



CERAMICS GALLERY AND ARCHIVE

FAMILY LEARNING TOOLKIT **(for Smaller Venues)**



CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

INTRODUCTION

Family Learning has become a core activity in museum and gallery practice within the past five years, particularly due to a focus on the importance of Life Long Learning in government initiatives such as ‘Every Child Matters’ (2004, England) and ‘Children and Young People: Rights to Action’ (2004, Wales). As museums and galleries are increasingly considered to be places of leisure and entertainment for families, organisations have had to quickly adapt to meet the needs of families if they want to sustain them as an audience. However, providing Family Learning is not the same as simply making a venue family friendly, or attracting families by delivering entertainment or fun events.

Family Learning programmes have specific targets, where the emphasis is on shared intergenerational learning and developing new skills, in a friendly and informal manner. At the same time, organisations benefit from spending quality time with a core audience group and will gain valuable insight in to their practice from a cross section of society. Recent statistics have shown that adults who were encouraged as children to participate in arts events outside school were more likely to participate in arts events as adults themselves. Therefore museums and galleries who invest in Family Learning, are investing in their own future.

ABOUT THIS TOOLKIT

This toolkit is designed to introduce small cultural organisations to Family Learning, and to help them create a family learning programme. It is particularly suitable for venues

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

with collections and displays of fine or decorative art, who have limited physical space, staff and resources, with little (if any) experience of targeting families as an audience. It will help organisations plan and deliver Family Learning opportunities, based around indoor arts and crafts activities. It will give practical advice on key areas such as audience research, event planning, marketing, and evaluation.

This toolkit is based on the work undertaken by a small sized rural gallery to offer learning opportunities to a local family audience. Starting from a six week pilot project, the programme is now in its third year and has proven to be very popular with families, 350 individuals took part in 2009, and events are often oversubscribed (see [Case Study](#)). Using our experience, this toolkit is designed to fast track small organisations through time-consuming research and planning, and particularly to provide guidance through areas such as setting objectives and implementing evaluation techniques, especially for the purposes of grant funding applications.

HOW TO USE THIS TOOLKIT

The toolkit is divided into the various stages that you will need to develop a Family Learning programme. It also includes useful information and guidelines for good practice, supported by experience and research. You may decide to run a programme of events or just a one-off event, but the processes will be basically the same. Some courses of action may be completely new, while others will need a review of your current situation and perhaps just adapting systems you already have in place.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

This document is hyperlinked, each stage is listed at the side of this document. Clicking on the title will return you to each section when you need to, as most stages cannot be considered independently. There is further reading about Family Learning, and a reference guide at the end of this document. All web links within each section are live and should open up the relevant websites when you click on them.

BENEFITS OF FAMILY LEARNING

Benefits for the organisation: <ul style="list-style-type: none">• Enhances existing education programmes.• Widens access and participation.• Helps create a sustainable audience by adapting to their life changes.• May increase revenue in the shop, café etc.• Helps increase the public profile of the organisation and its activities.• Contributes to local culture.• Contributes to government initiatives in Wales 'Children and Young People: Rights to Action' and England 'Every Child Matters'.• Helps staff members to develop new skills.	Benefits for families: <ul style="list-style-type: none">• Children benefit from a positive learning experience with their parents/carers (and vice versa).• Family learning compliments the Foundation Phase for 3-7 year olds.• Families have a unique, enjoyable experience and spend quality time together.• Families engage with their local heritage in a stimulating environment.• Families are able to contribute to future planning of museum and gallery activities by offering feedback and suggestions through evaluation.• Families have access to primary sources of material.• Families socialise and meet new people.
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CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

1. GETTING STARTED

To begin, first discuss the aims and objectives of introducing Family Learning to your organisation, and then consider how you think you can accomplish these. If you are trying to secure grant funding for running a Family Learning project, it is likely that you will have to demonstrate aims and objectives in your application. Involve all members of staff in initial meetings as you will need to embed family awareness into every area of your organisation. It is a good idea to read around the subject, and look at examples of good practice to give you an awareness of what running a Family Learning programme entails (see [Case Study](#)).

AIMS and OBJECTIVES

Aims are your goals and ideally what you would like to achieve through running a Family Learning programme or event. Some examples are listed below.

- Provide learning opportunities especially for families.
- Make the organisation more family friendly.
- Develop new audiences.
- Widen access and increase participation.
- Support government initiatives, e.g. ‘Children and Young People: Rights to Action’ (Wales).
- Develop or enhance the organisations’ engagement and impact with the local community.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- Develop the existing education programme to become a more holistic learning programme.
- Increase revenue.
- Staff to learn and develop new skills.
- Increase your public profile.
- Develop partnerships with other organisations.
- Achieve a *Learning Outside the Classroom* quality badge.

Objectives are descriptions of what you think you can actually achieve, these are specific targets that can be completed in an agreed time, where outcomes can be measured. We have created some examples of **SMART** objectives for the purpose of this toolkit. **SMART** is an acronym for Specific, Measurable, Achievable, Realistic and Time-bound.

Specific

- Run four Family Learning workshops within one month.
- Design, produce and distribute 500 flyers advertising the event.

Measurable

- Measure learning outcomes using the [Inspiring learning for All](#) framework.
- Measure the impact of the project on the wider community using an audience questionnaire.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Achievable

- The organisation can accommodate events as there is space in the gallery that could be temporarily designated for running workshops.
- There is a marketing opportunity to distribute information to children attending the venue during school visits.

Realistic

- Staff need more experience and training for working with inter-generational groups.
- Money has been bequeathed to the organisation that would cover the cost of the project.

Time-bound

- Events could run on Saturdays as the venue is open and all staff are on duty.
- Project would be completed in six months.

STEP 2: Audience Research

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

2. AUDIENCE RESEARCH

How much do you know about families in your area? Learning about your potential audience will help you to develop your family learning programme to meet their specific needs. This will enable you to entice families to take part in the programme, while at the same time help you to deliver a quality learning experience. You may already have an existing family audience who can be approached for help with research and planning activities. However, to open access to all and provide equal opportunities, you will need to find information about families who do not visit your venue from other sources. If you create a general audience profile, this can be very useful for approaching organisations for funding, as you may identify specific groups that grant organisations are keen for you to engage with. Below are some common ways of doing audience research, they will work best by combining two or more methods together.

Desk Research

This is research that can be performed within your venue using your existing visitors. It can be particularly useful to get feedback on how and when families use the venue. One simple method is to provide an anonymous paper questionnaire with a simple tick box format. These can be placed in strategic points throughout the venue such as at the reception desk, in play areas, and at seating areas in galleries. Another method is to use an electronic questionnaire, for example on a website or, on a gallery touch screen. Short surveys can also be done verbally, for example, asking people on arrival to the venue what was their mode of transport. See [example](#).

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Secondary Research

This is research undertaken by others, for example studies by marketing companies, professional museum and gallery organisations, or the government.

The National Statistics, based on the 2001 population census in England and Wales are freely available from <http://www.statistics.gov.uk>. They can give you facts and figures on the population within your local authority on topics such as ethnicity, religion and financial income. These will demonstrate the diversity of the local community in comparison to other local authorities in the rest of England and Wales. For example, they have a ranking system that can tell you if you have a significantly high number of lone parent families with dependent children. The next national census is 2011.

There are many professional organisations who regularly undertake studies on learning in UK society, as well as cultural organisations who investigate the habits and needs of museum and gallery visitors. The most useful ones for the purpose of family learning are listed below; these often publish their research free on their websites.

GEM: Group for Education in Museums

UK organisation who promote the importance of learning through museums, galleries and other cultural organisations.

<http://www.gem.org.uk>

Museums Association

The largest UK **association** representing **museums** and galleries.

<http://www.museumsassociation.org>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

The Visitor Studies Group

A community of professionals who work in the field of visitor studies in a range of cultural and natural heritage organisations.

<http://www.visitors.org.uk>

NIACE: The National Institute of Adult Continuing Education

The leading non-governmental organisation for adult learning in England and Wales.

<http://www.niace.org.uk>

The Campaign for Learning

UK organisation promoting learning for a society where learning is at the heart of social inclusion.

www.campaign-for-learning.org.uk

Morris Hargreaves McIntyre

A consultancy which specialises in market research and audience development for cultural organisations.

<http://www.lateralthinkers.com>

The Arts Council of Wales

The Arts Council of Wales is responsible for funding and developing the arts in Wales. You can download its equal opportunities policy, and look at other information on equalities on the website.

<http://www.artswales.org.uk/page.asp?id=236>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Primary Quantitative Research

This type of research will give you a snap shot of your local audience. It is particularly useful for finding out about attitudes towards your organisation, and local likes and dislikes. To gather information about local families, you could approach a local school, nursery or playgroup and ask them to ask parents and carers to complete questionnaires. You could offer an incentive such as a discount on entry for filling and returning the form. This is also a useful way of pre-advertising your programme.

Primary Qualitative Research

This is in-depth research usually done with a particular group of individuals who can spend more time with you and give detailed answers. This type of research usually takes the form of a focus group. Focus groups are made up of a number of individuals who represent visitors or potential visitors to your organisation, and one or more staff representatives who facilitate the group. The Health and Safety Executive has produced a guide *How to Organise and Run Focus Groups* that includes advice on choosing participants, creating questions and recording data. It is available as a downloadable PDF here: <http://www.hse.gov.uk/stress/standards/pdfs/focusgroups.pdf>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

SAMPLE AUDIENCE QUESTIONNAIRE

We would be very grateful if you could take a minute to complete this form to help us plan and develop future family activities for this organisation. Please tick all the answers that apply to each question.

Q1: Where do you find information on local activities and events?

Local press

Poster/leaflets around town

Leaflets/programmes direct from venues

Q2: What kind of cultural activities do your family like to do together?

Arts and crafts

Music, movement and dance

Theatre, cinema

Storytelling

Other, please write here:

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Q3: Please tell us how many children in your family are aged as follows:

Under 3 years	
3 - 7 years	
7 - 12 years	
12 + years	
Is there anything you would like to suggest that would help us make our venue and activities more suitable for your family?	

