by the government.

The Social Model of Disability recognises that poor design, inaccessible services and other people's attitudes disable people more than their impairment. Work to this model when running programmes for people with disabilities and thinking about access.

- o **Special Educational Needs (SEN) (p.63)**
- o **Schools for children with Special Educational Needs (p.42)**
- o **Bespoke Groups (p.64)**
- o **Access (p.65)**

There have been a great number of exhibitions to combat the invisibility of people with disabilities both in the collections of museums and galleries and within the audiences of museums and galleries themselves. This in part a response to work on 'Rethinking Disability Representation' carried out by the Research Centre for Museums and Galleries at the University of Leicester in 2006-08. This work found that collections in galleries frequently do have representations of people with disabilities, often through portraits of named, unnamed or fictional people, and a number of projects were set up in collaboration between museums and groups of people with disabilities to reinterpret, display and produce learning materials around them.

Medical museums and collections are most likely to have portraits of people with disabilities, but there are important ethical questions (p.12) about agency and context within these representations. Did the people depicted agree to be depicted? Why are they depicted? Do we even know who these people are? And etc. These and other questions can be dealt with in a number of ways: by involving people with disabilities in any work made around the images; through serious historical research on the context and background; and by acknowledging the difference between medical and social definitions of disability (<http://www2.le.ac.uk/offices/ssds/accessability/staff/accessabilitytutors/information-for-accessability-tutors/the-social-and-medical-model-of-disability>)

The case studies below offer different means of interpreting and producing learning materials around portraits of people with disabilities:

- *Reframing Disability: Portraits from the Royal College of Physicians* (p.78)
- *Hospital Snapshots at the Bethlem Royal Hospital Archives and Museum* (p.80)
- *Hidden Histories Trail at Scottish National Portrait Gallery* (p.81)

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Special Educational Needs (SEN)

The term 'special educational needs' (SEN) refers to people who have learning difficulties or disabilities that make it harder for them to learn or access education.

- ❖ People with special education needs may have problems with:
- ❖ Reading, writing, number work or understanding information
- ❖ Expressing themselves or understanding what others are saying
- ❖ Making friends or relating to people
- ❖ Behaviour
- ❖ Organising themselves
- ❖ Some kind of sensory or physical needs which may affect them

Practical activities around portraits are great ways of exploring self-expression and relationships whether adults, young people or children.

Theme – *Sport* (p.74)

Bespoke Groups

The best way of working with and for disabled people is to establish partnerships with and seek advice from local and/or national help and representative organisations. Some of the main ones are listed below:

- ❖ **The United Kingdom's Disabled People's Council** is the UK's national organisation of the worldwide Disabled People's Movement. They now represent some 70 groups run by disabled people in the UK at national level www.ukdpc.net/site/
- ❖ **Disability Wales** is the national association of disability groups striving to achieve rights, equality and choice for all disabled people in Wales www.disabilitywales.org/
- ❖ **Mencap** is the leading UK charity working with and for people with learning difficulties and their parents and carers www.mencap.org.uk/
- ❖ **Action on Hearing Loss** (formerly The Royal National Institute for the Deaf) is the largest charity representing the 9 million deaf and hard of hearing people in the UK www.actiononhearingloss.org.uk/
- ❖ **The Royal National Institute for the Blind** are the UK's leading charity offering information, support and advice to over two million people with sight loss www.rnib.org.uk/Pages/Home.aspx

Access

Access for all in museums, galleries and sites should be a central tenet of any institutional policy. Provision of physical and intellectual access for people with disabilities and SEN should be made.

‘Access’ in museums and galleries can refer to many different areas of provision, from car parking facilities to panel text. When addressing access all aspects of the visitor or staff experience should be taken into account.

By improving provision for those who are considered ‘disabled’ – for example people with mobility problems, visual impairments or learning difficulties – others can also benefit, such as parents with pushchairs, senior citizens and overseas tourists.

Physical Access

Physical access for people with mobility problems can be very difficult to provide in old buildings. The Disability Discrimination Act (DDA) in 1995 was extended with the Disability Discrimination Act 2005 and gives disabled people equal rights in education and access to goods, facilities and services. All public services must comply with this Act.

Intellectual Access

Intellectual access is about ensuring that visitors and staff can understand the information that is given to them, regardless of their social or educational background, cultural heritage, mental health, reading level, learning difficulties or subject knowledge. Intellectual Access can also mean that the museum or gallery experience should be relevant to visitors’ lives and understanding.

Further information on provision and assistance for intellectual and physical access is available here:

- ∅ Disability Portfolio. The Disability Portfolio is a collection of 12 guides on how best to meet the needs of disabled people as users and staff in museums, archives and libraries. It gives invaluable advice, information and guidance to help overcome barriers and follow good practice. Disability Portfolio is now archived at here: http://webarchive.nationalarchives.gov.uk/20110802101741/http://www.mla.gov.uk/whatsnew/support/toolkits/libraries_disability/find_out_about_disability
- ∅ *Welcoming your visually impaired customers: arts and heritage* (RNIB, revised 2002).
- ∅ *Talking Images Research – Museums, galleries and heritage sites: improving access for blind and partially sighted people* (RNIB and Vocaleyes, 2003)
- ∅ *Access Plans: helping your application* (Heritage Lottery Fund, 2003)
- ∅ Museums Practice on working with Deaf Audiences. Login required: <http://www.museumsassociation.org/museum-practice/access-visually-impaired-visitors/15092011-creating-inclusive-museum-environments>

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Evaluation

Evaluating the learning programmes that you run is very important. Evaluation can let you know not just whether people enjoyed an event or not, but how they enjoyed and what parts they liked best as well as what could be changed to make a programme even better.

There are various methods of evaluating learning programmes and, as with developing a

programme, it is best to tailor the type of evaluation to the audience who have attended the event. You also need to think about what information you want from an evaluation exercise. Evaluation information is not the same as audience marketing information – though often the two are confused!



© National Portrait Gallery, London

Inspiring Learning For All (ILFA) offers some good ways of thinking about evaluating learning programmes and highlights the need to consider many different areas in learning. Generic Learning Outcomes stress enjoyment and creativity as much as acquiring skills and knowledge, and also consider emotional and behavioural outcomes.

For more on ILFA and Generic Learning Outcomes, see www.inspiringlearningforall.gov.uk/

Evaluating learning programmes and events requires more than handing out a form. Evaluation can be recorded, written, drawn or discussed in a more in depth forum.

Even if you use a form as one of your main methods of evaluating an event, think very carefully about what questions you ask – use open ended questions – and bear in mind that those filling the forms may not have a lot of time.

Audiences can also evaluate an event by drawing, for example drawing their best part of the day. This is particularly suitable for school children and family events.

Recorded oral evaluation at the end of a session is particularly suitable for those who have English as a second language or literacy difficulties, or new audiences who may not be used to recording their comments in a written form.

More in-depth evaluation can be structured through forums or discussion groups. These are important if you have developed a bespoke and lengthy project with a particular audience and have already built up good connections with the people on your programme.

Online evaluation is becoming more common. An email database (kept in accordance with Data Protection procedures) is a useful source for contacting people to be involved in focus groups or eliciting feedback. Survey Monkey is one of the most popular websites for

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creating a free online survey <http://www.surveymonkey.com/>. A link to an online survey can be emailed or kept on a handheld device in a museum or gallery and filled out by participants in the activity in-situ.

