Ollscoil na hÉireann, Corcaigh

National University of Ireland, Cork



‘Scéal to Storia’

Creating a framework for cultural heritage education, outreach learning methodologies and international exchange in primary schools

Thesis presented by

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Table of Contents

List of Tables…… XIII
List of Figures…… XV
Declaration…….. XVIII
Acknowledgements…… XIX
Abstract…….. XXI

Chapter 1: Introduction……... 1
1.1 Active Research Approach……... 1
1.2 Digital Resource……..…… 2
1.3 Thesis Structure…… 2
1.4 Covid-19 Pandemic Research Effects…….. 5

Chapter 1.2: Methodological Statement……. 6

Chapter 1.3: Epistemological Statement…… 9

Chapter 2: Literature Review…… 12
2.1 Public History……. 15
2.2 Museum Education……. 27
2.3 Digital Tools in Museum Education……... 30
2.4 Museum Outreach and Community Engagement……... 31
2.5 Education…… 35
2.6 Theories of Learning……... 35
2.7 Constructivism…… 36
2.8 Connectivism…….. 37
2.9 Multiple Intelligences Theory……. 38
2.10 Current Education System…… 39
2.11 Research Opportunity - Definition of Research Goals……. 43

Chapter 3: Design
3.1 Context…… 44
3.2 Methodologies……. 46
3.3 Barriers…… 47
3.3.1 Financial……... 47
3.3.2 Geographic……... 48
3.3.3 Imitation……... 48
3.3.4 Awareness…… 49
3.3.5 Language…….. 49

3.3.6 Availability……..……..... 50
3.4 Outreach…….. 51
3.5.1 Framework……... 52
3.5.2 The Cultural Exchange…… 58
3.6 Learning Tools…… 59
3.7 Communication and Language……... 63
3.8 Digital Tools……...…… 64
3.8.1 Facilitating Communication…… 65
3.8.2 Website……...……. 65
3.8.3 Classroom Technology……...……. 67
3.8.4 Digitised Research……... 68
3.9 Project Content and Structure……. 69
3.9.1 Introduction…….. 70
3.9.2.1 Stage 1: The Beginning of the Story……. 71
3.9.2.2 Exchange Workshop One……...…….. 74
3.9.3.1 Stage 2: Exploring the Past……... 76
3.9.3.2 Exchange Workshop Two……. 79
3.9.4.1 Stage 3: The Other Side of the Story…… 80
3.9.4.2 Exchange Workshop Three……... 85
3.9.5.1 Stage 4: One Story - Many Voices……...… 86
3.9.5.2 Exchange Workshop Four……. 89
3.9.6.1 Stage 5: School Trip…….. 89
3.9.6.2 Exchange Workshop Five……. 92
3.9.7.1 Stage 6: Telling Our Story…… 93
3.9.7.2 Exchange Workshop Six……... 95
3.9.8 Stage 7: Celebratory Event…….. 96
3.10 Conclusion…… 97

Chapter 4: Implementation

4.1.1 *Scéal to Storia* Implementation Introduction……... 99
4.1.2 Implementation Requirements……. 99
4.2 Participating Schools…… 101
4.3 Execution of Workshops……... 101
4.4 Implementation Barriers……... 102
4.5 Collection of Data……. 104
4.6 Introductory Session……. 104
4.6.1 Aims of the Session…….…….. 105
4.6.2 Issues Arising……. 105
4.6.3 Actual Approach…… 105
4.6.4.1 Actual Implementation…… 105

4.6.4.2 Classroom Configuration…… 106
4.6.4.3 Tools……...…… 106
4.6.4.4 Selected Responses and Feedback…….. 107
4.6.4.5 Reflection…… 107
4.6.5 Italian Perspective…….. 107
4.6.6 Key Observations……... 108
4.6.7 Summation……. 108
4.7 Stage 1: The Beginning of the Story……. 108
4.7.1 Aims of the Session……... 108
4.7.2 Issues Arising……. 109
4.7.3 Actual Approach…… 109
4.7.4 Actual Implementation……..…… 109
4.7.5 Stage 1: Part 1…… 109
4.7.5.1 Classroom Configuration…… 109
4.7.5.2 Tools……...…… 109
4.7.5.3 Activity One…… 110
4.7.5.4 Activity Two……...…… 111
4.7.5.5 Selected Responses……. 112
4.7.5.6 Reflection…… 113
4.7.6 Stage 1: Part 2…… 113
4.7.6.1 Classroom Configuration…… 113
4.7.6.2 Tools……...…… 114
4.7.6.3 Activity One…… 114
4.7.6.4 Activity Two……... 115
4.7.6.5 Activity Three……. 116
4.7.6.6 Activity Four……... 117
4.7.6.7 Selected Responses and Feedback…….. 117
4.7.6.8 Reflection…… 118
4.7.7 Table of Learning Outcomes……...…….. 118
4.7.8 Italian Perspective…….. 120
4.7.9 Key Observation…… 121
4.7.10 Summation……... 122
4.8 Stage 1: Exchange Session…… 123
4.8.1 Aims of the Session……... 123
4.8.2 Issues Arising……. 124
4.8.3 Actual Approach…… 124
4.8.4 Actual Implementation……... 124
4.8.5.1 Classroom Configuration…… 125
4.8.5.2 Tools……...…… 125
4.8.5.3 Activity One…… 125

4.8.5.4 Activity Two……... 126
4.8.5.5 Activity Three……. 127
4.8.5.6 Activity Four……... 127
4.8.5.7 Selected Responses and Feedback…….. 129
4.8.5.8 Reflection…… 130
4.8.6 Italian Perspective…….. 131
4.8.7 Key Observations……... 132
4.8.8 Summation……. 132
4.9 Stage 2: Exploring the Past……... 133
4.9.1 Aims of the Session……... 133
4.9.2 Issues Arising……. 133
4.9.3 Actual Approach…… 133
4.9.4 Actual Implementation……... 133
4.9.5 Stage 2: Part 1…… 134
4.9.5.1 Classroom Configuration…… 134
4.9.5.2 Tools……...…… 134
4.9.5.3 Activity One…… 134
4.9.5.4 Activity Two……... 135
4.9.5.5 Selected Responses and Feedback…….. 136
4.9.5.6 Reflection…… 137
4.9.6 Stage 2: Part 2…… 138
4.9.6.1 Classroom Configuration…… 138
4.9.6.2 Tools……...…… 138
4.9.6.3 Activity One…… 138
4.9.6.4 Activity Two……... 139
4.9.6.5 Selected Responses and Feedback…….. 140
4.9.6.6 Reflection…… 140
4.9.7 Table of Learning Outcomes……...…….. 142
4.9.8 Italian Perspective…….. 144
4.9.9 Key Observations……... 145
4.9.10 Summation……... 145
4.10 Stage 2: Exchange Session…….. 145
4.10.1 Aims of the Session……. 146
4.10.2 Issues Arising……... 146
4.10.3 Actual Approach…….. 146
4.10.4 Actual Implementation……. 146
4.10.5.1 Classroom Configuration…..……. 147
4.10.5.2 Tools……...…….. 147
4.10.5.3 Activity One…….. 147
4.10.5.4 Activity Two……. 147