STEP 3: Planning and Organising Events

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

3. PLANNING AND ORGANISING EVENTS

Creating Learning Opportunities

This toolkit includes practical instructions on running the most popular workshops that have been tried and tested, based on general museum and gallery themes suitable for families. Workshops are divided into two stages, first of all groups will explore items in the collections and displays through observation and discussion, and then they will each make an item to take home. Most activities are based on using artistic creative techniques such as modelling, mark making, composition and design. They are designed to help individuals develop their own learning skills through investigation, creation, and reflection, and incorporate many of the [learning styles](#). Activities have also been designed to compliment the areas of learning within the [Foundation Phase](#) and are especially suitable for families with school children in the 3-7 year old age group in England and Wales.

Inspiring Learning Spaces

Most small venues are not lucky enough to have a dedicated education room, however, activities set within museum and gallery spaces, allow participants to be surrounded by the objects and displays. If you want to highlight a particular exhibition or display, it may be worth positioning your activity there. You should consider your proximity within the venue to facilities such as toilets and parking for people with limited mobility and small children. Workshops in this toolkit have been developed so that they can be delivered

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

in a physically small space to groups of eight to ten people. Groups of this size gathered around one big table are easier to manage and this is a good size for social interaction.

Use of Items in the Collection

Real artefacts act as narratives and will open discussion and conversation. Domestic objects especially, can stir emotion, memory and nostalgia. Families will value experience with handling collections, if these are not available, consider the use of replicas or mock-ups, as these will give people the opportunity to observe an item's function, design, and decoration. Laminated images of objects or pictures in colour are also very useful for people to study items in more detail. Decide on what you want families to learn about, for example the history of a collection, or a topics or themes within an exhibition or display, but also consider what you think will be achievable to emulate in arts and crafts (see [Workshops](#)). Having access to real objects will inspire individuals when designing their own creations. It is important to provide some examples of finished arts and crafts projects, with a range of skill levels, so that people will be able to complete a piece of work and have a sense of achievement.

Workshop Facilitators

The workshops in this toolkit are suitable for non-artist facilitators to deliver, so long as they are confident in dealing with the public. Good facilitators will ensure that workshops run smoothly and individuals are encouraged throughout the activity. Staff who are inexperienced with children, will benefit from training either with museum and gallery

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

educators, or from helping out in a local school or parent and toddler group. It can be useful (but costly) to use third parties with experience in outreach community work such as performers, artists, or gallery educators who have a good rapport with the public. You may consider using volunteers to help out if you cannot afford paid staff, these will need to be recruited and trained. You could approach your local higher level institutions for enthusiastic students trying to gain experience in community art, teacher training, performing etc. All members of staff who work with children and vulnerable young adults will need to be checked by the Criminal Records Bureau (see [Health and Safety](#)).

Money Matters

If you are applying for grant funding, you will need to evaluate what resources you will need in terms of financial costs, especially with regards to staff time. Apart from running events, there is a lot of time needed to do tasks such as general administration, marketing and evaluation. Other than staff time, there are initial set up costs for running activities. You will need to purchase basic arts and craft materials and protective coverings, and also spend an initial outlay on marketing. However, once your programme is established, the cost of arts and craft materials is relatively cheap and the materials for activities in this guide cost approximately £0.50–£1 per person. Think about how you are going to accept payments if you are charging for participation. If it is possible ask people to pay in advance or on arrival to someone on reception, as it is quite difficult to manage this during activities.

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Timing and Scheduling Events

Timing is crucial to maximise attendance figures to your events. You need to think about local competition, as well as choosing the most appropriate time to host events within your venue. As the workshops are indoor activities, you are more likely to attract an audience when you are not competing with good weather. The lull after Christmas and New Year can be a great time to initiate events, especially if they are cheap or free!

Consider your Local Education Authorities school timetable, you may want to schedule events either in school holidays, or avoid those periods altogether. At the same time, check to see if there any major road works or building activities which will have an impact on access or parking at or near your venue. Avoid scheduling events during any refurbishment on facilities in your own venue which will disrupt services for families, and be prepared for increased activity at your shop and café.

STEP 4: Family Friendly Audit

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

4. Family Friendly Audit

A Family Friendly Audit is an assessment of your organisation’s ability to cater for families. Families come in all shapes and sizes, and you should be prepared for members to include babies in prams and pushchairs who will need feeding and changing, and also older family members with limited physical mobility who may need rest areas and short walking distances. Apart from expecting to have an enjoyable experience, the major issues for families are 1) that the information you provide about the event is accurate, and that 2) you can meet the family’s physical needs.

Think of the whole experience of the family, from understanding information provided in your advertising, to their experience when using your venue. You could ask a family to become ‘Mystery Shoppers’ and record their experiences of visiting your organisation, including using the facilities within the venue. You should also ask a Disability Officer to do an access audit for your organisation and follow up any recommendations. Here is a checklist of areas that need consideration.

Event Advertising and Booking

Even though specific information can take up quite a bit of space on printed advertising, it is absolutely necessary for families to be able to make decisions on whether your activity is right for them (see also [Marketing](#)). Try and give as much information as possible with clear, honest instructions on the following:

- Titles that describe the event, e.g. Make an Animal Mask.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- Location, be specific about particular galleries, areas or rooms within the venue.
- Dates, times and length of time it will take to do the activity.
- Directions and parking facilities.
- Booking instructions.
- Price and payment methods.
- Ages suitable for.

You should also ensure that all staff responding to enquiries, both at a reception desk, or via telephone or email, have a friendly informal manner, know the full details of the event, and are familiar with the booking procedure

Facilities at the Venue

It can be quite a lot of work for families to organise a trip out together, especially with very small children. They may arrive at the venue tired, hot and bothered, therefore any encounters with indifferent reception staff, or unclear parking instructions for example, will create a negative and frustrating experience. Here are some particular areas that need to be monitored as well as some recommendations.

Signage

- Check that there is clear signposting for facilities such as parking, toilets, and cloakroom, with visible price lists and charges where appropriate.
- Make sure the name and location of the event is well signposted within the building and at the entrance.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Toilets

- Check that toilets are clean, in good working order and have soap, toilet paper, nappy disposal etc.
- If there is not a specific low toilet for small children, provide a plastic step.

Facilities for babies and toddlers

- Check that your café has highchairs, a child-friendly menu, bottle/food warming facilities.
- Try to offer a toddler play area and activity such as colouring pictures in the café.
- Offer an area to store push chairs.
- Provide suitable toys for babies during family events.

Access and access aids

- Check that all access areas for wheelchairs/buggies are clear and any facilities such as lifts/stair lifts are sign posted and in good working order.
- Consider the visibility of all reading material including exhibition wall texts, signage and literature for those with impaired sight.
- Ensure that disabled access aids are available and in good working order such as stair lifts, hearing loops and visual aids.
- Families with small children in rural areas with poor transport links will need parking facilities close by.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Creating a Family Friendly Environment

If you have a very formal building or institution, think about how you can make the learning environment more inviting, where families feel relaxed and comfortable, in a space where they can have fun.

- Use bright colours in posters and signs, decorate the area with balloons.
- Try to ensure that any items you are referring to in display cases are at a visible height level for small children, you could provide step stools to help them.
- You may consider writing object text labels especially for children.
- Ensure multi-media displays or electronic learning aids, are in good working order as older children and teenagers will be attracted to these.
- Ensure cabinet displays are clean, well lit and remove any items on display that may be disturbing for small or sensitive children.
- Ensure enough seating is provided, use big floor cushions if available for toddlers to sit and play on.
- Staff should be welcoming and friendly at all times.

Step 5: Health and Safety

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

5. HEALTH AND SAFETY

Health and Safety precautions are necessary to protect both staff and visitors, from harm. Most Health and Safety actions require common sense, for example ensuring that there are not any obstacles blocking exits. The law requires organisations to take reasonable steps to evaluate risks and take the necessary steps so they can be avoided. Organisations with five or more members of staff should have a written Health and Safety Policy. It is always a good idea when embarking on any new activities to refer to your existing policy to see if it needs adapting and revising accordingly. The [Health and Safety Executive](#) website has general useful advice, up to date information on legislation, sample Health and Safety policies, and straightforward guides such as their Five Steps to Risk Assessment.

Health and Safety During Events

It is necessary to be familiar with procedures in the event of Accidents and Emergencies within your organisation. Creating a risk assessment will identify hazards and minimise risks associated with particular events. A Health and Safety officer will help you do this, or you can create one by using the guidelines offered by the Health and Safety Executive. It is important to identify emergency exits to individuals at the beginning of an event and give instructions on emergency evacuation of the building. Be familiar with the location of a first aid box within the building and who the nominated First Aider is in the case of medical emergencies.

See example of a [Risk Assessment](#) for arts and crafts activities.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Child Protection and the Law

The law requires that individuals working with children and vulnerable adults in particular areas of employment, are checked by the Criminal Records Bureau, to ensure that they do not have a criminal conviction that bars them. Major changes to increase safeguards to protect children and vulnerable adults were introduced in 2009. From October 12th 2009, a new Vetting and Barring Scheme was launched, which tightened controls on who can work with children and vulnerable adults. Below are the key points quoted from the Independent Safeguarding Authority's website (3/2/2009).

- It is now a criminal offence for individuals barred by the ISA to work or apply to work with children or vulnerable adults in a wide range of posts - including most NHS jobs, Prison Service, education and childcare. Employers also face criminal sanctions for knowingly employing a barred individual across a wider range of work;
- The three former barred lists (POCA, POVA and List 99) are being replaced by two new ISA-barred lists;
- Employers, local authorities, professional regulators and other bodies have a duty to refer to the ISA, information about individuals working with children or vulnerable adults where they consider them to have caused harm or pose a risk of harm.
- **ISA-registration for the Vetting and Barring Scheme does not start for new workers or those moving jobs until July 2010 and ISA-registration does not become mandatory for these workers until November 2010. All other staff will be phased into the scheme from 2011.**

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

It is now considered safe practice for all organisations to run appropriate checks on any staff who work directly with children and vulnerable adults. **For further information visit:**

[Criminal Records Bureau](#)
[The Independent Safeguarding Authority](#)

Many organisations are now introducing a Child Protection Policy responding to these developments that serve to protect staff as well as children and vulnerable young adults. If you are under a governing body such as a Local Authority, they may have an up to date Child Protection Policy in place. You must have a Child Protection Policy to be eligible to receive funding from The Arts Council of Wales, you can read their Child Protection Policy [here](#).