Short surveys can be carried out via Twitter and Facebook surveys and to some extent twitter feedback can work as conversational evaluation. There are of course problems with this as this would only reach some audiences and care should be taken about what information is shared on social media as all these conversations take place in the public domain.

There is, however, little point evaluating events if the information gathers dust in a file. Use the evidence you have gathered to programme and change (if necessary) future learning programmes. Most of the time the evaluation will be incredibly positive and this data can be used as evidence that learning in museums, galleries and historic sites makes a real difference to how people experience their visit.

Evaluation is a great advocacy tool!

Themes around learning with portraiture

Portraiture can be used to explore themes. For example a theme based on clothes and costume can be the basis for practical costume making workshops for adults, fashion photoshoots for young people and family activities.

The National Curriculum for England and Wales is shifting to being more theme based and cross curricular. For example a theme around portraits of scientific figures could look at the scientific concepts they introduced, their historical and social legacy and the representation of them in visual media.

The Scottish National Portrait Gallery already runs more theme based guided tours for the Scottish Curriculum and so the full list appears here as a case study.



© National Portrait Gallery, London

These are just a few ideas with examples:

- ❖ **Books and literary figures (p.69)**
- ❖ **Local history (p.70)**
- ❖ **Cultural heritage (p.72)**
- ❖ **Debate (p.74)**
- ❖ **Sport (p.74)**
- ❖ **Heroes and Villains (p.75)**
- ❖ **Self-portraiture (p.76)**

Books and literary figures



The Brontë Sisters (Anne Brontë; Emily Brontë; Charlotte Brontë) by Patrick Branwell Brontë, oil on canvas, c.1834.

© National Portrait Gallery, London

If you have a particular focus on literary figures in your collection you may want to run a learning programme around a particular figure or group of figures.

It is worth finding out whether any one has written recent biographies of any famous figures that you have. A biographer talking on the portrait of their subject can make a good event for a public programme. If you have a collection of local portraits, local historians and writers can bring them to life.

Another idea is to start a creative writing group or a book club that meets regularly and discusses books linked to the collection in some way. This also creates a means of socialisation within your institution, which is a good way of attracting new audiences.

A good example: *Books clubs*

Book clubs appear to be more frequent in museums in the USA, to the extent that a commercial site (www.holartbooks.com/bookclub) is dedicated to providing books to download, discussion guides and arranging copyright for photocopying for class. However, books relating to the period of the portraits in your collection or to a theme, artist or sitter in them could make for a fun and social activity.

The Pennsylvania Academy of the Fine Arts runs a Book Club once a month, for example: *Losing yourself in a good book is a past-time known well to many, and now you can lose yourself twice over – in the book and then again in the galleries of the museum. Join Museum Staff for lively afternoons of books and paintings. They'll introduce you to the themes of the books, guide a lively discussion, and then take you into the galleries to look at related artworks. The group gathers in the lobby of the Historic Landmark Building and then proceed into the galleries to look at some art. Curiosity, opinions and good humor very much encouraged.*

- February 6th: Zora Neale Hurston, *Their Eyes Were Watching God*
- March 6th: Kate Chopin, *The Awakening*
- April 3rd: James Fennimore Cooper, *"The Eclipse"* (short story)
- May 1st: Lawrence Wechsler, *Mr. Wilson's Cabinet of Wonder*

www.pafa.org/Museum/Education/General-Adult-Audiences/Book-Club/1078/

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Local history

A local history collection has all kinds of opportunities to engage with your local area. Local historians, writers and societies are crucial for expertise and connections here. Your museum, gallery or site is probably already host to one.

Local portraits and schools of art are likely to have locally born and bred artists and this can be another area of research leading to a learning programme.

Family history is another good theme for a learning programme and for more information on portraiture and family history click [here](#).

Localised cultural participation is a driver for participation and attendance amongst key BME and lower socio-economic audiences.

A good example: *Museum of Liverpool*

The newly-opened Museum of Liverpool has put interpretation of collections and the city by local people at its heart. The People's Republic gallery (www.liverpoolmuseums.org.uk/mol/visit/galleries/peoples/index.aspx) is about the experience of living in the city and what it means to be Liverpudlian. This gallery shares peoples' memories and experiences of living in the city and through great social upheavals to create an emotional response for visitors as well as encourage debate about 'issues affecting the city today'. Within this approach, portraits of people, past and present, have been used extensively though not separated out as 'portraiture'. This is an interesting approach to portraits within local history collections.



Display from 'The Secret Life of Smithdown Road', Museum of Liverpool. Photograph taken by Debbie Challis in 2012

'*The Secret Life of Smithdown Road*' epitomises this approach with community collaboration, use of social media and museum collections to put memories, opinions and urban geography on display:

Explore the significance and meaning of 'home and neighbourhood' to people from across Merseyside in this special exhibition. Working in partnership with community groups and local residents, the Museum of Liverpool has explored two distinct neighbourhoods. In The Secret Life of Smithdown Road, you can see the changing face of this much-loved road through photographs, memories, objects and film. Add your own recollections of Smithdown to our Secret Life of Smithdown facebook page or add your photos to the Secret Life of Smithdown Flickr group.

www.liverpoolmuseums.org.uk/mol/visit/galleries/peoples/home-neighbourhoods.aspx

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

The museum runs 'Remember when ...?' guided talks in the galleries to encourage the sharing of memories through enjoying 'a good old nostalgia trip down memory lane' especially for older local people. In addition the museum organises Memory Walks to:

Take a gentle stroll through Liverpool's past. Do you remember when the river Mersey was full of ships? Shops like Blacklers? Days out at New Brighton? Visiting Colomendy? If so, you may enjoy our memory walk. You'll see some objects and images that you might just remember, share memories and stories and find out how Liverpool's history is being told today.

These walks and talks could be useful tools in considering portraits of people and places within local or institutional collections.

www.liverpoolmuseums.org.uk/mol/learning/index.aspx

Cultural heritage

Linked to local and family history is Cultural Heritage. Programmes and events related to the specific histories of Black Minority Ethnic (BME) communities are more likely to attract those audiences.

Your museum, gallery or site may be in an area that is rich in cultural diversity but your portrait collection may not reflect that. This does not mean that you can't run events linked to cultural diversity – in fact it may give you and your colleagues a chance to reflect on your collection.

Even if your site is situated in an area that has little cultural diversity in its ethnographic makeup, revisit the collection. Often there are links between the sitters and the slave trade and its abolition or the expansion of the British Empire in the eighteenth and nineteenth-centuries. These can make for provocative and interesting events.



Sir Charles Napier, 2nd Bt, and a servant boy, by John Smith, after J. Sommer, mezzotint, 1700. © National Portrait Gallery, London

Be aware of the historical and contemporary controversies you may enter into. It is best practice to have a community partner, advisor or forum to guide you and participate in the programme.