4.10.5.5 Activity Three……... 147
4.10.5.6 Activity Four……. 148
4.10.5.7 Selected Responses and Feedback…… 148
4.10.5.8 Reflection…….. 149
4.10.6 Italian Perspective…… 150
4.10.7 Key Observations……. 150
4.10.8 Summation……... 150
4.11 Stage 3: The Other Side of the Story…….. 151
4.11.1 Aims of the Session……...…….. 151
4.11.2 Issues Arising……... 152
4.11.3 Actual Approach…….. 152
4.11.4 Actual Implementation……. 152
4.11.5 Stage 3: Part 1…….. 153
4.11.5.1 Classroom Configuration…….. 153
4.11.5.2 Tools……...…….. 153
4.11.5.3 Activity One…….. 153
4.11.5.4 Activity Two……. 155
4.11.5.5 Activity Three……... 156
4.11.5.6 Selected Responses and Feedback…… 156
4.11.5.7 Reflection…….. 156
4.11.6 Stage 3: Part 2…….. 158
4.11.6.1 Classroom Configuration…….. 158
4.11.6.2 Tools……...…….. 158
4.11.6.3 Activity One…….. 158
4.11.6.4 Activity Two……. 159
4.11.6.5 Activity Three……... 162
4.11.6.6 Selected Responses and Feedback…… 162
4.11.6.7 Reflection…….. 163
4.11.7 Table of Learning Outcomes……...…… 164
4.11.8 Italian Perspective…… 169
4.11.9 Key Observations……. 170
4.11.10 Summation……. 171
4.12 Stage 3: Exchange Session…….. 171
4.12.1 Aims of the Session……. 171
4.12.2 Issues Arising……... 171
4.12.3 Actual Approach…….. 171
4.12.4 Actual Implementation……. 171
4.12.5 Exchange 3: Part 1……... 173
4.12.5.1 Classroom Configuration…….. 173
4.12.5.2 Tools……...…….. 173

4.12.5.3 Activity One…….. 173
4.12.5.4 Selected Responses and Feedback…… 173
4.12.5.5 Reflection…….. 175
4.12.6 Exchange 3: Part 2……... 175
4.12.6.1 Classroom Configuration…….. 175
4.12.6.2 Tools……..…….. 175
4.12.6.3 Activity One…….. 175
4.12.6.4 Activity Two…….. 176
4.12.6.5 Selected Responses and Feedback…… 176
4.12.6.5 Reflection…….. 177
4.12.7 Italian Perspective…… 178
4.12.8 Key Observations…….. 178
4.12.9 Summation……... 178
4.13 Stage 4: One Story - Many Voices……..…….. 179
4.13.1 Aims of the Session…….. 179
4.13.2 Issues Arising……... 179
4.13.3 Actual Approach…….. 179
4.13.4 Actual Implementation…….. 179
4.13.5 Stage 4: Part 1…….. 180
4.13.5.1 Classroom Configuration…….. 180
4.13.5.2 Tools……..…….. 180
4.13.5.3 Activity One…….. 180
4.13.5.4 Activity Two…….. 181
4.13.5.5 Selected Responses and Feedback…… 182
4.13.5.6 Reflection…….. 182
4.13.6 Stage 4: Part 2…….. 182
4.13.6.1 Classroom Configuration…….. 182
4.13.6.2 Tools……..…….. 183
4.13.6.3 Activity One…….. 183
4.13.6.4 Selected Responses and Feedback…… 183
4.13.6.5 Reflection…….. 183
4.13.7 Stage 4: Part 3…….. 183
4.13.7.1 Classroom Configuration…….. 183
4.13.7.2 Tools……..…….. 184
4.13.7.3 Activity One…….. 184
4.13.7.4 Selected Responses and Feedback…… 185
4.13.7.5 Reflection…….. 186
4.13.8 Table of Learning Outcomes……..…… 187
4.13.9 Italian Perspective…… 189
4.13.10 Key Observations……... 190

4.13.11 Summation……. 191
4.14 Stage 4: Exchange Session…….. 191
4.14.1 Aims of the Session……. 191
4.14.2 Issues Arising……... 191
4.14.3 Actual Approach…….. 191
4.14.4 Actual Implementation……. 191
4.14.5.1 Classroom Configuration…….. 192
4.14.5.2 Tools……...…….. 192
4.14.5.3 Activity One…….. 192
4.14.5.4 Selected Responses and Feedback…… 192
4.14.5.5 Reflection…….. 193
4.14.6 Italian Perspective…… 193
4.14.7 Key Observations……. 193
4.14.8 Summation……... 193
4.15 Stage 5: School Trip…… 194
4.15.1 Aims of the Session……. 194
4.15.2 Issues Arising……... 194
4.15.3 Actual Approach…….. 194
4.15.4 Actual Implementation……. 194
4.15.5 Table of Learning Outcomes……...…… 203
4.15.6 Italian Perspective…… 206
4.15.7 Key Observations……. 207
4.15.8 Summation……... 208
4.16 Stage 5: Exchange Session…….. 208
4.16.1 Aims of the Session……. 208
4.16.2 Issues Arising……... 208
4.16.3 Actual Approach…….. 208
4.16.4 Actual Implementation……. 209
4.16.5.1 Classroom Configuration…….. 209
4.16.5.2 Tools……...…….. 209
4.16.5.3 Activity One……..…… 209
4.16.5.4 Activity Two……. 209
4.16.5.5 Selected Responses and Feedback…… 210
4.16.5.6 Reflection…….. 210
4.16.6 Italian Perspective…… 210
4.16.7 Key Observations……. 210
4.16.8 Summation……... 211
4.17 Stage 6: Telling Our Story…….. 211
4.17.1 Aims of the Session……...…….. 211
4.17.2 Issues Arising……... 211

4.17.3 Actual Approach…….. 211
4.17.4 Actual Implementation……. 211
4.17.5 Stage 6: Part 1…….. 212
4.17.5.1 Classroom Configuration…….. 212
4.17.5.2 Tools……..…….. 212
4.17.5.3 Activity One…….. 212
4.17.5.4 Selected Responses and Feedback…… 213
4.17.5.5 Reflection…….. 214
4.17.6 Stage 6: Part 2…….. 214
4.17.6.1 Classroom Configuration…….. 214
4.17.6.2 Tools……..…….. 214
4.17.6.3 Activity One…….. 214
4.17.6.4 Selected Responses and Feedback…… 214
4.17.6.5 Reflection…….. 215
4.17.7 Table of Learning Outcomes……..…… 215
4.17.8 Italian Perspective…… 218
4.17.9 Key Observations……. 219
4.17.10 Summation……. 219
4.18 Stage 6: Exchange Session…….. 219
4.18.1 Aims of the Session……. 219
4.18.2 Issues Arising……... 219
4.18.3 Actual Approach…….. 219
4.18.4 Actual Implementation……. 220
4.18.5.1 Classroom Configuration…….. 220
4.18.5.2 Tools……..…….. 220
4.18.5.3 Activity One…….. 220
4.18.5.4 Selected Responses and Feedback…… 220
4.18.5.5 Reflection…….. 221
4.18.6 Italian Perspective…… 222
4.18.7 Key Observations……. 222
4.18.8 Summation……... 222
4.19 Stage 7: Celebration Event…….. 222
4.19.1 Aims of the Session……. 223
4.19.2 Issues Arising……... 223
4.19.3 Summary Overview and Event Organisation…….. 223
4.19.4 Selected Responses and Feedback……... 225
4.19.5 Reflection……. 226
4.19.6 Table of Learning Outcomes……..…… 227
4.19.7 Italian Perspective…… 228
4.19.8 Key Observations……. 229