Here are some other examples of child protection policies in museums and galleries in the UK:

[Ashmolean Museum](#)
[National Museum Wales](#)
[London Canal Museum](#)
[Art Gallery of New South Wales](#)

Data Protection

Under the Data protection Act of 1998, all public and private organisations who collect personal information about individuals, e.g. for research or marketing purposes, are legally

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

obliged to protect any personal information they hold, and may be required to notify the Information Commissioners Office. Public authorities are also obliged to provide public access to official information. The ICO provides up to date information for organisations on their website: [Information Commissioners Office](#). The guidelines are straightforward, generally that information collected would only be used for purposes relating to your organisation and its activities.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Risk Assessment

All employers must conduct a risk assessment. Employers with five or more employees have to record the significant findings of their risk assessment.

We have started off the risk assessment for you by including a sample entry for a common hazard to illustrate what is expected (the sample entry is taken from an office-based business). Look at how this might apply to your business, continue by identifying the hazards that are the real priorities in your case and complete the table to suit. You can print and save this template so you can easily review and update the information as and when required. You may find our example risk assessments a useful guide (www.hse.gov.uk/risk/casestudies). Simply choose the example closest to your business.

Company name:						
What are the hazards?	Who might be harmed and how?	What are you already doing?	What further action is necessary?	Action by who?	Action by when?	Done
Slips and trips	Staff and visitors may be injured if they trip over objects or slip on spillages.	General good housekeeping. All areas well lit, including stairs. No trailing leads or cables. Staff keep work areas clear, e.g. no boxes left in walkways, deliveries stored immediately, offices cleaned each evening.	Better housekeeping in staff kitchen needed, e.g. on spills. Arrange for loose carpet tile on second floor to be repaired/ replaced.	All staff, supervisor to monitor Manager	From now on 01/10/07	01/10/07
Accidents with art materials	Staff and visitors.	Clear instructions given on safe and appropriate use of art materials. Materials provided are suitable for age range. Materials are non-toxic. Written instructions are provided for finishing work at home. Hands are cleaned after using materials. Individuals have enough work space	Specific instructions to be provided when necessary, e.g. shaking porcelain pens with lids on tight.	All staff	1/09/08	1/09/08

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Choking	Children	Lids on pens are counted after use. Children are supervised when using art materials Children to be supervised when eating/drinking.	Encourage families to eat before/after activity, monitor babies with food	All staff and ensure parents and carers supervise their children		
Slips and trips	As above	As above plus no running in the gallery.	As above plus clean up any spilled liquids immediately	All staff	*Hint, tab here for new row*	

Assessment review date

(usually within one year, or earlier if working habits or conditions change)

For information specific to your industry please go to www.hse.gov.uk.

Employers with five or more employees should have a written health and safety policy and risk assessment.

For further information and to view our example risk assessments go to www.hse.gov.uk/risk.

For advice and support contact HSE Infoline: tel: 0845 345 0055 or e-mail: hse.infoline@connaught.plc.uk.

Combined risk assessment and policy template published by the Health and Safety Executive 09/09.

Step 6: Marketing

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

6: MARKETING

Marketing is essential to provide information about events to a specific audience. Effective marketing and branding will help make an impression on that audience. It is a good idea to visit other venues that are popular with families and look at specific examples of their marketing through their website, press advertising, programmes and brochures. You may find it useful to use common marketing analysis tools as aids to help you plan the finer details of your programme, as well as your advertising campaign. Below are examples of how two of the most popular marketing tools can be applied to marketing family learning events.

A) SWOT ANALYSIS (Strengths, Weaknesses, Opportunities and Threats)

This is a quick way of identifying issues *within* your organisation that will affect your programme and marketing. For example:

Strengths

- You are known to local primary school children through school visits and outreach work.
- You have a café popular with a local audience.
- You can offer free admission.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Weaknesses

- Your venue has limited parking.
- Budgets are very tight.

Opportunities

- You have received a major acquisition that people are curious about.
- Your collection taps into current cultural themes, e.g. the Olympics.

Threats

- There have been recent cuts in grant funding.
- A new bowling alley has opened.

B) PEST ANALYSIS

Factors/issues potentially affecting the programme and their implications for marketing.

This is a quick way of identifying issues *outside* your organisation that will affect your programme and marketing. For example:

Political and Legislative

- The process for obtaining CRB checks for staff working with children and/or vulnerable young adults can take 2-4 weeks or more to complete and there is a cost for each check. See [Health and Safety](#).

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Economic and Environmental

Economic

- The current financial climate will have an impact on the disposable income available to families, so events need to be priced according to what you think local families in your area can afford, if anything at all.

Environmental

- Climate change has increased the risk of flooding leading to road closures.
- There is a nationwide interest in green and environmental issues, you could incorporate this in to a workshop theme and use recycled materials in arts and craft events e.g. Workshop 7: Christmas, you could use a theme of recycling and Make Do and Mend, focusing on domestic life in World War 2.

Social

- Take advantage of the popularity of social networking websites such as Twitter, Facebook and Bebo, as these can be used to market events for free.

Technological

- Make use of specialist arts and culture websites such as www.culture24.org.uk who usually provide free listing information on events and activities.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WAYS OF ADVERTISING

As well as your usual methods of advertising, it is also worth targeting locations away from your venue, if you want to widen access and appeal to families who are not visitors. Think of areas visited by all social classes such as supermarkets, leisure centres and play groups, as well as meeting places for different religious faiths. It is also a good idea to record the success and impact of your chosen marketing methods. Do this by either recording this information at the time of booking, or recording details during the events. We have created a table featuring the most commonly used advertising methods, listing some of their advantages and disadvantages ([see pages 33-34](#)).

POSTER AND FLYER DESIGN

You need to consider your poster design alongside general branding for your organisation. Good posters should have an eye-catching title, appealing artwork and text, yet at the same time provide all the necessary information. It is important to communicate appealing facts, for example that you are offering a unique opportunity to interact with your collection, or that events are free. Use catchy titles for activities e.g. ‘Make a Furry Friend’ and active personal text alongside the information e.g. ‘Come and discover...’

Avoid putting the word learning in the title as some people will associate this with a formal experience where they will be assessed, and try to ensure publicity material has a reading age of less than twelve years of age. You can get readability calculators online based on methods such as the [Flesch Reading Ease Score](#) to help you with your text.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Look at other examples of posters for family events and see how they try to make them appealing. Once you have caught their eye, the most important information for families will be information such as what, where, when, what ages the event is suitable for and how much will it cost. You can use icons to represent facilities such as parking, café, and wheelchair access.

Remember to include the following:

- Descriptive event title
- Location
- Dates
- Times
- Length of Activity
- Ages suitable for
- How to book
- A contact number

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

• Price

WAYS OF ADVERTISING		
METHOD	ADVANTAGES	DISADVANTAGES
Posters	<ul style="list-style-type: none">• Colour posters are eye catching and attractive, if you make good use of branding, people will immediately recognise that something is happening in your venue.• They can be put in places used regularly by families from all backgrounds e.g. supermarkets, play-groups, sports centres.	<ul style="list-style-type: none">• They can be expensive to print.• It is hard to control their lifespan and that they have prominence over other advertisements around your local area.• People need to write down or memorise the information.• You may need permission to put up posters.
Flyers and Leaflets	<ul style="list-style-type: none">• A5 leaflets in black and white are cheap to produce.• All the information is to hand.• They can be used for more strategic marketing, e.g. given individually to schoolchildren at a local school.	<ul style="list-style-type: none">• Permission may be needed to give them out.• It can be time consuming to distribute leaflets.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Local Press and Radio	<ul style="list-style-type: none"> • Using local press and radio widens your potential audience and is more likely to be read or listened to by grandparents and older family members. • It is useful for people in very rural areas who may not get the chance to visit the local town often. 	<ul style="list-style-type: none"> • Someone has to contact local radio stations, papers, listing magazines etc. and know their deadlines for publications. • Unless you are paying for advertising, you cannot guarantee that your listing will be included at the right time.
Electronic	<ul style="list-style-type: none"> • Email is free, immediate and gets to its intended reader. • Information can be shared across social networking sites and acts as electronic word of mouth. • Ask a friend or colleague to forward an information text about the event via mobile phone on to their friends and colleagues. • Websites can reach a wider audience than local advertising. 	<ul style="list-style-type: none"> • You have no control over electronic information and it may be too successful where you may not be able to cope with demand. • Be aware of the issues of data protection in collecting email addresses and how you use this information. (See Health and Safety)

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

CREATIVE FAMILY FUN!

Get to know the Ceramic Collection of the **School of Art**, Aberystwyth University during a special series of events at **Aberystwyth Arts Centre**



2009



Saturday 26th September – Sponge Painting on Ceramics

Saturday 24th October – Halloween Animal Masks

**Saturday 28th November – Silhouette Portraits
(looking at Wedgwood Ceramics)**

Saturday 19th December – Make a Christmas Decoration



The Ceramic Collection of the School of Art, Aberystwyth University are running events in conjunction with Aberystwyth Arts Centre, to introduce families to the historic collection. Every month an activity will take place on Saturdays in the Ceramics Gallery downstairs in the Arts Centre and will include arts and crafts and other fun activities for all the family. There will be a small charge for materials (usually £1 per person, no more than £5 per family per week) and events will last 30-45 minutes. Places are limited, so please book early.)

Times: 10am, 11am, 1pm, and 2pm

Arts and crafts activities are suitable for adults and children over 3 years of age, babies are welcome to come too!

To make a booking or for further information please contact:


**Canolfan y Celfyddydau
Aberystwyth Arts Centre**

Louise Chennell
loc@aber.ac.uk  **Tel: 01970 622192**



Step 7: Running Workshops

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

7. RUNNING WORKSHOPS

The suggested arts and craft activities in this toolkit do not take very long to complete, 20 to 40 minutes should be sufficient time for most individuals to make something. However, it is entirely at your discretion how much time you want to spend investigating and interpreting items from the collections or displays within a workshop. In general, young children especially the under fives, will have a short attention span, but you can direct interested and enthusiastic older individuals towards sources of further information or other activities within your venue.