A good example: *Drawing over the Colour Line* Walk

The Drawing Over the Colour Line

(www.ucl.ac.uk/equianocentre/Drawing_Over_the_Colour_Line.html) project at University College London explores 'Geographies of art and cosmopolitan politics in London 1919 – 1939' through art collections within UCL, Tate and elsewhere. Portraits of Black and Asian men and women are an important part of the evidence that this project is researching: *Examining the archives of art collections as well as personal papers, autobiographies and memoirs, this project will recover the lives of Black and Asian men and women who worked as artists and artists models in London between 1919 and 1939 and seeks to understand the role they played in the changing artistic, social, cultural and political scenes that emerged in Inter-War London.*

A walking tour around Bloomsbury has been put together as part of *Drawing Over the Colour Line: Geographies of art and cosmopolitan politics in London 1919 – 1939* project at University College London. There is a Youtube film here (www.youtube.com/watch?v=KIFBqBQ6ttE&list=EC59730E653A893557) that gives a glimpse of the tour. This tour guides people around some of the spaces and places related to people of African and Asian heritage living in the area in the Inter-war period, mainly students or musicians and performers such Florence Mills.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Drawings from the Slade School of Fine Art record the interest of artists such as John Innes, William Ian Brinkworth, Ivy Mackusick and Ann Tooth in drawing African and Asian sitters. Artists Nina Hamnett and Duncan Grant who lived in Bloomsbury also created artworks depicting Black Londoners. In addition African and Asian artists, such as Jamaican sculptor Ronald Moody, studied and worked in the area. Further information can be found on the project blog <http://drawingoverthecolourline.wordpress.com/>

The lead researcher Dr Gemma Romain would love to hear about any more information about sitters and artists related to the project:

By working on this fascinating topic we have been able to explore a range of diverse histories, touching on themes of community, 'interracial' relations, expressions of gender and sexual identity, colonialism and political activism. We have also explored a range of 'hidden histories' as several individuals of the African and Asian diasporas involved in London's interwar artworld, either as artist's models, artists or art students, have been largely unexplored by historians. We have particularly been helped in our research by people tracing their family histories including Nyay Bhushan, an Indian filmmaker who is researching the life experiences of his great grandfather Vasu Deva Sharma, a student at the Royal College of Art during the early 1920s. Nyay has shared some fascinating information with us, which can be found in our blog here

<http://drawingoverthecolourline.wordpress.com/2012/12/13/searching-for-sharma/>

We'd love to hear from anyone who is researching their family histories of their black relatives involved in the interwar art world or anyone who owns portraits representing African and Asian individuals.

Debate

Portrait can be used as a good feed to start debate, especially about contentious areas of history or mysteries. For example, the National Portrait Gallery, London, has used portraits of slave owners and anti-slavery activists, as well as freed slaves, to consider the issues involved in the Transatlantic Slave Trade.

The Scottish National Portrait Gallery uses portraits from the sixteenth century to open up the mystery of who killed Lord Darnley: Mary Queen of Scots, her lover, jealous nobles . . .?

Who Killed Darnley?

Working with Scottish author, Allan Burnett, pupils will explore the Reformation to Revolution gallery to find out more about this complicated time in Scottish history. The backstabbing, the intrigue and the general unpleasantness will be the focus of this session through role play, creative writing and heated debate.

Sport

2012, the year of the London 2012 Olympics and Paralympics, saw a greater emphasis on sport and sporting achievements in public consciousness and within museums. Portraits of local sporting heroes can be used to consider their achievements and what sport means to communities, such as the photograph of early twentieth century swimming star and hero James Clarke in the Museum of Liverpool.

The National Portrait Gallery, London, has a 'Sport' box to support teachers and leaders on visits with Special Education Needs groups, as part of a series of new thematic resources for self-directed visits. As well as information about the key portraits, questions for discussion, activity sheets and cross-curricular activities, each box contains handling objects to use in the gallery as you explore the portraits, magnifiers, pencil grips and Makaton symbols to use in the gallery.



Six British Paralympic Athletes by John Lessore, oil on canvas, 2004. © National Portrait Gallery, London

Information about the portraits and activities within the Sport Resource Box can be downloaded www.npg.org.uk/assets/files/pdf/picture-descriptions/NPG_sen_sport_box.pdf

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Heroes and Villains

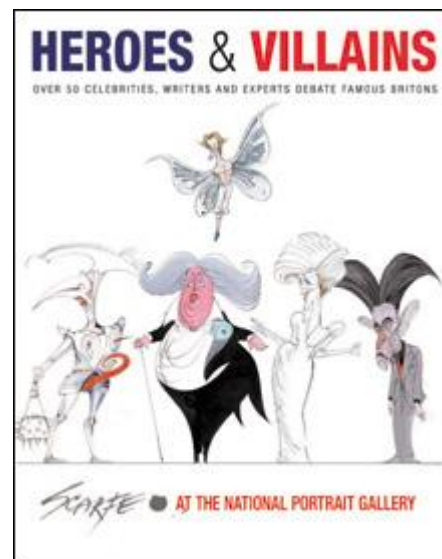
One person's hero can be another's villain so this theme is not as black and white as it may seem. You may have an obvious villain in your collection – perhaps someone who was jailed, transported or even hung but did the crime merit the punishment? You may have an obvious hero but were his / her motivations so heroic?

If you have portraits of well known figures, whether contemporary or historic, this could be a chance to look at how history judges them and invite people to agree, disagree and add their own judgements.

A good example: *Heroes and Villains: The National Portrait Gallery Through the Eyes of Gerald Scarfe*

In 2004 caricaturist Gerald Scarfe delved into the National Portrait Gallery's collection to produce his own twisted take on the country's historical icons, politicians and celebrities. The exhibition *Heroes and Villains: the National Portrait Gallery Through the Eyes of Gerald Scarfe* paired classic portraits from the National Portrait Gallery, London, with caricatures by Scarfe raising the question; does a caricature give a truer representation of the sitter's personality?

The idea of this exhibition came from Scarfe himself. Whilst walking around the National Portrait Gallery, he felt that the portraits didn't give the whole picture of the people. Scarfe said, "I tried to ignore the skill and flattery of the artists and find the person behind the image." The exhibition was shown at Sheffield's Millennium Galleries in 2005.



Heroes and Villains: Scarfe at the National Portrait Gallery September 2003 – April 2004

www.npg.org.uk/whatson/exhibitions/heroes-and-villains.php

Self-portraiture

Self-portraiture looks at self-representation, how artists want to be perceived, the changing styles and continuing traditions of artistic representation, as well as cultural identity, the gaze and technical skill.

It is a good theme for Art and Design at all levels in school and college including GCSE, GCE and the Diploma in Creative and Media. It is good as a basis for running adult practical art workshops and courses. It can work well with ESOL learners (looking at and talking about myself), as well as adults and children with emotional difficulties.



Baljit Balrow's self portrait © the artist

A good example: *Self Portrait UK*

In the summer of 2002 until February 2003, people from all regions of the United Kingdom started taking part in a Channel 4 funded project *Self Portrait UK* – a national campaign aimed at encouraging people to present themselves as they really want to be seen.

The diversity of people who participated was huge – from 88-year-olds to school children, from artists to celebrities. With snapshots, paintings, drawings, text and video, thousands of people used all kinds of media to create a self-portrait that revealed their unique identity, imagination and individuality.

