

Case Study Title	<p>SOURCE</p>  <p>(This is the logo we use for all our publicity for this project)</p>
Institution	The Fitzwilliam Museum (University of Cambridge)
<b>Section 1 – 250 words</b>	
<b>Summary</b> (Brief outline of the project)	SOURCE provides out of school hours study support for those preparing for Art GCSE and A Level. It has been running for three years, starting in 2007. (27 words)
<b>Background</b> (Information on the learning audience, institution etc. which provides a context for the project)	We have a wide-ranging fine art collection from Ancient Egyptian to modern art. For many years secondary schools from Cambridgeshire and surrounding counties have visited the collection for GCSE and A Level Art research. The exam papers require students to analyse the images of other artists and to show evidence of observational drawing. (53 words)
<b>The challenge</b> (The problem being addressed by the project)	We witnessed that some students on organised school visits were not engaged by the collection, and also visits tended to stop as the exam period came closer. As a result many students were doing their research online, rather than directly from the original, for their final piece. (47 words)
<b>The approach</b> (A description of how the project sought to address the challenge)	We consulted Art teachers to find out when students needed to research, what support would be most useful and the assessment objectives in the qualifications from different examination boards. We matched this with the strengths of our collection and the physical and human resources we had to offer, not least the budget thanks to a three year grant from The Eridge Trust to work with young people, and funding from Renaissance in the Regions . (75 words)
<b>Intended outcomes</b> (The aim/s of the project)	To attract students into the Museum for first hand research in their own time. To help students understand that art of the past can contain ideas or styles that can influence their own work. To provide the opportunity for observational drawing in the galleries and for this to be developed in the Education studio (54 words)
<b>Intended outputs</b> (The products to be delivered by the project)	One to one discussion between education staff and students offering starting points. Gallery Tours. Practical studio support from artists How to make the most of the Museum’s on-line resources. (29 words)
<b>Section 2 – 300 words</b>	
<b>Obstacles and issues</b> (The difficulties encountered through the delivery of the project)	How we marketed SOURCE was vital. We use a strong design in leaflets and posters sent directly to schools and also our website. The delivery is very demanding for staff and we now avoid working both days at the weekend. The drop in nature of the days suits the age group, but you therefore need to plan staff breaks. We were only able to gain sight of exam papers once they had been given to students which meant planning the starting points very late. Sometimes our collection wasn’t the right one for specific ideas and we had to suggest alternatives. (100 words)
<b>Actual outcomes</b> (Those original or additional aims met by the project)	Students commented: <i>“ I will explore different artists and different areas of study to find a wider range of concepts and ideas within my sketchbook/final pieces.”</i>

	<p><i>"I discovered a new artist (Seurat) to look at and link to my work."</i></p> <p>And from a grateful mother we heard:</p> <p><i>"My Son attended the half term workshop on the recommendation of his art teacher. Originally he thought he would give it a try on the Tuesday. He was completely motivated and then continued every day until Saturday. Each day he had to wake at 6am to travel in with me, hang about for two hours until the day there started. I think this is an indication of how highly he valued the opportunity you have given him."</i></p> <p>One art teacher reported:</p> <p><i>"One of my students – after visiting SOURCE went to Cecil Higgins in Bedford, and neither of these trips would have been undertaken were it not for SOURCE. The final piece he created contained many fragments of his museum visits and helped de-mystify and make the museum a more accessible resource. THANK YOU!"</i></p> <p>(181 words)</p>
<p><b>Actual outputs</b> (Those products – planned or additional - delivered by the project)</p>	<p><b>2007 - 183 students from 30 schools over 7 days</b>  <b>2008 - 205 students from 46 schools over 11 days</b>  <b>2009 - 252 students from 41 schools over 7 days</b></p> <p>Many students commented on how they could concentrate on their work in the studio having more mental and physical space than available at home. Students returned during the space of half term, and also came back as A Level students having been for GCSE.</p> <p>Evidence from Art teachers showed that it raised attainment and often resulted in a better grade for students who attended (94 words)</p>
<p><b>Section 3 – 200 words</b></p>	
<p><b>Lessons learned</b> (List of key learning points from the project)</p>	<p>Value of engagement with "the real thing" had much more impact than viewing a work of art online;</p> <p>By analysing the ideas and motivation behind a work of art, students could relate those ideas to their own work;</p> <p>Having the time to explain their ideas in discussion with an interested adult was very beneficial to some students;</p> <p>Having the opportunity to explore different media in the studio such as batik and printmaking extended observational drawing done in the galleries, and enriched students sketchbooks. (83 words)</p>
<p><b>Next steps</b> (Brief description of the future of the project or related initiatives)</p>	<p>We are committed to continuing to offer SOURCE, although funding for the freelance studio artists and publicity will have to come from another funder. We will continue discussion with other Museums, eg. the Dorman Museum in Middlesbrough and Oxford University Museums who have mounted, or are planning to mount similar schemes.</p> <p>We will research how SOURCE can meet the needs of Creative and Media Diploma students (66 words)</p>
<p><b>Further information</b> (Include any references, suggestions for further reading and contact information for those involved in the project)</p>	<p>For further information please contact Rachel Sinfield at The Fitzwilliam Museum, email: rcs26@cam.ac.uk. (13 words)</p>