Good preparation is the key to running successful workshops. You may have to spend time researching objects, arranging displays and handling collections, as well as preparing the workshop itself. Have all your paperwork and materials prepared the day before the event. Allow plenty of time to set up the activity space before events and to clean up afterwards. Inevitably things will go wrong, you may forget to do or say something, equipment won't work, people will turn up late, children may cry, but relax and enjoy yourself, as a cheery atmosphere will counteract most problems!

General Tasks

- The day before, prepare equipment and materials. Refer to individual workshops for specific instructions. See [Workshops](#).
- Print out signage to the activity location.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- On the day, do a re-check that your venue is family friendly, especially all signage in the building. See [Family Friendly Audit](#).
- Prepare your workshop space and ensure the environment is safe. See [Health and Safety](#).
- Ensure you provide enough seating.
- Inform all relevant staff within the building the nature of the event and its location.

Equipment

You will need

- Protective covering for surfaces such as tables and floors.
- Protective covering for adults and children's clothing.
- Baby-wipes. (All the activities in this toolkit are designed using mainly dry materials where hands can be cleaned with baby wipes and you do not need a fixed water supply.)
- Waste bin
- Materials and equipment per activity.
- Toys suitable for babies and children under 3 years of age.
- Handling objects or replicas if available.
- Laminated images of objects or colour printouts for people to study items in detail.

Paperwork

- Written instructions or diagrams for arts and crafts.
- A booking form to check attendances and also to take future bookings.
- Information about future events-flyers etc.
- Information/literature about your collection to take home if available.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- Feedback and evaluation forms.
- Permission forms for photography of individuals, which could be used in future publicity and marketing. See [example](#).

During the activity

- Introduce yourself and explain what you will be doing.
- Make sure that each family is made to feel welcome and comfortable.
- Give instructions on evacuation procedures in the event of fire or emergency.
- Give clear instructions on the activity and the use of materials.
- Give instructions on the correct use of any handling collections.
- Encourage conversation around general topics e.g. traffic, children's habits, local schools etc.
- Request permission for any use of photography.
- Ask the family to complete any evaluation forms.

At the end of the activity

- Give praise and encouragement for participation.
- Provide rewards such as a sticker for children for completion of tasks.
- Give information and instructions on any tasks that need to be finished at home.
- Provide publicity material for forthcoming events and take future bookings.
- Ensure families have all their belongings.

Step 9: Evaluation

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Ceramic Collection and Gallery

Permission form for the use of photographs featuring a child

The Ceramic Collection at Aberystwyth University is an important representative body of ceramics in the UK. From time to time we take photographs of our gallery and outreach work. We use these as published images in relation to teaching, research, and in publicity material. We would be very grateful if you could sign this letter, and give permission to use images featuring you and/or your child, taken with your consent during this event.

I agree for images of:

Name:	Parent/Carer (please tick)	Child (please tick)

Signed: _____ Date: _____

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

8. WORKSHOP THEMES AND IDEAS

1. Family Portraits
2. Collections and Collecting
3. Patterns
4. Nature in Art
5. Celebrations 1: Chinese New Year
6. Animals / Halloween
7. Celebrations 2: Christmas
8. Illuminated Letters / Words and Image

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 1

THEME: Portraiture, the Family Unit

ACTIVITY: Make a Clay Family Portrait

Creating a family portrait on a clay tile is a unique way of making a visual record of the family at that moment in time. The durability of the clay ensures it will be treasured and admired in the home for years to come. Using family portraits and heirlooms from collections as references and inspiration will highlight these objects, as well as encouraging intergenerational discussion and comparison between family units. Families enjoy making the tile together, and unlike a family photograph this method allows parents and carers an insight to their children's feelings and attitudes towards their family environment; for example the arrival of new babies, where they live, even the importance of family pets. The clay itself takes a week to dry which means families will have to finish painting and decorating the tiles themselves at home.

Relevant to: Family portraits in any medium, e.g. oil paintings, photography, prints, drawings. Also heraldry, family monograms on linen, family letter seals, commemorative family heirlooms, Carte-de-Visites, Cameo jewellery.

Materials

Air-dry clay-0.5 kg of clay per person

Rolling pins

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Wooden battens

Plastic knives or clay cutting implements

A variety of mark making tools including small sticks and dried out felt pens

Preparation

Tiles can be made on the day and be part of the activity, based on ability/age range of individuals but it can be difficult for very young children to roll tiles of an even thickness. As an uneven tile is likely to split during the drying process, prepare all or some of the tiles beforehand but keep damp by wrapping in Clingfilm or covering with a damp tea towel.

1. Cover your work surface with a waterproof sheet.
2. Roll pieces of clay to 25-30mm thickness using wooden battens to maintain an even thickness. Each tile should be roughly A5 in size (148mm height × 210mm width).
3. Lay out aprons, tools, A5 paper and pencils, and shallow tubs of water.
4. After the tile is complete, but still wet, use a pencil to insert holes in two corners for hanging.

Activity Instructions

- Explore the collections at the venue, encouraging the group to discuss and compare individual pieces.
- Discuss the historical context of the work, the individuals portrayed, signs and symbols within the work, and details such as clothing and hair styles.
- Discuss the methods and materials used to create the work and how and when family portraits are made today.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- Show the group some examples of clay portraits made previously. Discuss the creative methods used and compare effects.
- Individuals are encouraged to do a rough design of their portrait on an A5 piece of paper either in portrait or landscape position.
- Individuals then transfer their design on to the clay using suitable available tools. Errors can be covered up by wetting the clay lightly and smoothing over.
- *Assistance may be necessary to choose appropriate tools; help with transferring design should be avoided.*
- After a week the tile will be dry and can be coloured using acrylic paints or craft pens. Seal the tile with a spray varnish or a sealant such as Plasticote.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



Above: Tile coloured and varnished.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Below: Tile after drying.



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 2

THEME: Collections and Collecting

ACTIVITY: Make a Treasure Box

This workshop introduces the subject of personal collections and the collecting activities of museums and galleries. It also introduces the idea that collections are groups of things that have a relationship with each other and/or their collectors. It will demonstrate the principles of collecting, including how collections may be catalogued and organised in to groups or themes. It also encourages discussion about collecting activities amongst families. Individuals will make a decorated box where they can store a small collection e.g. shells, marbles, coins, thimbles, sugar packets.

Relevant to: Personal collections of small items, e.g. dolls, die-cast cars, gemstones, shells, ceramic animals, teapots, teaspoons, fans. Also relevant to decorated boxes, e.g. pill boxes, tea caddies etc.

Materials

Plain cardboard boxes (bought or recycled)

Colouring pencils, crayons or felt tips

Stick on jewels, glitter, sequins, buttons, etc.

Glue

Scrap paper

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, boxes and materials.
3. Prepare two or three examples of finished boxes.

Activity Instructions

- Introduce some examples of personal collections within the collection ideally through display or handling collections. Discuss how items were thought to have been chosen, how they are grouped and also explore other alternative classifications e.g. by colour, by material, by date made.
- Discuss any collecting activities with the group, what is collected, how items are found, and how they are displayed within the home. The Welsh Dresser could be discussed here.
- Discuss the care and conservation of personal collections.
- Show the materials available for decorating the boxes.
- To make the box, draw the design for the lid decoration on a scrap piece of paper.
- Transfer the design on to the box lid and sides.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 3

THEME: Patterns

ACTIVITY: Sponge Printing on a Plate

In this activity the group will explore pattern repetition through a focus on shape, movement and position of printed patterns. Each person will create their own individual plate using mark making tools and printing materials. This activity can also be developed with a specific focus by varying the sponge shapes and patterns discussed and used. For example, a food topic could be reflected in the use of sponge shapes of fruit or vegetables. You can print on a ceramic blank plate using ceramic paints, or a paper plate using poster paints or acrylics.

Relevant to: Any printed repetitive patterns in fine and decorative art or, on domestic and industrial objects, e.g. industrial ceramics with patterned borders e.g. tableware, tiles, Spongeware, printed textiles, printed paper, e.g. wallpaper.

Materials

Plain plates (ceramic and/or paper)

Acrylic/poster paints or ceramic paints/pens

Paint brushes for acrylic/poster paint in mixed sizes

A variety of cut and un-cut sponge shapes

Pencils

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, plates, and shallow tubs of ceramic paint or ceramic paint pens.
3. Prepare two or three examples of finished plates.

Activity Instructions

- Explore examples of pattern, encouraging the group to discuss and compare individual items. Ask individuals to look specifically for sequential pattern repetition and recognisable shapes. Introduce new words and terminology where appropriate.
- Highlight the differences between mass-produced and individually produced pieces, and discuss basic printing processes. Discuss the creative methods used and compare the different effects achieved by each method.
- Show the group the sponge shapes and tools available, and encourage them to do a rough draft of their design in pencil on a paper plate, discussing their choice of pattern, shape and colour.
- Each person then transfers their design on to the plate using suitable available tools.
- Once the plates are touch-dry, they can be wrapped up and taken home.
- Usually when using ceramic paints, objects will need to be baked in a domestic oven at home, provide written instructions for families to take home.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 4

THEME: Nature in Art

ACTIVITY: Make a Door Plaque

In this activity the group will explore nature in fine and decorative art, and use natural materials to decorate a personal door plaque. They will describe and compare natural objects and develop knowledge of their source. The group will then use their senses to investigate some examples closely and are encouraged to describe each item's physical properties, before sorting them into sets according to different criteria. Older family members may enjoy discussion and debate about the collection and use of natural materials as materials for decorative art. Each person will then create their own individual name plaques using the natural materials they have investigated.

Relevant to: Decorative items made from natural materials, e.g. shell art, decorated tusks, carved jade, carved wood. Images of nature in art, landscape paintings, natural materials used in contemporary art, hand built ceramics emulating natural materials (for example Beverley Bell Hughes, Jenny Beaven).