The campaign was kick-started in Newcastle with the launch of a series of self-portraits by celebrities to encourage and inspire people to take part. A selection of self-portraits was exhibited at the National Portrait Gallery in London and then toured to the National Gallery and Museum in Cardiff, Glasgow Gallery of Modern Art, Manchester Art Gallery and Ormeau Baths, Belfast in 2003/04.

www.channel4.com/programmes/self-portrait-uk

Case studies of learning programmes

The following case studies are referenced in this toolkit:

- ❖ **Reframing Disability: Portraits from the Royal College of Physicians (p.78)**
- ❖ **Hospital Snapshots at the Bethlem Royal Hospital Archives and Museum (p.80)**
- ❖ **Hidden Histories Trail at Scottish National Portrait Gallery (p.81)**
- ❖ **Bristol Black Archives Partnership – Black Bristolians: People Who Make a Difference learning resource (p.82)**
- ❖ **Family activities at the Scottish National Portrait Gallery (p.83)**
- ❖ **‘Perfect Portraits’ Key Stage 1 & 2 at the Holburne Museum at Bath (p.83)**
- ❖ **Exploring Portraits Key Stage 1 and 2 at the Ashmolean Museum: Museum Session and Whiteboard Resource (p.84)**
- ❖ **BP Portrait Award: Next Generation National Portrait Gallery, London (Key stage 4 & 5) (p.85)**
- ❖ **Museum Network (p.86)**
- ❖ **World War One – Imperial War Museum and participation (p.87)**
- ❖ **Podcasts and blogging – University of Manchester (p.88)**

Archived Case Studies (pre-2012):

- ❖ **Bristol Black Archives Partnership (p.89)**
- ❖ **Portraits workshop at Bolton Museum and Archive Service (p.91)**
- ❖ **Manchester Art Gallery (p.94)**
- ❖ **Self-Portrait commission project (p.96)**
- ❖ **Scottish National Portrait Gallery (p.99)**

Case study: Reframing Disability: Portraits from the Royal College of Physicians

This exhibition was held at the Royal College of Physicians London from 14 February to 8 July 2011 and has since been touring other venues, such as Shape, the University of Leicester, St Pancras Hospital, and the Thackray Museum in Leeds (27 October – 27 January 2013). Its importance stems not just from the exhibition of a ‘group of rare portraits from the 17th to the 19th centuries depicting disabled men and women of all ages and walks of life, many of whom earned a living exhibiting themselves to the public’, but from the involvement of people with disabilities in outreach sessions and in the interpretation of this exhibition. To do this the curators Bridget Telfer and Emma Shepley, working with medical historians Julie Anderson and Carole Reeves, partnered with *Shape* ‘a disability-led arts organisation working to improve access to culture for disabled people’

www.shapearts.org.uk/home.aspx



Richard Gibson (1615-1690), miniature painter, after Sir Peter Lely, oil on canvas, 1658. © National Portrait Gallery, London

Historical work on portraits of people, such as conjoined ‘Siamese’ twins Chang and Eng Bunker (1811–1874) or artist Richard Gibson (1615-1690), was combined with information about their agency (or lack of it) in the representation process with contemporary responses from disabled people. The social model of disability was at the core of this exhibition and its outreach and larger questions such as how people with ‘non-normative’ bodies are represented in the media today were addressed. The participants from across the UK played an active role in having their photographic portraits taken, through clicking the shutter themselves, and these portraits formed part of the exhibition.

The Royal College of Physicians (RCP) and partners, *Shape*, won the *Ability Media International* award for this ‘challenging’ exhibition of RCP portraits.

This exhibition is proof that it is worth dealing with the ‘darker’ side of collections. Portraits of people with disabilities or ‘different’ bodies may have been collecting and pathologised or as a spectacle for the curious, but the learning and social outcomes of working with such images are incredibly valuable.

Carole Reeves, who worked on the exhibition as a medical historian alongside the participants, commented:

‘Historians don’t see portraits like these as a line-up of disabled people. Rather, we look behind the scenes at the societies and cultures in which these individuals lived and worked, the contexts in which the portraits were made – often commissioned or drawn by the

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individuals themselves, and how their particular ‘disabilities’ were understood and explained by their contemporaries. Indeed, did Matthew Buchinger, Richard Gibson, and Chang the Chinese giant – all employed, talented, and with family lives – consider themselves disabled in the modern sense? Working with the focus groups we came to the realization that whilst there may have been some exploitation going on, particularly with regard to the display of children with unusual bodies, most individuals had agency over their lives and were celebrated as ‘special’ or ‘wondrous’ in their own time. They had status.

We were particularly amazed at how individuals with (to us) quite severe disabilities travelled around the world at periods when travel for anyone was difficult and hazardous. While the majority of people in Britain and Europe spent their entire lives in their home villages, the Colloredo Brothers, Chang and Eng Bunker, and Wybrand Lolkes were crossing continents on a regular basis. These portraits remind us that whilst we should never be complacent about disability, we can gain a more nuanced glimpse into disabled people’s lives and life experiences in different times and places..

www.rcplondon.ac.uk/museum-and-garden/whats/re-framing-disability-portraits-royal-college-physicians

Case study: Hospital snapshots at the Bethlem Royal Hospital Archives and Museum

The representation of people with mental health issues or disabilities is particularly sensitive. Portraits of people with mental health illnesses can often be used to demonise or criminalise such people rather sympathetically consider the illnesses they have; particularly in the media (historically and today) and historically within the medical profession.

The Bethlem Royal Hospital Archives and Museum holds a number of collections of photographic portraits of people admitted to the asylum. The staff there are sensitive to issues of privacy around these collections while opening them up for research and publication, as well as confronting many myths around the nature of mental health illnesses and conditions in asylums.

One collection at Bethlem is the Henry Hering photographs, which consists of portraits of Bethlem patients taken in the late 1850s. Hering was a noted photographer of his day with his own studio at 137 Regent Street, good society connections and royal patronage:

It is likely that Hering was also attempting to document what was then known as the 'physiognomy of insanity'; the idea that the face could reveal the essential nature within. Medicine at this point was attempting to classify mental illness and doctors saw the potential of the image for diagnosis.

(from 'Hospital Snapshots 1' Bethlem Archive Blog, 29 October 2012

<http://bethlemheritage.wordpress.com/2012/10/29/hospital-snapshots-1/>)

Understanding British Portraits has given a small bursary to Caroline Smith to research these portraits, which are being showcased as a strand the archive's blog site. The photographs chosen present information about the person depicted, what was believed about their illness, what was believed about the face from the photographs and the casebook evidence. These photographs and the material around them could easily be used in workshops to facilitate discussions around mental health, representation and portraiture.

www.britishportraits.org.uk/resources/bursaries/caroline-smith-education-and-outreach-bethlem-archives-and-museum-service/



Portrait of E.J., a female patient diagnosed with acute melancholia (c. 1857-59) © The Bethlem Art and History Collections Trust

Case study: Hidden Histories Trail at Scottish National Portrait Gallery

A simple way of drawing attention to themes or areas within a collection for self-directed learning is to put together a trail.

A trail of 5 works on display at the Scottish National Portrait Gallery was devised in collaboration with Disability History Scotland and explores the achievements, passions and adventures of a selection of disabled people. One of these is artist Sarah Biffen, who was born without hands or feet and became a miniature painter while being exhibited in travelling shows. She became famous for her ability and attracted royal commissions for her work.

www.nationalgalleries.org/visit/hidden-histories/

Case study: Black Bristolians. People Who Make a Difference learning resource

Portraits of people with achievements, whether in work, community or personal, can be used as aspirational role models as well as to draw attention to success within specific communities.