4.19.9 Summation……... 230
4.20 Design Changes: Video Call……... 230
4.21 Implementation Conclusion…… 231

Chapter 5: Analysis
5.1 Analysis Introduction…… 233
5.2 Student Questionnaire Pre-Project…… 234
5.3 Student Questionnaire Post-Project…….. 238
5.4 Student Questionnaire Pre and Post-Project Results Comparison…… 244
5.5 Parent Questionnaire……. 248
5.6 School Report…… 250
5.7 Introductory Session……. 254
5.7.1 Summary Analysis……. 254
5.7.2 Selected Responses - Evaluation……... 255
5.7.3 Italian Perspective…….. 255
5.7.4 Findings……. 255
5.7.5 Outcome……. 256
5.8 Stage 1: The Beginning of the Story Analysis…….....……. 256
5.8.1 Summary Analysis……. 256
5.8.2 Learning Outcomes Evaluation…….. 258
5.8.3 Selected Responses Evaluation…….. 260
5.8.4 Italian Perspective……... 262
5.8.5 Findings…… 262
5.8.6 Outcome……. 263
5.9 Stage 2: Exploring the Past Analysis…….……... 263
5.9.1 Summary Analysis……. 263
5.9.2 Learning Outcomes Evaluation…….. 267
5.9.3 Selected Responses Evaluation…….. 273
5.9.4 Italian Perspective…….. 276
5.9.5 Findings……. 276
5.9.6 Outcome……. 276
5.10 Stage 3: The Other Side of the Story Analysis……... 277
5.10.1 Summary Analysis……... 277
5.10.2 Learning Outcomes Evaluation…… 279
5.10.3 Selected Responses Evaluation…….288
5.10.4 Italian Perspective…… 288
5.10.5 Findings……... 288
5.10.6 Outcome……... 289
5.11 Stage 4: One Story - Many Voices Analysis……...……... 289
5.11.1 Summary Analysis……... 289

5.11.2 Learning Outcomes Evaluation…… 292
5.11.3 Selected Responses Evaluation…… 296
5.11.4 Italian Perspective…… 297
5.11.5 Findings……..…… 297
5.11.6 Outcome……... 298
5.12 Stage 5: School Trip Analysis……. 298
5.12.1 Summary Analysis……... 298
5.12.2 Learning Outcomes Evaluation…… 299
5.12.3 Selected Responses Evaluation…… 303
5.12.4 Student Explorer Report…….. 304
5.12.5 Italian Perspective…… 309
5.12.6 Findings……... 310
5.12.7 Outcome……... 310
5.13 Stage 6: Telling Our Story Analysis……... 311
5.13.1 Summary Analysis……... 311
5.13.2 Learning Outcomes Evaluation…… 312
5.13.3 Selected Responses Evaluation…… 316
5.13.4 Italian Perspective…… 318
5.13.5 Findings……... 318
5.13.6 Outcome……... 319
5.14 Stage 7: Celebration Stage Analysis……..……. 320
5.14.1 Summary Analysis……... 320
5.14.2 Learning Outcomes Evaluation…… 321
5.14.3 Selected Responses Evaluation…… 324
5.14.4 Italian Perspective…… 325
5.14.5 Findings……... 326
5.14.6 Outcome……... 327
5.15 Cultural Exchange Report……... 328
5.15.1 Selected Responses Evaluation…… 333
5.15.2 Findings……... 335
5.16 Methodology Overview and Assessment…… 336
5.17 Summary of Findings…….. 361

Chapter 6: Conclusion…….. 363

Bibliography…….. 366

Appendices……. 378
Appendix 1: Information and Consent Form…….. 378
Appendix 1.2: Questionnaire Issued to Parents and Guardians…….. 380

Appendix 1.3: Questionnaire Issued to Students Prior to, and Post Programme…… 381
Appendix 2: Transcript of Plan for Introductory Session authored by Giulia Ferrati… 384
Appendix 3: Teacher Feedback Report……... 393
Appendix 4: Cork Public Museum Report…….. 397
Appendix 5: Poems used in Stage 3 of the *Scéal to Storia* programme authored by Aoife Hegarty…… 398
Appendix 6: *Scéal to Storia* Teacher Resources……. 402
Appendix 7: *Scéal to Storia* Student Resources……. 416

List of Tables:

Chapter 3:

Table 3.1: Learning Tools featured in *Scéal to Storia*……. 60-62
Table 3.2: Stage 1 Learning Outcomes……. 73
Table 3.3: Stage 2 Learning Outcomes……. 78
Table 3.4: Stage 3 Learning Outcomes……. 81
Table 3.5: Stage 4 Learning Outcomes……. 87
Table 3.6: Stage 5 Learning Outcomes……. 91
Table 3.7: Stage 6 Learning Outcomes……. 94
Table 3.8: Stage 7 Learning Outcomes……. 97

Chapter 4:

Table 4.1: Criteria for school selection process…….. 101
Table 4.2: Detail of the barriers experienced while implementing *Scéal to Storia*…… 102
Table 4.3: Differences discovered by the students of school life between Cork and Milan….. 128
Table 4.4: Selected responses to the questions about Italy at the beginning of the exchange session……. 129
Table 4.5: Oral survey of students on their museum experiences……...……... 136
Table 4.6: Comments made by the Cork students following the projection of the Milan documentary…… 149
Table (Series) 4.7: Breakdown of Student Research during Stage 3…….. 154
Table 4.8: Selected captions used by the students representing a narrative from creative exercise……... 161
Table 4.9: Differences noted by the Cork students between Cork and Milan on the map...….. 172
Table 4.10: Cork student selected responses to Stage 3: Exchange (Activity Two)..... 176
Table 4.11: Examples of student work representing the theme of the River Lee……... 181

Chapter 5

Table 5.1: Questionnaire Design Table……...……... 235
Table 5.2: Additional questions asked in the Post-Project Student Questionnaire……. 238

Table 5.3: Selection of responses to the question ‘did you like *Scéal to Storia’*..... 240
Table 5.4: Selected responses to the question ‘why do you like this type of learning?’..... 241
Table 5.5: Selected responses answering the question: ‘If you didn't go to see it, why not?’ referring to visiting the *Scéal to Storia* exhibition in Cork Public Museum…….. 243
Table 5.6: Selected responses to the question ‘What did Scéal to Storia teach you about yourself and what you like to learn?’..... 244
Table 5.7: Responses to the question ‘What is the worst thing about learning?’..... 247
Table 5.8: Responses to ‘What is the best thing about learning?’..... 248
Table 5.9: Analysis of selected responses from *Scéal to Storia* Foundation Stage…… 261
Table 5.10: Graph showing the themes represented in the student trip visual report……. 305
Table 5.11: Selection of responses to workbook question about why a location was interesting…… 307
Table 5.12: Selected Responses to what the Cork students would like to tell the Milan students about from the school trip……... 309
Table 5.13: Selected Responses from students on the *Scéal to Storia* exchange……334

List of Figures:

Chapter 3:

3.1: Arts and Cultural Heritage Outreach Framework…… 54-56

Chapter 4:

4.1: Photograph of detail of hand painted map of Cork…… 100
4.2: Photograph of hand painted map of Europe linking Cork and Milan for use as a classroom resource…….. 100
4.3: An image of the timeline laid out in the classroom during 'The Beginning of the Story' session……. 111
4.4: An image of a drawing created by a student illustrating Blackrock Castle and the River Lee in separate panels…… 112
4.5: Photograph depicting students trading their goods…….. 115
4.6: Photograph detailing part of a map of Cork created by a group of students……... 117
4.7: A photograph of students examining a map of Milan……. 121
4.8: A drawing of a mythological creature from Cork's folklore history. The tail is representative of the formation of the central river through the city…….. 123
4.9: Photograph of the Italian students making paint pigment in the style of Leonardo da Vinci…… 126
4.10: An interpretation of Leonardo da Vinci's *The Last Supper* (c. 1495-8) by primary school students in Milan, Italy……... 127
4.11: Drawing of an Irish legend by an Italian student……... 131
4.12: Photograph of a selection of objects used for Stage 2: Activity One…… 135
4.13: Diagram of Elizabeth Fort illustrated by a student for their group presentation in Stage 2: Activity Two……... 136
4.14: Image of 'The Story of Cork' mural preparation……... 139
4.15: Photograph of Cork students watching the Milan documentary…… 151
4.16: Excerpt from a completed interview…….. 159
4.17: Photograph of student artwork depicting a historical person they had researched…… 160

4.18: Photograph of some student artwork from Stage 3: Part 2's exercise on individual narratives……. 162
4.19: The collaborative artwork of Milan's personal narratives……. 170
4.20: Photograph of the Milan students supporting their friend who grew emotional while sharing their story…… 190
4.21: Photograph of student art installation in Elizabeth Fort…… 196
4.22: Photograph of student exploration of North Main Street…….. 197
4.23: Students entering Shandon Bell Tower with the resident guide…… 199
4.24: Students waving from the top of Shandon Bell Tower…….. 200
4.25: Students playing a game about local folklore with the resident guide…….. 202
4.26: Students in Milan on their school trip…… 207
4.27: Photograph of a page from a student's pop-up book story…… 213
4.28: Photograph of 'Telling Our Story' artwork from Milan…… 218
4.29: Photograph of a letter that accompanied a handmade medal from a student…… 221
4.30: *The Story of Cork* exhibition piece…… 225
4.31: Photograph of the photographic exhibition in MUBA, Milan……... 229
4.32: Photograph of the group in Milan featured in the Cork classroom through video call…. 231

Chapter 5:

Figure 5.1: Graph detailing responses to 'Why do you like this type of learning?' from post-project questionnaire……... 242
Figure 5.2: Graph showing responses to 'Did you go to your exhibition in Cork Public Museum?' from post-project questionnaire…… 243
Figure 5.3: The comparison between the before and after responses to the question 'Do you like learning?'..... 245
Figure 5.4: What kind of things do you like learning? Left: Pre-Project Result, Right: Post-Project Result…….. 246
Figure 5.5: Graphs showing comparison between the question 'What do you like to spend your time doing outside of school?' asked in both pre and post questionnaires……. 246
Figure 5.6: Photograph of Cork students examining maps and timeline artefacts……. 257
Figure 5.7: Student Illustration from Exploring the Past workshop……... 264

Figure 5.8: Student Illustration from Exploring the Past Workshop…….. 265
Figure 5.9: Photograph of students designing the mural…… 267
Figure 5.10: Photograph of students working on the Stage 3 poem exercise……. 287
Figure 5.11: A Selection of Visual Reports from the Explorer Workbook……...……. 306
Figure 5.12: Photograph of student work during Telling Our Story workshop session……. 317
Figure 5.13: Photograph of Milan students 'Telling Our Story' artwork……... 319
Figure 5.14: Photograph of the event taking place in MUBA, Milan……. 320
Figure 5.15: Certificate awarded to the participants of *Scéal to Storia* during Stage 7 event… 324
Figure 5.16: Italian invitation to the *Scéal to Storia* event……. 326
Figure 5.17: Photograph of Giulia Ferrati and Aoife Hegarty facilitating the Celebration Event in Cork Public Museum…….. 327
Figure 5.18: Drawing by Cork student representing the friendship emerging from the cultural exchange……. 333
Figure 5.19: The *Scéal to Storia* exhibition 'The Story of Cork' on display in Cork Public Museum……... 357
Figure 5.20: Creation of the exhibition piece 'The Story of Cork'.....362

Declaration

This is to certify that the work I am submitting is my own and has not been submitted for another degree, either at University College Cork or elsewhere. All external references and sources are clearly acknowledged and identified within the contents. I have read and understood the regulations of University College Cork concerning plagiarism and intellectual property.

- Aoife D. Hegarty

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Abstract

This research was initially inspired by the obvious differences between a childhood growing up in London, to one based in rural Ireland. For instance, regardless of financial status, educational opportunities can vary widely based simply on geographic circumstances. Following some initial reading in public history and outreach programmes, it became clear just how variable learning can be.

The development of this investigation grew over time to consider the ways in which educational barriers could be alleviated, and how learning opportunities could be adapted and delivered within alternative settings. The theme of such learning programmes was focused entirely on arts, cultural and historical knowledge using museum-style exhibition-based teaching as its core inspiration.

Following a connection with Swiss-based student Giulia Ferrati, the research began to take more focus into addressing the methodologies of arts or museum-based teaching for delivering educational opportunities as an alternative to formal learning practices. This focus was particularly aimed at children who were experiencing a barrier to accessing such opportunities. Shortly following this connection, an intensive collaboration was founded and the creation of *Scéal to Storia* came into being. This was an international project, practically designed to explore learning methodologies that help primary school-aged children experience arts, cultural and historical education in the classroom. While these topics are often on school curricula, in this instance, the project was concentrating on the styles of learning that normally occurs in an informal setting, such as a cultural organisation; with the intention of bridging the accessibility gaps that can so often occur in education.

The research took place in Cork, Ireland and Milan, Italy with the practical delivery of the project spanning the course of one academic year in two primary schools in each respective location. The schools groups followed a framework of learning designed by the researchers, which incorporated a knowledge exchange for the students to interact with each other throughout the duration of the programme. The project was supported by both respective universities,

University College Cork (UCC) and Geneva University of Art and Design (HEAD), as well as both respective city councils.

This thesis examines the development of this project through its design and implementation, and analyses the outcomes. This analysis provides insight into a variety of learning methodologies, and arts and cultural education in the classroom. It further provides an examination of cultural exchange and how it can be adapted to maximise its strengths. It looks at how digital innovation can aid the exploration of intercultural learning and the implications of digital humanities and public history in a classroom setting. The study contributes to ongoing research and debates within public history as well as education, and curriculum structures.

Chapter 1: Introduction

Equal access to education is outlined as a fundamental right for all children by the UN Convention on the Rights of the Child.[1] Included in this convention is the right to access a wide range of cultural and artistic activities.[2] This research examines the access to arts and cultural organisations and learning opportunities for children, and how gaps in access can be addressed. Through the use of active research in the form of a cultural outreach project, this thesis will examine the value of arts and cultural education for children, as well as the methodologies that can be employed to deliver such learning opportunities.

The study of public history promotes the sharing of knowledge between academia and the wider public. It outlines the benefits to society and the skills that can be gained from historical learning and appreciation.[3] Further to this, public history embraces the use of informative, engaging education within museum settings. Museum education has been shown to encourage curiosity and cultural learning through its public history programming. As such, it can be determined that the opportunity to experience and embrace historical learning in a cultural setting is a valuable goal for society.

For children, the incorporation of creative and imaginative elements to such experiences have been shown to be extremely beneficial.[4] Cultural organisations often incorporate play-based, artistic and investigative styles of learning in their education programmes to increase positive engagement amongst young audiences. Due to this learning approach differing from typical formal classroom-based learning, these opportunities should be made available to all children in order to fulfil their need for diverse and wide-ranging cultural education. This is the context in which this thesis is set for researching the scope and delivery of these opportunities.