Materials

1 piece of thick stiff card (e.g. mounting board off-cuts) per person

Natural materials to decorate the border, e.g. shells, bones, seeds, stones, dried leaves

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, plaques, materials and PVA glue in spill proof pots with brushes.
3. Prepare two or three examples of finished plaques.

Activity Instructions

- Explore relevant items in the collections and encourage the group to discuss and compare objects.
- Have a selection of items for the group to handle, and ask the group to suggest sources and classify in simple terminology e.g. animal, vegetable, mineral.
- Discuss techniques involved in processing natural materials in to finished decorative objects,
- Show the group some examples of work made previously. Discuss the creative methods used and compare effects/ imprints.
- Individuals are encouraged to do a rough design of their design on a similar sized piece of paper.
- Pupils then transfer their design on to the plaque using suitable available tools, and choose materials for the imprints.
- *Assistance may be necessary to choose appropriate tools, help with transferring design should be avoided.*

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 5

THEME: Celebrations 1 – Chinese New Year

ACTIVITY: Make a Chinese New Year Decoration

This activity will focus on celebrations that are enjoyed across the world, using the Chinese New Year as an example. The group will then choose to make and decorate a Chinese lantern, lion or dragon puppet. This activity can also be adapted throughout the year to fit in with any particular celebration or anniversary, making appropriate relevant decorations.

Relevant to: China, Chinese objects in museums and galleries, e.g. porcelain, jade jewellery, lacquer boxes, weapons, costume, Chinese landscape paintings.

Materials

Card, coloured paper, coloured tissue paper

Lollipop sticks (or straws)

Safety scissors

Sticky tape, PVA glue

Sequins, glitter, felt pens

Preparation

1. Cover the work surface with a waterproof sheet.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

2. Lay out aprons, materials and PVA glue in spill proof pots with brushes.
3. Prepare two or three examples of each item.

Activity Instructions

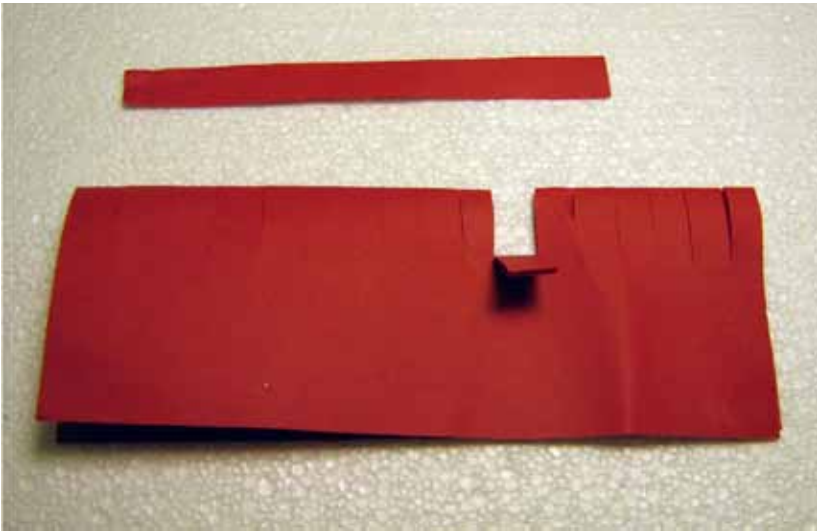
- Discuss New Year and its meaning in different cultures, and how it is celebrated by the participating families.
- Discuss the customs and rituals associated with Chinese New Year.
- Explore Chinese objects through display, handling pieces or images.
- Discuss the form, function and context of each piece, including any mythologies illustrated, and provide information about its history and acquisition.
- Discuss the artistic process, design and techniques involved in creating the objects and encourage the group to discuss and compare objects.
- Introduce the examples of Chinese New Year decorations and give instructions on how to make them.
- Show the group the resources available and offer assistance when necessary.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Chinese Lantern

1. Fold a sheet of A4 paper in half along the length
2. Cut a strip about 1 inch (2cm) wide from the edge and put it aside for the handle.
3. Cut snips one inch in length approximately, on the fold all the way along the paper edge.
4. Unfold the paper and bend it into a cylinder.
5. Glue or staple to secure and attach the handle.

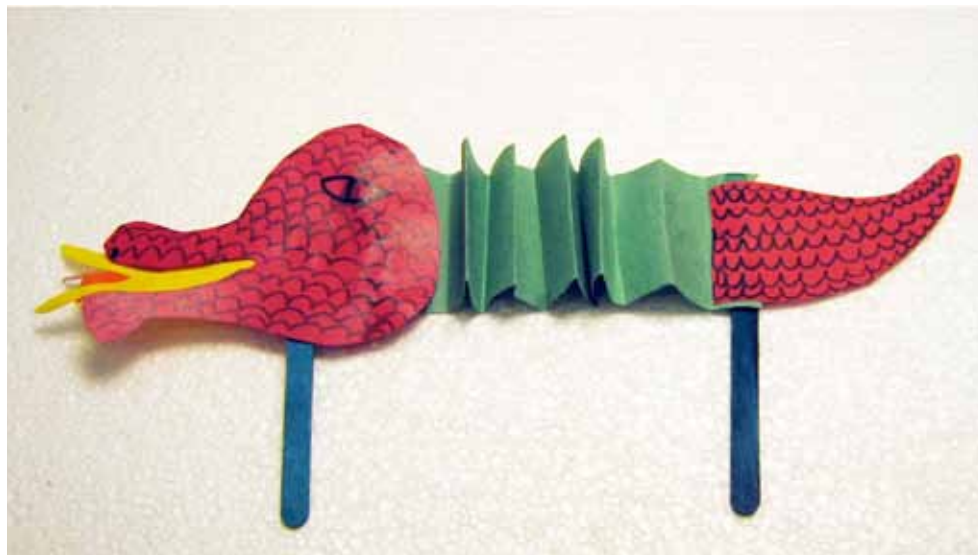


CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Chinese Dragon Puppet

1. Trace around a template of the dragon's head and tail.
2. Draw the eyes, nose and mouth on the face and draw scales on the face and tail.
3. Cut a piece of A4 paper in half lengthways and fold each piece over and back to make a long concertina body.
4. Fix a lollipop stick or straw to the head and the tail
5. Attach the two pieces of body together, and attach the head and tail at each end.



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Chinese Lion Puppet

1. Trace around a template of the lions head and tail.
2. Draw the eyes, nose and mouth on the face and cut tissue paper to make the mane on the face and a tail.
3. Cut a piece of A4 paper in half lengthways and fold each piece over and back to make a long concertina body.
4. Fix a lollipop stick or straw to the head and the tail
5. Attach the two pieces of body together, and attach the head and tail at each end.



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

ACTIVITY 6

THEME: Animals, Halloween

ACTIVITY: Make an Animal Mask

In this activity, families will explore the characteristics and habits of nocturnal British animals, however, the activity could be applied to any group of animals. Each person will then create their own individual animal face mask using paper plates.

Relevant to: Natural history collections, taxidermy, animal motifs in fine and decorative art.

Materials

- White and black paper plates
- Pipe cleaners or straws
- Glue
- Elastic
- Hole punch
- Scissors
- Glitter glue
- Felt tip pens
- Polyester stuffing/wadding for soft toys, or cotton wool

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, materials and PVA glue in spill proof pots with brushes.
3. Prepare an example of each mask and supply printed diagrams and instructions.

Activity Instructions

- Explore relevant items in the gallery or museum collection through display, handling pieces or images.
- Discuss the function and context of each piece, and provide information about its history and acquisition.
- Discuss the artistic process, design and techniques involved in creating the objects and encourage the group to discuss and compare objects.
- Ask the group to describe the particular animal characteristics and habitats, and describe any encounters or experiences with the animals.
- Show the group some examples of masks made previously.
- Demonstrate how each mask was made.
- Individuals can choose a design and make their own mask, young children will need assistance cutting paper plates, particularly eye holes.
- Attach elastic to each mask so that it can be worn.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



OWL: This mask is made using half a paper plate, the ‘feathers’ are made by fringing oval pieces of paper.

CONTENTS

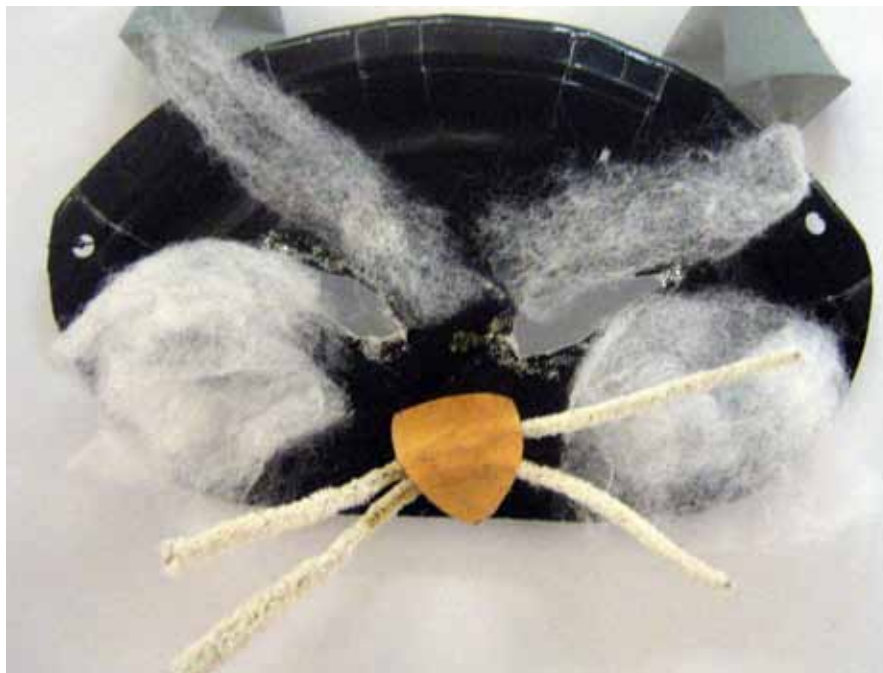
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



FOX: This mask is made by cutting off the corners of the bottom half of the paper plate, leaving the middle section so it sticks out as the nose when bent upwards. Wadding is used to suggest fur, and pipe cleaners are used as whiskers.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



CAT: This mask is made by rounding off the edges of half of a black paper plate. Wadding is used to suggest fur, and pipe cleaners are used as whiskers. The ears and nose are made of paper.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



BAT: This mask is made shaping half of a black paper plate, the ears and teeth are made from the off-cuts.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 7

THEME: Celebrations 2 – Christmas

ACTIVITY: Make a Christmas Decoration

This workshop will explore the theme of Christmas, looking at the origins of Christmas traditions, and how it is celebrated in Britain as well as other Christian cultures. Individuals will design and make their own Christmas decoration, there are two types of decorations to make – either modelled in salt dough or alternatively using scraps of fabric.