The Bristol Black Archives Partnership teamed up with Bristol's Children and Young People's Service (CYPS), the Ethnic Minority Achievement Service (EMAS) and Firstborn Creatives to create a multi-curricular learning resource entitled *Black Bristolians: People Who Make a Difference*. It profiles 25 African-Caribbean achievers such as Jim Williams, the first Black Lord Mayor of Bristol or Hyacinth Hall, the first Black head teacher in Bristol. The resource was put together in consultation with young people who want to learn about history that is relevant to them and about local role models, the packs have been given to every school in Bristol (primary and secondary) as well as youth groups and supplementary schools.



Hyacinth Hall MBE, Bristol's first Headteacher, pictured receiving her MBE from the HM the Queen for all her work in school and the community.

© Charles Green photography

This learning resource can be viewed online www.bristol.gov.uk/page/leisure-and-culture/bristol-black-archives-partnership#jump-link-7

Case study: Family activities at the Scottish National Portrait Gallery

The Scottish National Portrait (SPNG) gallery re-opened to the public in December 2011 after an extensive refurbishment. As part of National Galleries Scotland, there is an extensive programme of activities for families, sleepovers and self-directed trails as well as these bespoke activities around portraiture:

Portrait Detectives (Ages 4-12)

Become a Portrait Detective for the afternoon! Join Detectives Raeburn and Rothko as they attempt to keep order amongst the rogues and vagabonds in our portraits! Simply collect a detective kit, don your deerstalker and follow clues to solve a mystery from history.

Meet the Ancestors (Ages 4-12)

Who knows who you'll bump into at the Portrait Gallery! Every month there will be a magical storytelling session or an exciting drama session to help bring our portraits and their stories to life.

www.nationalgalleries.org/education/regular-free-activities/

Case study: 'Perfect Portraits' Key Stage 1 & 2 at the Holbourne Museum at Bath

Holbourne Museum run a successful taught session around portraiture that covers Art & Design – Self-portrait (KS1) and Portraying relationships (KS2) as well as Speaking & listening skills. Drawing, costume and creative activities are used to explore the portrait collections and to discover what portraits can tell us about the sitters, the artists and their times.

Pupils will:

- learn to 'read' a portrait and find out why rich people wanted paintings of themselves
- explore pose and composition
- create observational drawings in the gallery
- explore the theme of portraiture through a variety of materials and make artwork to take back to school.

Download *Perfect Portraits* PDF: <http://www.holburne.org/assets/learning/Perfect-Portraits.pdf>

In addition the session is linked to The Museum Network's e-learning resources for prep and follow sessions on portraiture here <http://www.museumnetworkuk.org/portraits/>

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Case study: Exploring Portraits Key Stage 1 and 2 at the Ashmolean Museum: Museum Session and Whiteboard Resource

The Ashmolean Museum re-opened in 2009 and this session uses the new 'Human Image' gallery as well as portraits from within the art collection to explore the representations of the human form.

Session plan:

1. Welcome – What is a portrait? Icebreaker activity using props to explore how clothing plays a role in constructing our image and how we feel about ourselves.
2. Gallery based activity to investigate the geometric shapes that are the basis of many portraits and sculptures. Thinking about 2D and 3D.
3. Looking for clues in a selection of portraits and sculpture and discovering how to read them.
4. Clothes and pose, exploring the role that body language and facial expression plays in the composition of a portrait.
5. Review activity. What would you want a portrait of yourself to look like? Think about shape, composition, pose, expression, clothes and accessories.

The above session plan, preparation and follow-on activities are downloadable

<http://www.ashmolean.org/education/resources/resources2011/ExploringPortraits.pdf>

In addition there is also a downloadable Ashmolean Museum Portraits Interactive which consists of designed for an Interactive White Board – very useful for teachers.

<http://www.ashmolean.org/education/resources/resources2011/interactives/Brighton/Portraits.html>

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Case study: BP Portrait Award: Next Generation National Portrait Gallery, London (Key Stage 4 & 5)



BP Portrait Award: Next Generation Summer School 2012.
Photograph: Anthony Luvera. © National Portrait Gallery, London

'BP Portrait Award: Next Generation encourages young artists by opening up opportunities to meet and gain insights from past BP Portrait Award artists, make and share their own artwork and connect with other young people.'

Since 2010, *BP Portrait Award: Next Generation* has encouraged young people aged 14-19 to explore and engage with portraiture through the *BP Portrait Award*, the National Portrait Gallery's annual summer

competition of painted portraiture. Next Generation encourages new youth audiences to participate in portraiture through a series of events including short Taster Sessions, three-day Summer Schools, drop-in events and, in 2013, the Gallery's first-ever after-hours Young People's Private View. The project is developed with young people to meet their needs and reflect their interests. Past *BP Portrait Award*-winning artists pass on insights and tips to the young participants.

Social media platforms encourage young people to share their portraiture work through an online gallery via Flickr and discuss it through a Twitter feed and online polls. A bank of video interviews with artists, participants and judges, and a podcast, developed with a 'crew' of young people, can be accessed on the project website. An onsite display during the *BP Portrait Award* showcases the project to a broad audience.

The project also has a regional component, where National Portrait Gallery collaborates with the regional venues including Aberdeen Art Gallery, Scottish National Portrait Gallery and RAMM, Exeter to develop *BP Portrait Award: Next Generation* events for their youth audiences.

Though activities are curriculum-linked, and there are events for schools and teachers including portfolio critiques and Teacher CPD, participants do not have to be studying art to take part. The project has developed new audiences, with up to 30% of participants new to the Gallery or portraiture, and has encouraged more youth entries to the *BP Portrait Award* (which is open to anyone aged 18 and above). The project now has been extended for another five years.

www.npg.org.uk/bpnextgeneration

#BPNext Gen

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Case study: Museum Network

Using five museum collections, teachers and pupils can find out more about the fascinating subject of portraiture, including how portraits were created, how to strike a commanding pose, how to tell someone's status from their dress and the formal elements that go into making someone's likeness.

Themes addresses thematic topics relevant to discussions of portraiture, such as 'Pose and Expression', 'Setting and Symbolism', 'Colour and Technique', 'Materials', 'Childhood', and 'Status and Dress'. It includes discussion points and provides links to works of art in the five collections which support each theme.



Museum Network
www.museumnetworkuk.org/portraits

Children's Activities provide portraiture-related activities for children to do in class, perhaps after a visit to one of the museums, or as part of their study of portraits. It includes thought-provoking on-line activities as well as those which can be printed out and completed away from the computer.

Timeline shows all 39 portraits in chronological relation to each other so as to set them in context. Some of the founders of each contributing museum collection are shown along with the dates each museum first opened to the public.

View Portraits allows teachers to examine portraits in one or all of the five collections. It provides information about the artist and sitter, and suggests questions for discussion about each portrait. It also includes downloadable colour copies of each portrait for use in class.

www.museumnetworkuk.org/portraits/

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Case study: World War One – Imperial War Museum and Participation

There are many collections of portraits about which there is no or little information. This is particularly true of photographs; yet costume, background and other details can bring these portraits to life. Often people from the local area can help with details around photographs of people within local collections and looking for these details could make for great cross-generational activities.

Historypin (<http://www.historypin.com/>) and the Imperial War Museum teamed up to find out more information about an archive of photographs from World War One using a combination of the archive, digital tools and public participation.