This thesis follows the development and examination of a framework devised to address the gap in viable outreach programming. This framework was designed with an overarching structure that can be adjusted for varying topics and content. As such, it can be applied within different

[1] Available from: https://www.unicef.org/child-rights-convention/convention-text Last accessed: 05/06/2022
[2] Ibid., Article 31.
[3] J. Tosh, *Why History Matters*, Palgrave, London 2008.
[4] E. Hooper-Greenhill, *Museums and Education: Purpose, Pedagogy, Performance*, Routledge, Oxford: 2007.

contexts and to all members of the community. The connection between public history, the museum or cultural organisation (as a primary site of public history), and the importance of access to arts education formulate the core strands entwined in the design of this framework, which in itself is the original contribution of this research. These strands are each explored individually but it is their crossover which ignites the crux of this research and hence, generates the development of a suitable framework that ties them together.

1.1 Active Research Approach - *Scéal to Storia*

This thesis formulated a practical research approach through the creation of *Scéal to Storia.* This was an arts and cultural heritage based outreach programme which was executed in two primary schools in Europe with the collaboration of an additional researcher, Giulia Ferrati of Geneva's HEAD university. This project consisted of a series of practical workshops delivered within classrooms in addition to a cultural exchange between the two schools. The collaboration enabled the research of cultural exchange with primary school students as well as evaluating the response to historical learning through creative methodologies. Additionally, it allowed for the observation of cultural heritage education from two different perspectives.

The project operated in two primary schools with students aged between eight to ten years in Cork, Ireland and Milan, Italy. Each case study followed the same overarching structure that was designed to be flexible for adapting to the different cultural backgrounds of Cork and Milan. The most significant aspect of the project was the inclusion of a digital platform to allow the groups of students to partake in a cultural exchange and have a space to communicate with each other.

1.2 Digital Resource

In order to fulfil the exchange element of *Scéal to Storia,* a digital resource was created in the form of a website, www.scealtostoria.org. This resource enabled the international school groups to exchange information and ideas about their cultural heritage research. By communicating directly with similarly aged peers in a different country with a different cultural context, these students were given the opportunity to reach out to diverse ideas and stories, contemplating the contrasts with their own narrative. The website contained no personal information and was password protected to comply with child safety and GDPR regulations.

1.3 Thesis Structure

The literature review will reveal that research has determined the significant benefits of public history opportunities for children. After delving into the broader scope of public history's historiography, there is a focus specifically on public history in museum and cultural settings. As part of this review, there is attention given to the use of digital technology as educational tools within the museum field. It also considers the use of current outreach programmes and their effectiveness in delivering equal learning opportunities to those who are experiencing access issues.

The review continues by examining educational theories, and standard formal learning structures in school settings. Notably, it discusses constructivism and connectivism as viable theories for the development of suitable museum outreach programming. It also explores the use of arts based teaching and learning methodologies and the research given to their effectiveness in school or formal learning settings.

The literature will reveal evidence to show that museum learning opportunities are hindered by a number of potential accessibility issues. Yet, there is limited investigation into the ways cultural learning opportunities can be adapted for successful and meaningful outreach delivery. In order to fill this gap, this thesis will cross-examine educational theories with practical public history learning methodologies to create a framework that can be remotely delivered in a primary classroom setting. Therefore, overcoming many of the access issues and opening up arts and cultural heritage learning to young students.

Following from the literature review, chapter 3 details the development and design of the *Scéal to Storia* framework and the methodologies behind each stage in the framework. Following a detailed analysis of the barriers that can exist in accessing cultural heritage learning, this chapter will encapsulate the process of designing the workshops in a way that can overcome such barriers. It will demonstrate the design process of constructing viable workshops that incorporate cultural heritage learning via engaging arts methodologies such as theatre, art making and play. It will outline the learning outcomes that are attributed to each stage of the framework, and how they align with the workshop activities executed.

The development of the exchange platform will be discussed, detailing the communication and language factors that were considered. It will show how international collaboration can adapt to facilitate a cultural exchange for schools based in different countries. As part of this discussion, there is an exploration of the digital technologies employed to fulfil this exchange ambition.

This chapter will show how this research is structured on a practical scaffolding from which analysis can be drawn. It will take into account the different cultural contexts it is to be applied to and it will create opportunities to observe the unfolding of the cultural exchange between the two cities. By the close of the chapter an adaptable outreach education framework will be in place that can be applied in both Cork and Milan's school settings.

The full implementation of the project is reviewed during chapter 4. It follows the development of the framework as it was executed in Cork and Milan. There is a review of all the learning outcomes associated with each stage of the framework.

This chapter will show the unfolding of actual events in both Cork and Milan throughout the execution of the project. This includes the feedback and reflections of the students who participated as well as their teachers. The documentation of the implementation of *Scéal to Storia,* will determine the effects of active research in exploring outreach methodologies and their adaptability in different contexts. Further, it reports on the results of the cultural exchange through the direct reflections and feedback offered by the participants in both countries. It will show the practical implications of outreach learning, the challenges that arose and the solutions generated to ensure successful delivery of the project.

Having outlined in detail the implementation of the project in Cork and Milan, chapter 5 evaluates the outcomes of *Scéal to Storia.* It will follow the same composition as the previous chapters, analysing each stage of the framework as it was rolled out. The evaluation tools will be outlined as well as the feedback and results that these tools delivered.

Both the Italian and Irish perspectives will be taken into account during the analysis of the project. There will also be an assessment of the exchange element and its results. The chapter

closes with a final analysis of the research and reports on the use of cultural heritage outreach methodologies in a primary school setting. By this stage of the research, there will be a thorough examination of the design, practical implementation and analysis of cultural heritage outreach methodologies in primary schools, as well as an examination of the impact of cultural exchange on young school students.

1.4 Covid-19 Pandemic Research Effects

Upon approaching the close of this research, the world was thrust into the grips of the Covid-19 pandemic. As a result of the global restrictions that were implemented, specifically the national government restrictions in Ireland, a follow up analysis was not completed with the school students on their reflections of this project. These reflections were intended to take place a year after the close of the project to assess any long lasting effects from their participation. This analysis would have asked the students what they remembered of the project's content and learning style and whether they had any views on it a year later. Reviewing this feedback would have given this thesis an understanding of longer term implications of cultural heritage outreach programmes, if any. It would have also shown how much information or enthusiasm the students retained for the project after a significant break.

However, this analysis was not possible and it was decided that due to the ongoing effects of restrictions on ordinary school operations that the research would close without the inclusion of this longer term perspective.

Chapter 1.2: Methodological Statement

This research methodology takes a mixed methods approach to a multidimensional research design. Initially framed by desk research, it is predominantly qualitative with a person-centred design. There is a participatory active case study at the core of this work. Designing the research, implementing the approach, delivering the pilot, and analysing the results over the course of a year's immersion in a school setting is central to the tool's iterative development throughout the pilot. Framing the proposed tools and positing this approach would have been insufficient without the classroom activity and responsive, inclusive, codesign with the participant groups. The research instead puts the developed tools into practice, in an active way, and using a digital platform in a dynamic, international context. The research thus becomes agile and responsive in the classroom setting. Interviews, surveys, and questionnaires were employed to interrogate the research ab initio.