Relating to: Christianity, depictions of the birth of Christ in any medium, Victorian domestic life, Make Do and Mend, recycling focusing on domestic life in World War 2 (fabric decorations), modelling the figure (salt dough).

Scrap Fabric Decorations – Materials

Scrap fabric

Wadding material

Safety scissors

PVA glue in spill proof pots

Ribbon for hanging decorations

Pipe cleaners

Laundry markers or fabric pens in red/orange and black

Plastic shatterproof Christmas baubles

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, and, materials.
3. Prepare examples of each decoration.

Activity Instructions

- Explore relevant items in the gallery or museum collection through display, handling pieces or images.
- Discuss the form, function and context of each piece, and provide information about its history and acquisition.
- Discuss the artistic process, design and techniques involved in creating the objects and encourage the group to discuss and compare objects.
- Discuss Christmas with the group, its origins and meaning in Christianity, and customs and rituals within Britain and other countries.
- Introduce recycling as a theme.
- Introduce the examples of Christmas decorations and give instructions on how to make them.
- Show the group the materials and resources available to create their own decoration and offer assistance when necessary.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Bauble

1. Cut or tear small pieces of thin fabric.
2. Spread each piece with PVA glue.
3. Wrap around the bauble until it is completely covered.
4. Attach a ribbon for hanging and allow to dry.



Wreath

1. Fix 3 or 4 pipe cleaners together to make a circle.
2. Tear strips of fabric 25cms in length and tie around the circle until it is completely covered.
3. Tie a bow at the top and attach a piece of ribbon to hang the wreath.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



Snowman

1. Copy a snowman shape from a template on to a piece of wadding and cut out.
2. Cut out a hat and scarf from scrap material and attach with glue.
3. Draw the face and buttons on the body with fabric pens.
4. Insert a pipe cleaner through the body to make arms.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Salt Dough Decorations

Salt dough is a great way to learn some of the methods used in making pottery such as modelling, decorating and baking a soft substance so it becomes hard. One quantity of dough will easily make 8 decorations. Children will need adult assistance when using the oven.

Salt Dough Ingredients

For 1 quantity of dough (makes 8 pieces) you will need:

- 3 cups of plain flour
- 1 cup of table salt (fine)
- 1 teaspoon of vegetable oil
- Food colouring*
- 300ml water

Instructions

- Mix flour, salt, vegetable oil and enough water to make a soft dough.
- Divide the dough in to enough pieces for each colour you want to use and knead a few drops of different food colouring in to each.
- Leave in a plastic food bag or wrapped in Clingfilm for an hour.

*Note:

You can use uncoloured dough and paint it with acrylics after baking, then apply varnish.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Other Materials

- Tools for cutting, shaping and mark making; cocktail sticks, plastic knives forks etc.
- Scrap paper and pencils for designing
- Small bowls of water
- Small aluminium foil baking trays
- Garlic press to make hair and sheep's wool

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, and, materials.
3. Prepare two or three examples of finished figures, oven baked and varnished.
4. Grease the aluminium trays, so finished items can be transported ready for baking at home.

Activity Instructions

- Explore relevant items in the gallery or museum collection through display, handling pieces or images.
- Discuss the form, function and context of each piece, and provide information about its history and acquisition.
- Discuss the artistic process, design and techniques involved in creating the objects and encourage the group to discuss and compare objects.
- To make figures, roll small balls of dough, shape and flatten to make limbs, head and body.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- To make hair or sheep's wool, squeeze some dough through a garlic press (or sieve) and attach to the head.
- Use a cocktail stick to draw the face.
- To make the wreath, roll two lengths of dough approximately 5cms wide and 40cms long, pinch one end of each piece together and twist the two lengths together. Join at the top and apply some holly leaves and berries.
- To make the candy cane, twist two lengths together and shape in to a cane.
- Place on the greased baking tray and wrap with Clingfilm for families to bake and finish at home as follows:
 - For a natural sheen, brush the figures with egg white although they won't last as long as varnished figures.
 - Place on a greased baking tray and bake in a cool oven (100 degrees C, 200 F, gas mark ¼) for 3 hours or until the back is hard when tapped.
 - Once cooled, varnish the decorations to make them shiny, do the front and the back to seal them completely. You can either attach string to hang them up or, glue magnets to the back and stick them on the fridge.



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WORKSHOP 8

THEME: Illuminated Letters, Word as Image

ACTIVITY: Make a Badge

This workshop will explore and the written word as image in fine and decorative art. Individuals will design a badge based on calligraphy, illuminated letters, typefaces and fonts using initials from their own names. You will need to buy, hire or borrow a badge making kit, although you can purchase a children’s badge making kit relatively cheaply from toy shops. This workshop and is suitable for children over 8 years of age due to the equipment involved, however, younger children can get help from adults to write letters and create sticker badges.

Relating to: Illuminated manuscripts, calligraphy, monograms, work by artists who use text as a feature of their work, e.g. Barbara Kruger, Jenny Holzer, Ogwyn Davies.

Materials

- A badge maker kit including badges
- Pre cut stickers
- Scrap paper and pencils for designing
- Coloured paper
- Coloured felt tip pens including silver and gold

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Indian ink, and mark making tools e.g. quills, feathers, pointed sticks
Pages from newspapers or magazines and printouts of different typefaces

Preparation

1. Cover the work surface with a waterproof sheet.
2. Lay out aprons, tools, and, materials.
3. Prepare two or three examples of finished badges or stickers.
4. Photocopy or print out some examples of simple calligraphy techniques.

Activity Instructions

- Explore relevant items in the gallery or museum collection through display, handling pieces or images.
- Discuss the form, function and context of each piece, and provide information about its history and acquisition.
- Discuss the artistic process, design and techniques involved in creating the objects and encourage the group to discuss and compare objects.
- Demonstrate some simple calligraphy techniques using tools available.
- Show the group some examples of badges made previously and demonstrate how each was made.
- Individuals create a rough design of their illuminated letter on scrap paper before creating their badge, ensuring it is scaled to the badge size. They can draw the letters themselves or cut out printed letters and arrange them into a design, see examples.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

- Allow older children (according to the instructions of the badge maker) to process the badge themselves.



CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107



Step 9: Evaluation

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

9. Evaluation

Evaluation is a way of appraising or assessing something, it is necessary for forward planning, implementing good practice and making improvements. This is especially important if you receive funding from any grant organisations for the purpose of providing Family Learning, as they usually require evidence of formal evaluation. You will want to measure the success of the programme, how it has affected the participants, the organisation and the community. You will need to establish what the most effective methods of recording information for your organisation are, and how to collate the results. Below is a guide to evaluating Family Learning events using MLA's [Inspiring Learning for All](#) framework. There is also a table at the end of this section with advantages and disadvantages of common evaluation methods.

Outputs

Outputs are specific targets you wish to measure that are recorded facts. These can be formally recorded and written down. For example:

- How many participants were there?
- How many people made bookings and how many were drop-in participants?
- How many people became members of a Friends society?

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Outcomes

Outcomes are a way of recording the quality of the experience; these can be measured using the [Inspiring Learning for All](#) framework, where they are divided into *Generic Learning Outcomes* and *Generic Social Outcomes*.

Generic Learning Outcomes

1. Knowledge and Understanding

This is what families learn about your organisation, its history, collections and activities. It demonstrates how effective you are at providing information: e.g. about the processes in the creation of fine and decorative arts. You can also observe what other knowledge is shared between individuals during activities e.g. swapping local information about schools or activities in your area.

2. Skills

Families will learn practical hard skills in arts and craft activities such as planning, design, problem solving etc. However, they will also learn valuable social skills such as parenting, communication, and team work. You are providing opportunities for individuals to develop soft skills like motivation, communication, and sociability, but realistically will only be able to assess the progress of individuals over a series of events.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

2. Attitudes and values

Some people may have preconceptions towards your organisation and its activities. It may be hard to establish social and cultural reasons why non-visitors may not have come before on feedback forms, but they may volunteer information during events which can be noted. Encourage discussion and open topics for debate e.g. the organisation's entry price, facilities, and reputation. Also individuals within families may have fixed ideas about their own skills and capabilities. Adults who had negative school experiences will often surprise themselves with their achievements, similarly adults and their children will get to know each others' interests, talents and skills.

3. Enjoyment, Inspiration and Creativity

One of the main outputs of running arts and craft events is for individuals to make an object inspired by objects in the museum or gallery. A completed object is physical evidence of their creativity and individuals usually enjoy the process. To evaluate families' experiences, use feedback forms or ask questions towards the end of the activity rather than when families are leaving.

4. Activity, behaviour and progression

You can record if people use Family Learning events as a springboard for other activities. For example they may enrol in arts and craft classes, research their family history, or make more visits to the museum or gallery. You will also be able to informally observe individuals progress over a series of events, for example individuals becoming more confident in socialising, or parents and carers dealing with challenging behaviour from children.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Generic Social Outcomes

1. Safer and Stronger Communities

Family Learning encourages relationships between families, and also relationships between the community. As events are open to the public, people will interact with a diverse range of families from all backgrounds. Having access to local culture and history strengthens personal and community identity.

2. Health and Well Being

Family Learning stimulates mental activity. It is an opportunity for generations of the same family to engage in a fun activity together, support each other and build stronger relationships.

3. Strengthening public life

Family Learning events by their nature, allow a close relationship to develop between the organisation and the community. Staff have valuable time to spend with an inter-generational group who can provide insight into how the public perceive the institution and its activities. The community can therefore become involved with planning activities and evaluating services, by giving feedback directly to museum and gallery staff.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Summative Evaluation

Consider your project as a whole, and its impact not only within your local community but within your organisation as well.