The Q Series is a collection of 120,000 images showing life during the First World War, on land, at sea, in the air and at home, which includes material from a wide range of sources, including official sources, media and war efforts of other nations. Beyond the original captions associated with each image, much of the contextual data and narrative has been lost or was not recorded:

Over the summer of 2012, the Historypin teamed up with the Imperial War Museum to start to harness the capacity and knowledge of the crowd to gather this information. Through a series of events, drawing on the knowledge and enthusiasm of many different people, from school students, to military experts, to archivists and curators, we have uncovered a few of the mysteries of the Q Series.

History Pin Blog, 'New exhibition exploring the participatory museum concept':
<http://blog.historypin.com/2012/12/04/new-exhibition-exploring-the-participatory-museum-concept/>

First World War centenary website www.1914.org/

Case study: Podcasts and blogging – University of Manchester

Podcasts and blogs can be created as part of a learning or outreach project alongside an exhibition or museum interpretation. An example of this can be seen in an exhibition showcasing the Roman mummy portraits from Egypt in the Manchester Museum, *Faces and Voices: Identity, Culture and Artefacts from Roman to Contemporary Egypt* (<https://www.escholar.manchester.ac.uk/uk-ac-man-scw:175887>) held at the John Ryland Library, University of Manchester in 19 July – 25 November 2012. Part of a wider project at the university, it was curated by Dr. Roberta Mazza and Professor Kate Cooper and explored family relationships, religious and gender identity, and the tensions surrounding social and religious participation through the Roman-period mummy portraits.

As part of this wider project a mirror exhibition on religion, culture and identity in the modern world was created by pupils from Thomas Whitham's Sixth Form College in Burnley as well as podcasts recording the process of creating and thinking about the ideas behind this exhibition. These can be seen on the 'conflicting identities north west' project here <http://ancientvoicesproject.wordpress.com/conflictingidentitiesnorthwest/>

In addition there is a Faces and Voices blog as part of the John Ryland Library and Manchester Museum interpretation here: <http://facesandvoices.wordpress.com/>

Case study: Bristol Black Archives Partnership

The Bristol Black Archives Partnership was formed following public consultation in Bristol over plans for a National Slavery Remembrance Day and the gift of his archive from Civil Rights campaigner Paul Stephenson.

The Bristol Black Archives Partnership, a Heritage Lottery funded initiative, raises awareness of the importance of preserving and promoting black history. It encourages people to contribute documents, photographs, film and other records to the city's official archive and objects to the city's museums.

Launch Event

It was decided to kickstart the publicity with a big launch event. Former local MP and Cabinet Minister Tony Benn launched the first-ever Bristol Black Archives Partnership on Wednesday 14 March 2007. He was joined by the Lord Mayor Councillor Peter Abraham, broadcaster Sherrie Eugene, and members of the African-Caribbean community and heritage organisations from across the city.



Sherrie Eugene, TV presenter, at the BBAP official launch, March 2007 © Bristol Black Archives Partnership/Bristol Record Office

Exhibition

Opening in Black History Month in 2007 the Bristol Black Archive Partnership put on an exhibition at Bristol Records Office until late Spring 2008. The exhibition showed some of the project's discoveries and had the earliest records of Black people in Bristol (the earliest was a baptism record dating back to 1575) up to the present day. Portraits of people in formal and informal settings were displayed alongside other archive material.



Pastora Barratt, participant in 'Golden Agers' club for African-Caribbean elders. © Bristol Black Archives Partnership/Bristol Record Office

'My Legacy'

Visitors to the exhibition and to the website were invited to take a 'My Legacy Journal' that would enable people to record their own life history for future generations. The journals could be filled in with photographs and portraits. These journals could then be sent to various organisations linked to the partnership and stored for posterity. There was also a 'My Legacy' event in October, a creative writing programme and walking tours around Bristol.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Calendar

The Black Archive partnership produced a Calendar for 2007 that had photographs of Black Bristolians and their life stories. It was so successful that the Bristol Black Archives Partnership has produced a follow-up 2008 calendar to tell in pictures the story of Bristol's African-Caribbean community. *Me, We – Making History* is unique to Bristol and conveys how individuals, their communities and their locality are connected. Copies of the calendar are available free-of-charge from various libraries and community centres.



Cover of the 2008 Bristol Black Archives Partnership calendar
© Bristol Black Archives Partnership/Bristol Record Office

Overall Legacy

All the archive material will be preserved for posterity. A schools' resource has been produced and the universities in Bristol are working on a history of migration to Bristol that this project will play a part in. This material will eventually feature in the new Museum of Bristol.

www.bristol.gov.uk/page/leisure-and-culture/bristol-black-archives-partnership
www.liverpoolmuseums.org.uk/ism/srd/

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Case study: Portraits workshop at Bolton Museum and Archive Service

Bolton Museum and Archive Service run a Portraits workshop for KS1 and KS2 that, though based around Art and Design, is interdisciplinary and uses a variety of learning styles. Miriam Moritz, Formal Learning Manager at Bolton Museum and Archive Service, suggests that the workshop is particularly suitable for Years 4 to 6:

'The dressing up and role-play in pairs as an 'artist' or 'sitter' is particularly successful. The pupils are encouraged to look carefully at the Portraits in the Gallery, and to observe closely to develop their observational drawing skills. They use speaking and listening skills, both when listening and responding to the presenter, but also to negotiate with their partner when discussing pose, costume, expression and whether their portrait is to be oval or rectangular, full length or head and shoulders.'

A glossary of useful terms is also provided for teachers to refer to back at school with their pupils.

Lesson plan

Location: Bolton Museum and Art Gallery

Length: 2 hours

Curriculum Links: KS1 & KS2 Schemes of Work Art and Design Unit 1A: Self-portrait Art and Design Unit 3A: Portraying relationships

Aim: To provide pupils with an enjoyable, exciting and inspirational learning experience, using paintings in the Art Gallery to show how portraits can communicate different meanings and convey ideas about relationships through pose, expression and clothing.

Objectives:

- To encourage awareness of why portraits are made
- To use paintings to show how portraits can communicate messages about the sitter to the viewer, focusing on pose, expression & clothing
- To show how portraits and photographs can convey ideas about relationships between people.
- To develop observation and drawing skills for KS1 & KS2 pupils
- To develop pupils' visual vocabulary and their listening and speaking skills

Introduction to Portraits – in front of a portrait ask questions such as:

- 'What is a portrait?' Why would someone have their portrait painted?
- Portrait in a pocket! (i.e. money and stamps). 10 min approx

Turn attention to the actual portrait and look at:

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

- Who the person is (if known)? Whether they are rich or poor? Why was the portrait painted? etc

Explore the Gallery

Divide class into 4 groups with an adult. Ask them to explore the gallery and look for portraits that includes certain objects and articles of clothing that they think are important. Gather groups back at one portrait and look at it in depth – giving historical and artistic information through observational Q & A. Look at how the portrait is different from others – size, shape, clothes etc.

Activity: Dressing up and drawing individual portraits

In their 4 groups, ask all the children to choose a costume from their box and get dressed. One child will be the 'sitter' and one child will be the 'artist', who will draw a portrait. Each child will swop over between being the artist and sitter. The teacher can take digital photos to document activity so that they have reference for further work back at school. Finish the activity with a showing of their work and feedback.