The programme *Scéal to Storia* was formulated to explore outreach methodologies for cultural heritage and arts education at primary school. The aim was to construct a practical examination of cultural heritage outreach methods within a primary setting and determine their success. This examination would utilise arts-based and digital learning tools to transform the classroom space into a cultural heritage research hub. Throughout the course of this programme, the outreach workshops were assessed and evaluated in order to determine their viability in addressing issues of cultural heritage accessibility for primary schools, particularly those underrepresented in museum and cultural audiences.

Within the *Scéal to Storia* programme, a seven stage framework was devised to be applied to two European primary schools. This framework would be centred on the overarching theme of local cultural heritage, with each stage advancing the scope of the research and the learning outcomes for the participants. An additional feature within the programme was the cultural exchange element, allowing the students to review, share and discuss their research with international peers via digital means. The stages of the framework were designed to adapt to varying local cultures allowing both schools flexibility when approaching their cultural heritage research. Each stage consisted of an outreach workshop that focused on different aspects of local culture, and utilised

different methodologies and research skills. The fundamental development of these stages are grouped as follows:

1. Broad basic knowledge
2. Detailed exploration of facts
3. Social history
4. Evaluating varying perspectives
5. Physical spaces
6. Personal development
7. Recognition of achievement

Each stage of the framework was constructed to progressively investigate local heritage by increasing the level of skill required at each stage. By the final stage, students were expected to have broadened both their knowledge as well as their research, cognitive, and psychomotor skills. Various learning methodologies were employed and learning outcomes were devised to monitor the development of the students partaking throughout each stage. The learning outcomes were observed by the facilitator and teachers, and recorded following each workshop session.

This researcher was interviewed by the head teacher of the school and an initial discussion of the research preceded admission to the classroom. A preparatory meeting with the class teacher also took place to define roles and ascertain how best to integrate into the classroom setting. The execution of the programme was preceded and concluded by questionnaires for the students involved to ascertain their perspective on learning approaches and feedback on their experiences. As the students were all under the age of eighteen, parental or legal guardian consent was previously acquired. The parents and guardians also responded to questionnaires submitted alongside the consent form to evaluate their perspectives on cultural heritage education.

Additionally, throughout the course of the programme, the facilitator was able to collect data through first-hand observations and experiences of the workshops rather than anecdotal evidence. This approach allowed for a more in-depth understanding of the practical nuances of delivering outreach programmes and the realistic functionalities required to adapt within a

classroom setting. The work completed by the students was also gathered for analysis to determine their reception to the tasks and their progress throughout the programme.

Following the conclusion of the programme, the relevant teachers submitted reports on their views and experiences. These teachers also offered informal feedback throughout the duration of the programme, which was recorded by the facilitator's notes. There was feedback also gathered from the local museum which facilitated the final exhibition piece of the programme. This feedback gave insight into attendance at the museum by the students and their families when provided with the incentive of inclusion of their work in the museum space. Unfortunately due to the pandemic subsequent interviews with staff and students were not possible.

As the programme was carried out between two separate countries, there was a limit to the raw data that could be shared due to GDPR requirements. As such, evidence from the alternative country was shared through reporting from each country's facilitator. Data was also collected from the communal, password-protected website which was used by both schools to exchange information and as a discussion forum. The use of data from two different countries offered a multi-cultural, broad view on the exploration of outreach programming. It assessed the adaptability of methodologies within different cultural settings and the possibilities of international conversation and exchange for primary school students, as well as analysing the results of virtual cultural exploration of different countries.

Through the design of a practical examination of outreach methodologies, a thorough evaluation of arts and cultural heritage outreach education was undertaken. This active research practice also permitted the exploration of distanced and virtual learning for underprivileged schools and the adaptation of programming for international audiences. As defined by Richard Sagor, this style of research is powerful within an education setting since 'the data being collected come[s] from the very students and teachers who are engaged with the treatment, the relevance of the findings is assured'.[5]

[5] R. Sagor, *Action Research,* 'Guiding School Improvement with Action Research', Online article www.ascd.org, 2000. Section Heading: Step 4—Collecting Data. http://www.ascd.org/publications/books/100047/chapters/What-Is-Action-Research%C2%A2.aspx Last accessed 15/03/2021.

Chapter 1.3: Epistemological Statement

'Everyone has the right to find the opportunity to access heritage, not just as a privilege but also as a human right'.[6]

This research emerged from the observation of inconsistencies in arts and cultural education in different locations. Particularly, the differences between educational opportunities in cities and rural communities. This observation grew into a research design for understanding and tackling accessibility issues in arts and cultural heritage engagement opportunities, for the wider public and beginning with a pilot in primary education. At its core, this research employs the philosophies of public history: the importance of sharing historical and cultural information to enhance active citizenship, and empower creative expression. It also employs the exploration of art as a vital component of human development, critical thinking, and social understanding. Following further discussion and sharing of these views with a colleague, the idea to grow this research beyond a single locality became a viable and exciting development. This collaboration meant that the research could be expanded to an international level through exploiting the availability of digital resources and technological progress. The motivation for this level of research comes from the belief in the value of partnership and codesign to bridge learning gaps and generate meaningful communication about culture, heritage, and art, for all participants.

The aims of this thesis are to examine the plausibility of cultural heritage education in an outreach capacity. Exposure to, and exploration of cultural organisations or outlets has been shown to be extraordinarily valuable for society.[7] Yet, several issues remain with regards to accessibility to cultural organisations. These issues can be expressed under headings such as financial, geographical, or societal, and they can present significant barriers to arts and cultural education. There are many ways that cultural organisations have attempted to alleviate some of these barriers through schemes such as offering alternative opening hours, providing free events,

[6] D. Georgieva, 'Ethical and Philosophical Dimensions of Accessibility to Cultural Heritage or Why We Need a Different Perspective', International Scientific Conference The Basilica of St. Sophia During the Transition from Paganism to Chistianity, 11-12.03.2014, Sofia, Bulgaria. Quoted by D. Taşkan, A New Approach to Preserve Cultural Heritage: Accessibility Management Through Cultural Routes in the Context of ICOMOS Charters, 8th International Conference KERPIC'20, Healthy Buildings: The Role of Earthen Material on Providing Healthy and Sustainable Indoor Environment, 26-27 November 2020, İstanbul. https://www.researchgate.net/publication/346630240 p. 3.

[7] Tosh, *Why History Matters*, pp. 120-39.

engaging with social media or developing their learning and access departments. There has also been much development of digital resources, designed for improving access for more diverse audiences.[8] However, access issues remain prevalent for many members of society.[9]

In order to narrow the scope of these issues, this research is focusing on young members of society aged under twelve. This is due to the fact that children have little control over their accessibility issues to cultural organisations and arguably may not even be aware of them. Additionally, lack of exposure to cultural organisations could lead to isolation from such learning opportunities through to adulthood. As such, it is crucial to ensure that cultural learning opportunities are made available to all young members of society, and that existing barriers are overcome.

A potential solution to the distribution of arts and cultural heritage learning opportunities is the development of sustainable outreach resources for primary schools. In order to be effective, these resources need to be more complex than downloadable worksheets or colouring packs. In particular, these resources need to be made accessible to schools located in socio-economically deprived areas, rural communities, and for schools coping with a broad range of social issues.