Examples

Impact within the organisation:

- What new skills did staff learn?
- What impact did doing a Family Friendly audit have?
- Did activity increase in other areas such as special exhibitions and displays?
- Did events run as planned?
- How successful were marketing methods?

Impact outside the organisation:

- Was the organisation’s public profile raised?
- Were any new partnerships made e.g. contacts with local press, community parent and toddler groups?
- Could lessons learned be shared with other organisations?

Once you have assembled your report, you need to work out how this information can be used in forward planning. For example, it may give you an audience profile that can be used for planning and marketing other events, or inspire you to do child-friendly exhibition design. Either way, once you have experienced success with families, it is important to continue to embed family awareness into the organisation and its activities overall, so that they are sustained as a regular audience.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

WAYS OF RECORDING FEEDBACK

Method	Advantages	Disadvantages
<p>Written</p> <p>Feedback forms are very useful as written evidence that can be referred to at a later date. Anonymous forms that are quick to complete are non-intrusive. Offer tick box options but also space for comments, suggestions and opinions. It is best to offer forms to be completed during events, but if you have very large numbers and this is not possible, leave forms at strategic points in the venue or make use of suggestion boxes.</p> <p>See example.</p>	<ul style="list-style-type: none"> • Definite answers are given to specific questions making results straightforward, e.g. over half the people travelled by car to the venue. • Information is easy to collect. 	<ul style="list-style-type: none"> • Off-putting to individuals with limited literacy skills. • People are not often as forthright in their opinions as they are verbally. • Number of questions that can be answered in a short space of time is limited. • People post rubbish into suggestion boxes.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

<p>Verbal</p> <p>Noting verbal feedback can be the most efficient way of gathering small details in certain contexts, e.g. asking over the phone how someone heard about the event. It is also important to note suggestions and information offered during events, especially those which will need immediate action, such as poor signage.</p>	<ul style="list-style-type: none"> • Immediate. • Can be more personal. 	<ul style="list-style-type: none"> • Informal questioning relies on staff memory until they get a chance to write information down.
<p>Electronic</p> <p>Computer software now exists for organisations to record feedback from visitors electronically, through web-sites or gallery touch screens. Organisations can program a series of questions and receive results which can be collated almost instantly.</p>	<ul style="list-style-type: none"> • Interactive and can be made fun with games, gadgets etc. • Anonymous • Can be programmed to give immediate results. 	<ul style="list-style-type: none"> • Software can be expensive. • Technology has to be in reliable working order.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Alternative Methods

Novelty methods of recording feedback are usually designed for children, and can include a visible marker of their experience, e.g. strategically placing smiley faces on a chart. However, they will not provide enough useful information if used on their own. Competitions and reward schemes can offer incentives for individuals to complete and return feedback forms after they have left the venue.

- Interactive.
- Fun.
- Suitable for very young children.
- Tend to focus of one area of evaluation-usually the enjoyment factor.
- Unreliable, sometimes children will copy each other.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

CREATIVE FAMILY FUN FEEDBACK FORM 2008/9

Thank you for taking part in this event, we would be very grateful if you could take a minute to complete this form to help us develop the programme.

Q1: What attracted you to these events? Please tick all those that apply.

We liked the activities.

We wanted to get to know the Ceramic Collection of Aberystwyth University.

The events were free/affordable.

The events were for families and not just children.

We were attending the arts centre anyway.

Q2: Do you visit art galleries, museums, other historic places with your family?

Sometimes/often

Never/rarely

Only if they have special family/children's events

Q3: How did you hear about these events?

Arts Centre brochure

Poster/leaflet around town

Poster/leaflet in Arts Centre

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Friend/family	
Email	
Q4: Did you and your family find this event:	
Enjoyable	
Satisfactory	
Unsatisfactory (if so please say why)	
Q5: Are you and your family interested in learning about local history and heritage through events like this?	
Very interested in learning.	
Don't mind learning.	
Not interested in learning, but like the activities.	
Any other comments or is there anything you would like to suggest?	

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Finally, on the subject of evaluation, it would be very useful for us to receive feedback from everyone who uses this toolkit. There is an [evaluation form](#) on our website, that we would be very grateful if you could take the time to complete.

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CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

10. CASE STUDY

The Ceramic Collection and Gallery, Aberystwyth

The Ceramics Collection of Aberystwyth University is part of the School of Art teaching and research collection, particularly known for its outstanding collection of pioneer early twentieth century studio pottery. It has an active ongoing collection policy, and features contemporary British and International hand made pottery, as well as 18th & 19th century Welsh and English slip ware, Swansea and Nantgarw porcelain, Art Pottery and Far Eastern ceramics.

Most of the pottery is stored and displayed in the Ceramics Gallery. The gallery is on the lower ground floor of the Arts Centre and not ideally situated to attract passing visitors, although a large number of families pass through the venue every day. Outside organised school visits, there are no particular methods of interpreting the collection especially for children through displays or activities, and unless a family member already has a specific interest in ceramics, it is unlikely that they would choose to visit the gallery as a family leisure activity.

We wanted to expand and enhance our existing schools education programme, to include the wider community, and at first saw an opportunity to attract a family audience from existing family visitors to the Arts Centre. An application was made to [CyMAL](#) to fund an initial 6 week pilot project, the first programme of events was very popular and quickly became oversubscribed, and looking back it was a bit too hectic to run in such a short

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

time. The research process for finding basic information on topics such as marketing and legal issues for working with children was time consuming and at times frustrating. At the same time we were experiencing general dos and don'ts in running events, which we thought would be beneficial to other similar organisations. [CyMAL](#) funded a longer two year programme which allowed us to study the area in more depth and develop this toolkit.

AUDIENCE RESEARCH

Although many families pass through Aberystwyth Arts Centre, on casual enquiry, most were unaware of the existence, purpose or activities of the Ceramic Collection. Informal research carried out at a local school arrived at the same conclusion. An initial customer profile was based on collecting feedback from the pilot scheme. In general over 75% of families who attended had children under 7 years of age, 8% included grandparents, 25% included fathers. The range of families was diverse including foster families, home educators and non-UK nationals. 20% of families spoke Welsh at home, though most of the children attended Welsh medium schools. 60% of visitors to the events were not regular Arts Centre attendees and almost 90% said they would make repeat visits to the gallery.

FAMILY FRIENDLY AUDIT

The nature and location of the Gallery meant that it was already placed in a venue suitable for families with parking, a café, and access for individuals with limited mobility. Initially there were problems with communication between the front of house staff,

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

who were confused about the nature and location of the event based on incomplete information given to them by drop-in participants. Clearer instructions were given to staff and added to the publicity material, and signage within the venue was increased. Babies were welcomed and catered for by providing a quiet area (within the gallery) for sleeping babies, a pushchair area and suitable toys. Events were delivered bilingually.

PLANNING THE PROGRAMME

Events were planned around the physical nature of the gallery space after advice from the Health and Safety officer of the building. The gallery could safely and comfortably accommodate 8 to 12 people sitting around a table, and arts and crafts would have to be mainly using dry materials. Events were scheduled for the last Saturday of each month to run in hourly sessions, beginning in January when there was little competition between other venues in the area.

Activities were designed based on research into current practice in other organisations, and advice from gallery and museum education officers, primary and pre-school teachers and other group organisers. Learning activities were designed using the [Inspiring Learning for All](#) framework. Once the programme was running, a focus group was used to give feedback and suggest activities and themes they were interested in.

MARKETING

A poster was designed and placed around the local area in supermarkets, cafes, and libraries. However, a week later these were often obscured by other posters. Flyers

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

distributed to one local school accounted for 24% of visitors. An advert was included in the Arts Centre programme and flyers were distributed there also. The most surprising result was receiving bookings via email requests, as information was passed on by a participant to her friends and colleagues, who then forwarded the email on to others. Once the programme was established and running, families came through word of mouth recommendations.

EVALUATION

A focus group provided feedback and evaluation through discussions during and after events, feedback forms were also given to adult family members. There was 100% success in receiving completed evaluation forms; however, the layout of the forms had to be adjusted with clearer tick boxes for each question asked, as sometimes questions had incomplete answers.

In terms of numbers, the programme was very successful with, on average, 40 to 50 individuals taking part in each event; our goal was to fill 32 places so an extra session had to be scheduled due to demand.

The programme was timed in conjunction with the school timetable, to run outside school holidays and this worked well. Numbers dropped significantly in May and June, due to good weather, and were at their highest in the winter months. Performance events lacked audience interaction especially adult participation, and were not as successful as arts and crafts.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Administration of the booking procedure initially was time consuming when the phone would ring all day on Friday when families were planning their weekend. Once the programme was established, families booked in advance during events. From then on, events needed less organising as staff got into a routine of delivering workshops, minimising the amount of preparation needed. Tasks such as taking bookings and getting feedback were completed during the event. Families contributed by choosing activities and making suggestions, freeing up research time for staff.

Here are some examples of what the families themselves thought:

"We really enjoyed these workshops; my daughter could not wait to participate."

"Really great to have access to free informal art sessions in a very happy and relaxed setting".

"Really good-great way of getting young people interested in ceramics and gallery and collecting."

"There was a nice mix of info aimed at children and some higher level for adults."

"My son never came in this gallery, and now asks to visit it every time we are in the centre."

Outcomes

1. The profile of the Ceramic Collection and Gallery was raised within the local community and a new audience was developed.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

2. There was increased activity in the café and shop of the Arts Centre and families joined other classes and activities on offer.
3. Staff developed confidence in delivering workshops to groups.
4. New techniques were developed for marketing and evaluation, which can be applied to other events.
5. Family Learning has become embedded into other gallery and collection activities e.g. Touring Exhibitions.
6. Although they are hard to measure, there were a number of soft outcomes such as families developing better parenting skills, socialising with strangers, becoming more confident in creating work.
7. Learning outcomes were met and measured by using the [*Inspiring Learning for All*](#) framework.
8. A strong relationship has developed between the gallery and the families.