Group Portraits

How portraits can convey ideas about relationships between people. Children to stay in costume and gather in front of a group portrait (for example *Portrait of William Albin Garrett and Family*, 1830 by John Linnell). Ask the children who is in the group, and ask them to consider the relationships between family members looking at position within group, pose, relative size, expressions, consider the setting, clothes and medium of the work



William Albin Garrett and Family by John Linnell, 1830 © Bolton Council, from Bolton Museum and Archive Service

Photography and portraits

Explain the medium of photography and show examples of group portrait photos. Ask questions such as: What can you see in this photograph? Who are the people in the photograph?, Why are they together in this portrait? etc

Look at "Sergeant Pepper" album cover – photograph of an iconic group portrait collage, very diverse group of people, many different costumes. Finally, arrange all the children in one large group for a "Sergeant Pepper" style photo. Teachers to take photos to take back to school to use as the focus for further work.

Follow-up activities and evaluation

Follow-up activity

1. Pupils to use their preliminary sketch as the basis for a finished painted individual portrait.
2. Individual portraits can be assembled and displayed in a group collage as in the Sgt Pepper album cover.
3. Pupils can create stories about the individual characters in the 'Sgt. Pepper' style class group photo.
4. Pupils can work in small groups to create a 'dramatic tableau'. They can choose one of the following scenarios and arrange themselves in small groups for their 'group portrait'. Take digital photos. Write a story which includes all the characters in the group portrait and which describes the relationships between them.
5. Suggested scenarios for group portraits:
 - People at a wedding: bride, groom, bridesmaids, pageboys, ushers, guests
 - Children at a birthday party
 - Group of friends in the playground

Evaluation

The evaluation below has been given to the Portraits Workshop:

- ∂ 'A very well organised and planned session. Children have thoroughly enjoyed their session and learned a lot from it. A session that will be memorable and has been an excellent starting point for their portrait work. Presenter was excellent and I would definitely be coming again. Thanks very much.'
- ∂ 'Lots of new vocabulary was introduced. The children thoroughly enjoyed themselves.'
- ∂ 'The children were very excited and inspired by the workshop. Many thanks.'
- ∂ 'The presenter was super with the children. You can tell she's a teacher. Lesson notes and key vocabulary are very useful.'

Case study: Manchester Art Gallery

Manchester Art Gallery was refurbished in 2002. Its collection is famous for its Pre-Raphaelite artists but it also has a significant portrait collection. It is a good example of an art gallery refocusing its attention on a specific audience – families.

Resources in the Gallery

- Family backpacks with activity trails, six activities, instruction booklet and map. For family groups with children aged 7-12.
- Family audioguide that features comments from children, celebrities and curators.
- Storybags that explore one of the works in the gallery. Each bag has a cushion, book and game. For children aged 2 to 4.
- Several family trail sheets for drawing pictures, enjoying poems or quizzes.
- Gallery of Craft and Design handling trail. This trail focuses on feeling ceramics, glass, metal and wood objects made especially for touching, listen to the artists who made them or read the printed guide.
- The Clore Interactive Gallery allows children to explore real works of art through a range of hands-on activities from dressing up games to chariot racing, spooky stories to computer interactives.



The Gallery Cat from Manchester City Art Gallery
© Tony Ross

Family Facilities

- Getting around – there are ramps leading to the main entrance. There are lifts to all floors or buggies can be left in the ground floor cloakroom.
- There are baby change facilities on the ground floor in both men's and women's toilets next to the entrance hall.
- The cafe offers great value children's lunch boxes and half portions of our hot food. Baby food can be bought or they'll heat visitors' own for free. High chairs are available.
- A children's book on Manchester Art Gallery was specially commissioned from children's author and illustrator Tony Ross. The Gallery Cat explores some of the paintings in the gallery with Valette, the gallery cat. It is available in the shop at a reasonable price.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Family Events

- There are regular family events, including a monthly Family Art Club, and bespoke events during the school holidays.
- Exhibitions at the gallery have an interactive element. For example the Art Treasures in Manchester: 150 Years On exhibition add a small room about half way with story books, drawing activities, dressing up clothes and stamp making.

<http://www.manchestergalleries.org/families/>

Case study: Self-portrait commission project

These project notes were put together by a teacher at Acland Burghley School working with the Learning and Access Department at the National Portrait Gallery through the engage Watch This Space teacher placement. They are based on an actual term-length Year 10 project and the entire project notes are downloadable from the National Portrait Gallery, London, website

http://www.npg.org.uk/assets/migrated_assets/docs/learning/digital/NPGTeachersNotes_selfportco.pdf

This condensed version can assist with the Creative and Media Diploma units (p.35) Level 1 Visual Arts and Level 3 Capture and Analysing the Influence of Genre.

Commissioning Portraits

The National Portrait Gallery, London, has commissioned contemporary portraits of people who have made an important contribution to British history and culture since 1979. Since 1979 the Gallery has commissioned 140 portrait paintings, sculptures, drawing and works in mixed media, and about 120 photographs.

Objectives:

- To enable students to identify and make links between Historical and Contemporary art practices.
- To develop students' understanding of 2D visual-language and its codes and conventions when applied to portrait images.
- To develop students' ability to use the 'self' as a starting point to generate original work and to be able to recognise how other artists do this.
- To develop students' ability to successfully manipulate and control 2D media, processes and technologies.
- To extend students' understanding of the vocational possibilities within the field of painting and photography

Project Brief

You have been commissioned to create a self-portrait for display at the National Portrait Gallery in London. You have been asked to submit 2 images: one should be a formal portrait based on the Public Self (p.97) and the other should reflect the Private Self (p.98).

The Public Self

Research

Using a variety of resources (internet, magazines, home, school, newspapers, art books) ask students to research different kinds of portraits focused around the questions – What is a portrait? Who makes them? What different uses are there for them? How is the sitter's identity portrayed?

Collect & explore

Students collect and document 6 different examples of portraits, made for different purposes. These should be a mixture of traditional and non-tradition images of painted and photographed portraits. Students analyse these images clearly explaining their understanding of them, making comparisons between them, in terms of form and context.

Drawing the face

Introduce students to the formal process of creating a proportionally accurate drawing of the face. Use A4 pencils, with measuring notes. Students can then apply understanding with an A1 charcoal drawing.

Photography and gesture

Continue the focus on the face through photography. Working with lighting and digital cameras, students can explore the way body language and facial expression can be manipulated to convey aspects of character. Get them to work in pairs and make photographs of each other, exploring and documenting a wide-range of emotions.

Autobiography – composite images

Students to collect and bring in portrait images of themselves, their family and extended friendship networks. These should also include, where possible, images of their families previous generations. Images will be photocopied and scanned and used (together with their earlier gesture photographs) to create a series of composite images, developed using collage and a range of painting-media.

Evaluate

Students to review their portrait images to reflect both on the messages conveyed within their work and the application of their practical skills and techniques. Students should identify the most successful aspects of their work in order to refine their ideas. They will then create one final composite image using PhotoShop. This image will then be realised as a finished oil painting.

Formal portrait – oil painting

Students to have an introduction to working with oil paint, possibly from an artist in school, learning how to manipulate and handle the paint. These skills will then be applied to their final composite image. Printed on to acetate and projected using an OHP on to canvas, students will work on this painting as their formal, final outcome.