To investigate the viability of outreach educational methodologies, a practical programme was devised to deliver to a primary school audience whereby the researcher would fulfil the role of outreach facilitator to directly evaluate the effects of cultural learning opportunities on participating students. This programme would be established in two primary schools with already designated accessibility issues to assess the level of flexibility needed within different school settings. To develop this aspect, the two schools would be located in different countries but would use the same overarching framework in both settings. The schools involved would be able to communicate throughout the programme to exchange ideas and share knowledge. This element was designed to offer a much broader scope of cultural heritage learning to each school

[8] M. Bourke, *The Story of Irish Museums 1790-2000: Culture Identity and Education*, Cork University Press, Cork, 2011, pp. 417-8.
[9] P. Kay, E. Wong, and M. Polonsky, 'Understanding barriers to attendance and non-attendance at Arts and Cultural Institutions: A Conceptual Framework', *ANZMAC 2008 : Australian and New Zealand Marketing Academy Conference 2008: Marketing : Shifting the Focus from Mainstream to Offbeat*, Promaco Conventions, Canning Bridge, W.A., 2008, pp. 1-7.

group as they would be able to explore an international city with students their own age as their guides. The possibilities of outreach education to this extent could be made possible using digital technology and would also allow researchers to evaluate the potential of virtual exploration and learning.

Chapter 2: Literature Review

This literature review addresses the possibilities of public history resources that encourage and promote exchange of cultural heritage narratives, with particular interest in European primary school networks. Public history is a term which has a loaded and often-debated definition with regards to its scope. In essence, it is the bridge between academic historical research and the way in which this information is disseminated to the public. The medium for crossing this bridge can be via libraries, museums, art galleries, television, radio, walking tours, heritage sites, cultural organisations among many others but the way in which this learning occurs, how it occurs, and the drive to improve its delivery is all encompassed by the public historian.[10] The way in which museums and galleries create spaces that attract the public to effectively absorb and critically analyse the themes and topics displayed to them is a particular focus of the public historian in order to ensure information is delivered factually, interestingly, and without bias. Additionally, a large part of the public historian's role is to consider the historical facts and myths that currently exist in the public realm and how they can be organised.[11] This is especially true with regard to controversial history or history which is still ongoing. Examples of such could be considering the conflict in Northern Ireland regarding the border or, how should monuments to the European Age of Discovery be considered with regard to the native communities upon which these discoveries had negative effects?[12] These are examples of debates discussed by public historians; academic historians who have chosen to consider this balance between historical research and public awareness and understanding.[13]

Exploring the scope and scholarly study of public history means considering the discipline from its emergence from academic history to its current standing in society. Since its first developments it has steadily grown into a discipline in itself with its own distinct historiography and academic following.[14] There is a strong presence of historical learning existing within cultural organisations, latterly, there is also a focus on education and how educational tools are incorporated into public history delivery. As public history considers the crossover between

[10] From here, all of these public history outlets will be referred to as 'cultural organisations'.
[11] M. Macmillan, *The Uses and Abuses of History*, London: Profile Books Ltd. 2009, 35.
[12] Ibid., 56.
[13] Tosh, *Why History Matters*, iii.
[14] 2019 National Council on Public History, https://ncph.org/what-is-public-history/about-the-field/ Last accessed 18th July 2019.

academic research and public learning, education as an academic discipline is crucial to the full understanding of how successful public history is within society. Education has long overlapped with the study of history. For example, in ancient Greece, museums were seen as places of learning and intellectual stimulation.[15] However, in modern society, we have become accustomed to school systems as the primary means of formal education.[16] Public history pushes the role of a cultural organisation such as the museum back into the education sphere, solidifying the connection between history study, and teaching and learning.

In turn, by considering cultural organisations as places of learning and education, the questions arise as to who these institutions are designed for in the first place and how can more of the public be encouraged to engage.[17] There have been many researchers who consider the dynamics between cultural organisations and their audiences, and who strive to improve audience engagement.[18] However, there is still much to be considered and evaluated by way of audience engagement.[19] The concept of increased numbers of people seizing opportunities to increase their learning and indulge their curiosities has been around since the mid-1960s and is known as lifelong learning.[20] It is an idea that seeks to motivate people in all stages of their lives, regardless of their social background, to actively seek educational opportunities, and ways to increase their skills and knowledge. The benefits of such learning are numerous and are at the forefront of efforts made by many large and powerful entities such as the European Union (EU) and local governments, in tackling a plethora of social and economic issues.[21]

By considering the development of the lifelong and lifewide learning philosophy, as part of the wider education discipline exploration, there may be a more comprehensive examination of the current public history educational role within cultural organisations and who their audiences are.

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[15] Bourke, *Irish Museums*, 5.
[16] K. Robinson (and L. Aronica), *Creative Schools: Revolutionizing Education from the Ground Up,* Penguin Books Ltd, 2015, pp. 5-7.
[17] These questions are addressed in J. H. Falk, & L. D. Dierking, *The Museum Experience Revisited*, New York: Routledge, 2016.
[18] Ibid., pp. 7-8.
[19] Ibid., pp. 7-8.
[20] M. Lee, T. Thayer, N. Madyun, *Comparative Education*, 'The Evolution of the European Union's Lifelong Learning Policies: An Institutional Learning Perspective', Vol. 44, No. 4, Taylor & Francis Ltd. 2008, pp. 445-463.
[21] Ibid., 453.

Cultural organisations are largely moving forward with modernisation and creating new styles of exhibitions that engage and interact with visitors, encouraging them to immerse themselves in the learning experience.[22] Questions arise as to whether this method is working for audience participation and is this actually attracting more diverse audiences as a result? Who are cultural organisations not appealing to and why? There are constantly new exhibitions and changes to the style in which information is presented but there does not seem to be large changes in audience diversity.[23] It is interesting to consider what factors are preventing more widespread interest and attendance from all sections of the general public. However, this particular consideration is largely under researched and there is little evidence to show how local initiatives may be impacting on public engagement with cultural organisations.[24] Public history research has completed a number of investigations into the delivery of history to the public and what impact cultural organisations have on a community.[25] However, there seems to be limited research into some of the barriers to such learning experiences, with how some of these issues can be addressed, and also whether any attempts to limit these barriers have a positive effect on engagement with history or cultural topics. This research aims to ameliorate this gap.

With this in mind, the existing literature primarily considered as part of this research will prioritise European-based studies. However, the close relationship of the United States of America (US) to public history as a discipline means that US studies will also be (tangentially) explored. Beyond these regions most other countries will be excluded. In order to narrow the scope further, the research conducted will also primarily consider primary school aged children – notably ages five to eleven. This will increase the level of detail given to the research as a whole. Additionally, public history debates at large will not be extensively researched as the definitions or outcomes of such are not relevant to the outcome of this particular study.

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[22] Hooper-Greenhill, *Museums and Education,* 1.
[23] This is difficult to research definitively as this data is not generally collected by cultural institutions. However, a study in Italy showed that the Italian population at large are not engaging in their country's cultural heritage. S. Caccione, *Tafter Journal*, 'Museum Visitors in Italy', Tafter Journal, N. 93 - Marzo - Aprile 2017, http://www.tafterjournal.it/2017/03/15/museums-visitors-in-italy/ Accessed: 11th April 2018.
[24] Hooper-Greenhill, *Museums and Education*, 3.
[25] Such as: J. Miller, 'History Education Outreach Programs for Adults: A Missed Opportunity for Archivists?', *Archival Issues*, Vol. 34, No.1, Midwest Archives Conference 2012, pp. 45-54.

Cultural organisations are widely considered to be of strong value to society and local communities.[26] Yet a large percentage of the general public fail to engage with cultural organisations despite the development of modern and digital collections and educational programmes.[27] Addressing this gap in accessibility will be explored along with research methodologies that develop standards of excellence for such outreach workshops in a European context. The lacuna is addressed in this research in parallel with the development of a public resource, openly accessible via a digital platform, to encourage international conversation about cultural heritage and the exchanging of cultural narratives.