Forward Planning

Recently there have been major changes in primary school education in England and Wales, with the introduction of the Foundation Phase for children aged between 3 and 7 years with an emphasis on learning through doing. Therefore, we have adapted this toolkit so that it can be applied to schoolchildren in the Foundation Phase, so that small sized venues can use it to continue to provide formal learning opportunities for school children in this group. This is available from our website <http://www.ceramics-aberystwyth.com/> under Learning and Outreach.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Unfortunately due to the current financial climate, we cannot afford to fund a yearly programme by ourselves and at present we are looking for sponsorship to run the events throughout the year. We are also considering taking the programme outside the gallery environment to groups that cannot come to the gallery due to financial, social, cultural or physical barriers. Family Learning has been very rewarding, not only has it helped us to develop a more holistic education programme, but it has formed a closer bond between us and the local community that is beneficial in many ways to us both.

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

11. FAMILY LEARNING IN MUSEUMS AND GALLERIES

It has been widely acknowledged that families are our primary source for learning communication skills, attitudes and values and social behaviour. The National Institute of Adult Continuing Education (NIACE) has championed Lifelong Learning as a tool for adults not only to learn about specific subjects, but also to develop life skills to help them fulfil their potential. In the NIACE 1995 report *Riches beyond Price*, Titus Alexander identified how modern families have changed considerably, with few families being in the position where they are able to learn from traditional sources such as their extended family, local community, or religious faith groups, and increasingly they rely on technology and the media for information. He highlighted the fact that families are only offered support from third party agencies, when something goes seriously wrong, such as imprisonment or substance misuse, or (apart from ante-natal care) when families face difficult life changes, for example with care of the elderly.¹ The failure of a system that reacts to family problems rather than focusing on preventing them, was highlighted after the case of Victoria Climbié, who died from child abuse in 2000.²

In response to the public enquiry into Victoria Climbié’s death, the British Government produced a Green Paper *Every Child Matters* in 2003, followed by a White Paper

1 Alexander, Titus, *Riches Beyond Price: Making the Most of Family Learning*.
2 In 2000, Victoria Climbié, an 8 year old child, died as a result of persistent physical (and mental) abuse from her guardians in London. The local authorities including the police, social services, the NHS, individual community members, and even the NSPCC, were all aware of the abuse.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

(underpinned by the Children’s Act, 2004), as a strategy to support children in England, particularly the most vulnerable, aiming towards the prevention of problems in life rather than offering solutions when things go wrong. In Wales, The Welsh Assembly proposed a similar paper in 2004: *Children and Young People: Rights to Action*. As well as concentrating on children’s health and safety, both papers also focused on providing opportunities to help children and their families achieve their potential well being in life. This would involve working with children, families, communities and public services, all aiming for a set of shared goals to maximise opportunity and minimise risk, where Family learning would play a significant role.

NIACE responded to the *Every Child Matters* 2003 Green Paper, and emphasised the role of Family Learning as part of a holistic approach in helping people achieve well being:

*‘A positive attitude towards learning is important in enabling people to overcome disadvantage and respond to economic, social and personal challenges as they move through life. NIACE has a strong interest in family learning as it acts as a powerful stimulus to develop a culture of lifelong learning amongst both adults and children. Family learning also has a proven track record in attracting parents back into learning and engaging parents in their child’s development. Good quality family learning is also associated with raising children’s own skill levels and improving family relationships’.*³

3 Every Child Matters, a NIACE Response to the Department for Education and Skills’ Consultation on the Green Paper Every Child Matters (Cm 5860), Published: November 2003.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Museums and galleries have many roles, such as caring for collections, as places of leisure and entertainment, and as educational institutions. They have a duty as learning providers to support *Every Child Matters* or *Children and Young People: Rights to Action*, by incorporating Family Learning in to their core activities and adopting a Life Long Learning philosophy. Museum and galleries can provide a wealth of primary sources that give a deeper understanding to subjects. Research has shown that when people engage with actual objects, they have a more enthusiastic, enjoyable, and enhanced learning experience⁴. Museums and galleries are ideally placed to offer inter-generational learning activities in stimulating environments, at convenient times for families.

However, it is only in the last few years that national museums and galleries have made a particular effort to welcome families with young children and babies. These were not always family friendly, either in providing facilities or interpreting exhibitions and displays for a younger audience. The Guardian newspapers ‘Kids in Museums’ campaign initiated in 2003, highlighted the fact that families want to visit museums and galleries and feel welcomed and catered for.⁵ Negative experiences of families in these environments will certainly deter them from making repeat visits, therefore not only are institutions

4 Hooper-Greenhill, Eilean, *Museums in Education: Towards the End of the Century*, Education in Museums, Museums in Education, pg 46.

5 The campaign was initiated after an overwhelming public response to a feature by Dea Birkett, one of The Guardian newspaper’s journalists, who had been thrown out of a museum in 2003 because her two-year old child was noisy.

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

losing an existing audience, but they are then relying on third parties such as schools and organised groups to bring children in.

The 2007 National Statistics revealed that adults who were encouraged as children to participate in arts events outside school were 18% more likely to participate in arts events as adults themselves.⁶ Therefore there is huge potential to capitalise on an audience where younger family members will in turn become parents or carers themselves, bringing their own children to museums and galleries, for generations to come. Museums and Galleries that become Family Learning providers, are nurturing today’s audiences in the long term, to help create sustainable audiences for the future.

6 National Statistics 2007: 39% of adults who did not attend arts events as children compared to 57% who did.

CONTENTS	
Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

12. RESOURCES

FURTHER READING

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CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

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Research Centre for Museums and Galleries, (2003-4), ***Inspiration, Identity, Learning: The Value of Museums***, Dept Culture Media and Sport.

Sanford, C., K. Knutson, et al. (2007). ***"We Always Spend Time Together on Sundays: How Grandparents and Their Grandchildren Think About and Use Informal Learning Spaces."*** Visitor Studies 10(2): 136 - 151.

Vernon, L. ***Running Successful Workshops***. Pool, Dorset, Southgate Publishers.

WEBLINKS

The Ceramic Collection and Archive, Aberystwyth University

<http://www.ceramics-aberystwyth.com>

The Arts Council of Wales

<http://www.artswales.org.uk/page.asp?id=236>

Museums Association

<http://www.museumsassociation.org>

The Visitor Studies Group

<http://www.visitors.org.uk>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

GOVERNMENT AND LEGAL ISSUES

Department of Culture, Media and Sport

<http://www.culture.gov.uk>

CyMAL

<http://wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymal/?lang=en>

Every Child Matters

<http://www.dcsf.gov.uk/everychildmatters>

Criminal Records Bureau

<http://www.crb.homeoffice.gov.uk>

The Independent Safeguarding Authority

<http://www.isa.gov.org.uk>

Information Commissioners Office

<http://www.ico.gov.uk>

Health and Safety Executive

<http://www.hse.gov.uk>

Ofsted (Office for Standards in Education, Children's Services and Skills)

<http://www.ofsted.gov.uk>

For Ofsted's 2009 report on Family Learning click here. [Learning click here.](#)

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

EXAMPLES OF CHILD SAFETY POLICES

Ashmolean Museum

<http://www.ashmolean.org/documents/ADMINchildprotectionpolicy.pdf>

National Museum Wales

<http://www.museumwales.ac.uk/en/344/>

London Canal Museum

<http://www.canalmuseum.org.uk/cp-policy.htm>

Art Gallery of New South Wales

http://www.artgallery.nsw.gov.au/_data/page/8441/agnew_child_protection_policy.pdf

LEARNING

NIACE: The National Institute of Adult Continuing Education

<http://www.niace.org.uk>

The Campaign for Learning

www.campaign-for-learning.org.uk

Inspiring Learning for All Framework

<http://www.inspiringlearningforall.gov.uk/resources/theframework.html>

Learning Styles

http://www.miresearch.org/mi_theory.html

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Foundation Phase

http://wales.gov.uk/topics/educationandskills/policy_strategy_and_planning/104009-wag/foundation_phase/?lang=en

Flesh Reading Ease Score

<http://www.standards-schmandards.com/exhibits/rix/>

GEM: Group for Education in Museums

<http://www.gem.org.uk>

CHILDREN AND MUSEUMS AND GALLERIES

Kids in Museums

The campaign for children and families to be made welcome in museums and galleries, initiated by the Guardian newspaper in 2003.

<http://www.kidsinmuseums.org.uk>

Show Me

From Culture24, a resource for **kids** with free games, activities, puzzles, things to do, competitions, places to go, web-links and news from UK **museums and galleries**.

<http://www.show.me.uk>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

ARTS AND CRAFTS MATERIALS SUPPLIERS

The Works

Good for budget priced basics especially paper and acrylic paint. Stores nationwide and online.

www.theworks.co.uk

Poundland

Good for multi packs of glue, scissors, sticky tape, paper plates, also for cleaning materials, plastic table cloths and aprons. Stores nationwide.

<http://www.poundland.co.uk>

WHSmith

Good quality arts and crafts products, they also run special offers on laminators and laminating pouches. Stores nationwide and online.

<http://www.whsmith.co.uk>

BakerRoss

Online store that is orientated toward children's crafts in schools and groups. They have a great range of products and ideas, and offer reliable delivery. They sell in multi-packs ideal for group arts and crafts, and have a particularly good range of porcelain products.

www.BakerRoss.co.uk

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Toy shops are good for specialist craft kits suitable for children e.g. badge making kits. The following are online and also have stores nationwide:

Argos

<http://www.argos.co.uk>

Toys R Us

<http://www.toysrus.com>

Smyths Toys

<http://www.smythstoys.com>

CONTENTS

Introduction	2
1. Getting Started	5
2. Audience Research	8
3. Planning and Organising Events	14
4. Family Friendly Audit	18
5. Health and Safety	22
6. Marketing	28
7. Running Workshops	36
8. Workshop Themes and Ideas	40
9. Evaluation	78
10. Case Study: The Ceramic Gallery, Aberystwyth University	89
11. Background to Family Learning	96
12. Resources	100
13. Contact	107

Thank you for using this toolkit, we hope it will help you to develop a successful Family Learning programme. If you have any questions or queries, please contact us:

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