Queen Elizabeth I ('The Ditchley portrait') by Marcus Gheeraerts the Younger, oil on canvas, c.1592. © National Portrait Gallery, London

The Private Self

Research, collect and explore

Extending earlier investigations of portraits, students are to select and research photographic images of one person/character. These should aim to show a range of different expressions and be made by different photographers, in different contexts. How is the photographic medium manipulated to convey different aspects of character?

Ask students to consider the following areas: background, lighting, props, body language/ facial expression, scale/ cropping/ framing and reason made.

Photographing the self

Digital photography workshop in which students will explore the photographic devices of lighting, props, hair, makeup, and dramatic expression (of face and body) to make images of each other. The aim is to help students develop their visual understanding of the ways in which they can use exaggeration/ disguise to explore fictional selves.

Location

How does the background or location the sitter chooses to be photographed in convey ideas about self? Working in ICT to source a range of different backgrounds, students will create and then analyse the effect of inserting their self-portrait photographs into a setting. Composites will be made in PhotoShop.

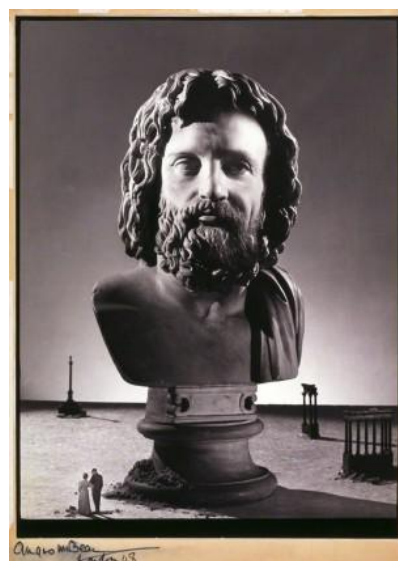
Cropping/ framing

Continuing to explore photographic devices, students will work in ICT with PhotoShop to experiment with their images using cropping and framing tools. How can the meaning of a photographic image change through this process? Can such changes aid the presentation of identity in a portrait?

Evaluate

Students are to review their fictional, photographic portrait-images to reflect both on the messages conveyed within their work and the application of their practical skills and techniques.

Students should identify the most successful aspects of their work in order to refine their ideas. They will then create one final composite image using Photoshop.



Self-portrait by Angus McBean (1904-1990), bromide print, 1948. © estate of Angus McBean / National Portrait Gallery, London

Case study: Scottish National Portrait Gallery

The National Galleries of Scotland offer a range of Guided Visits and Workshops on portraiture based at the Scottish National Portrait Gallery in Edinburgh.



Scottish National Portrait Gallery mural (detail) by William Brassey Hole (1846-1917).
© Scottish National Portrait Gallery

The guided visits are aimed at ages 5-14 in the Scottish Curriculum and are interesting for KS3 in the National Curriculum of England and Wales as they indicate a way of thinking about themes and portraiture that can be applied to the KS3 curriculum. They also offer ways of looking at portraiture from the perspective of Scottish national identity.

Introduction to the Scottish National Portrait Gallery

The highlights of the Scottish National Portrait Gallery in an introductory visit. Gallery educators introduce the group to the people and events that have shaped Scotland, through lively discussion and activities.

A Sense of History

William Hole's magnificent pageant frieze in the main hall provides a useful starting point for visitors to explore Scottish history. This visit examines how events and decisions taken by people in the past have shaped the history of Scotland, and continues to affect us today.

Portraits

Portraits capture the image and character of people at a given moment. Pupils are invited to use the artists' clues to get to know the person in the painting – their personality, interests and beliefs. This visit can be extended to include a practical portraiture workshop.

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Jacobites

Meet the people determined to return a Stuart monarch to the throne, as well as their enemies, and investigate what life was like for exiled Scots at the Jacobite court in Rome.

Mary, Queen of Scots

Come face-to-face in the Scottish National Portrait Gallery with Mary, Queen of Scots, her son James and her supporters.

Famous Scottish Citizens

Make an acquaintance with some celebrated Scots, both famous and infamous, and discover their contribution to the history of Scotland.



Prince Charles Edward Stewart (1720-1788). Eldest son of Prince James Francis Edward Stewart, by Antonio David, 1732. © Scottish National Portrait Gallery

Practical portraiture workshops are also available in which students work from a model in different poses and a variety of media. Older students of Art and Design are offered a more in-depth portraiture tour, the aim of which is to: Develop critical and analytical skills and establish personal responses to portraits. Pupils examine composition, pose, focal point, handling of media, paint application, interpretation, use of the visual elements and choice of subject. Contrasts and comparisons are made between individual works.

<http://www.nationalgalleries.org/education/in-the-classroom/>

Festivals and Events

Commemorative events, themed months and special days are a good way of highlighting a part of your portrait collection for a specific audience. They are also a good way of linking up with new partners to organise or promote an event.

There are numerous events or themes – the main ones for museums, galleries and historic sites with portrait collections are:

Holocaust Remembrance Day is on 27 January and can be used to remember portraits of people in your collection who were victims of the holocaust or other genocide.
www.hmd.org.uk/

LGBT History Month takes place in February and is an excellent opportunity to explore the sexuality of sitters or artists / photographs in your collections and invite local activists to take part. lgbthistorymonth.org.uk/

International Women's Day – 8 March.
www.internationalwomensday.com/

National Science and Engineering Week takes place for around 10 days annually in mid March. It is run by the British Science Association and is a good opportunity to make connections to portraits of scientists and engineers and get free publicity along the way.
www.britishtscienceassociation.org/national-science-engineering-week

Culture 24 run **Museums at Night** annually over a weekend in mid-May and provide support for putting on an event in the evening or even all night. There are also great opportunities for marketing with this event and each year it just seems to get bigger.
www.culture24.org.uk/places-to-go/museums-at-night

Adult Learners Week – usually late May and run by NIACE (National Institute of Adult Continuing Education). www.alw.org.uk/

The Festival of British Archaeology takes places in July and is a chance to connect to either portraits of archaeologists or portraits / faces of people from the ancient and medieval past.
www.archaeologyfestival.org.uk/

The Big Draw – end of September / beginning October.
www.campaignfordrawing.org/home/index.aspx



Mary Jane Seacole (née Grant) (1805-1881), Jamaican nurse, adventurer and writer, by Albert Charles Challen (1847-1881), oil on panel, 1869. © National Portrait Gallery, London; Purchased with help from the National Lottery through the Heritage Lottery Fund, and Gallery supporters, 2008

This toolkit is available for online navigation or PDF download on the *Understanding British Portraits* website at <http://www.britishportraits.org.uk/resources/toolkits/>

Black History Month – October. <http://www.blackhistorymonth.org.uk/>

Theme: *Drawing over the Colour Line* Walk (p.72)

Remembrance Day – 11 November (or the Sunday closest). www.britishlegion.org.uk/

Religious Festivals

The BBC have a good website calendar of religious festivals for all the main faiths in Britain by month here www.bbc.co.uk/religion/tools/calendar/

Acknowledgements

The author would like to thank all those who assisted with information and images for these toolkits, particularly Carole Reeves, Colin Gale, Gemma Romain, Lucy Ribeiro and Karen Garvey.