2.1 Public History

The quality and quantity of learning experiences in cultural organisations have greatly expanded in recent years with a strong consideration of visitor experience.[28] Far from the Victorian-era boxed antiques, glass cases and velvet ropes, we are now in a time of immersive, sensual and explorative learning experiences that invite museum visitors to engage, question and react to their displays.[29] Cultural organisations now implore members of the public to launch themselves into the throes of cultural enrichment and purposefully design exhibitions and events with the intention of securing significant numbers.[30] This push to catch up to the digital age and use the best of technology to excite visitors is relatively new in terms of history study but there is certainly movement within these organisations to invest in this shift.[31] This has been accelerated with the arrival of COVID-19 and the creation of digital access to collections, when museum doors were forced to close.

How the public interact with and consume history is of course pivotal to public history and there is considerable thought and research into the relationship that the public have with history. These studies have developed strongly in recent years, particularly in the US, since the term was first recognised in the 1970s when there was a push to reverse the trend of academic historians

[26] P. A. Shackel, Historical Archaeology, 'Pursuing Heritage, Engaging Communities', Archaeologies of Engagement, Vol. 45, No. 1, Society for Historical Archaeology, 2011, pp. 1-9.
[27] S. Wilkening, *The Data Museum*, 'Final Conclusions from the 2017 Annual Survey of Museum Goers, Broader Samples', Wilkening Consulting, 2018, 8.
[28] Falk and Dierking, *Museum Revisited*, pp. 23, 30.
[29] Hooper-Greenhill, *Museums and Education*, pp. 1-14.
[30] Ibid., pp. 16-23.
[31] Ibid., 1.

remaining staunchly separate from the general public.[32] The movement sought to improve the relationship the public had with history, particularly in the case of controversial or sensitive history. This notion was explored in 2009 by Margaret MacMillan in *The Uses and Abuses of History*, when she outlines how society should value history in everyday life and why it is important to hold on to such values.[33] Macmillan argues for the proper consideration of history by society and notes the role the historian must play to establish the importance of history in the public eye. Reports such as this are quite relevant in determining how and why the public should remember history. Should it be remembered or commemorated? MacMillan is not the only historian that argues for such debates to be pushed to the forefront of society and be considered more strongly by the public. Her viewpoints are also shared by historians such as Jeremy Black and Patrick Wright.[34] Both historians also keenly argue of the importance and relevance of historical study and its use in the public purview.[35] History has long been debated by scholars questioning its relevance, accuracy and considering it alongside disciplines such as philosophy and science. Public history aims to allow history to be more widely considered and acknowledged as a crucial topic in all educational spheres.[36]

The debates that currently exist as part of the public history movement are a natural development from the questions being asked much earlier in historiography, such as those contained within EH Carr's *What is History?* published in 1963. This study examines where history fits within academia as a whole and how it should be considered as a form of study. Carr questioned the role of the historian and the historian's ability in the 'selection and arrangement of the appropriate facts' to influence the recording of history and how it is interpreted.[37] This study questioned the bias of the historian and how facts and findings of the historian should be interpreted and delivered. G. M. Trevelyan had previously questioned the impact of the historian in recording

[32] The foundation of *The Public Historian* journal was in 1978 establishing the growing trend of public history particularly in the US.
[33] Macmillan, *Uses and Abuses*, pp. xi-xiii.
[34] J. Black, *The Curse of History*, London: The Social Affairs Unit, 2008; P. Wright, *On Living in an Old Country*, Oxford: Oxford University Press, 2009.
[35] Ibid.
[36] N. Briggs, *The Public Historian,* 'Reaching a Broader Audience', Vol. 22, No. 3, University of California Press on behalf of the National Council on Public History 2000, pp. 95-105. https://www.jstor.org/stable/3379581 downloaded: 21st January 2019, pp. 96-105.
[37] E. H. Carr, *What is History?* first published Cambridge University Press 1961, Second Edition, prefaced by Davies. R. W., Penguin Books Ltd, Middlesex 1987, Available as PDF: http://abuss.narod.ru/Biblio/eng/carr.pdf downloaded 23/05/2018, pp. 11.

facts in 1947 through his text *Bias in History.*[38] These approaches to history demonstrate the shift in focus from associating the study of history as a philosophy to more of a science.[39] In an era that was recently recovering from two world wars as well as the Cold War, these works became of insurmountable value in establishing how history was being recorded and have remained as pivotal works in historiography to the present day.

Richard E. Evans demonstrates this shift in 1997 with *In Defence of History*, where he tracks the historiography of texts that question the definition of history, how it should be taught and interpreted, as well as the discussions as to whether or not history should be considered a 'science'. Evans considers the legacy of Carr's text in contemporary history classrooms and argues that its teachings may have become outdated.[40] As he documents the development of the study of history, he conveys the shift in perceptions and the changes in the characterisation of history as a form of philosophy and as a science.[41] The progressive historiography demonstrates this leaning towards considering how the public can interact with and learn history. *In Defence of History* documents the context of the reception Carr's writings had. It establishes the careful thoughts and debates among scholars that considered the purpose and the reason for history and the development towards the school of thought which is now known as public history.[42]

Evans later moves to discuss historical facts in themselves - much as Carr did previously. The historical fact was seen by Carr as something that was decided upon by the historian, leaving it very much up to personal bias and he discusses the environment of the historian as being pivotal in their interpretation of facts.[43] This was in strong contrast to Sir Geoffrey Elton who asserted that historical facts should not be burdened by the present.[44] These divisive opinions on historical facts are an excellent example of the way historians critically assess their purpose and responsibilities with regard to historical study and knowledge. Continuing the debate and

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[38] G. M. Trevelyan, *History: Bias in History,* NEW SERIES, Vol. 32, No. 115, Wiley: 1947, https://www.jstor.org/stable/24402089 Accessed: 1st March 2019.
[39] This historiography is documented by R. E. Evans, *In Defence of History,* Granta Books, London 1997, pp. 15-44, 45-58.
[40] Ibid., 2-3.
[41] Ibid., 15-44.
[42] Ibid., 15-44.
[43] Carr, *What is History?,* pp. 10-6.
[44] G. R. Elton, *Return To Essentials, Some Reflections on the Present State of Historical Study,* Cambridge, 1991, pp. 27, 65.

exploration of historical facts, Evans asserts the power of the historian by describing historical facts as:

A historical fact is something that happened in history and can be verified as such through the traces history has left behind. Whether or not a historian has actually carried out the act of verification is irrelevant to its factuality: it really is there entirely independently of the historian.[...] Where theory and interpretation come in is where facts are converted into evidence.[45]

Evans asserts that it is up to historians to analyse and interpret facts to create accounts of history but that this is often dependent on that historian's current situation and political views.[46] 'Historians are always led by their present day concerns'.[47] Therefore, it is crucial that only trained historians can be counted on to debate such facts and critically interpret accounts of history in order to surmise the truth. Evans continually maps out Carr's approach to history in his own analysis of the same. As the historian has a certain background or life experience, they are approaching history with a preconceived bias that is very difficult to avoid.[48] Therefore he states, the role of the historian is to train themselves to be as critical and objective as possible when interpreting history to ensure the facts are as unbiased as possible. In order for the public to consume history in its truest form, the historian has a pivotal role in thoroughly researching and delivering the facts involved.

Historical facts play an important role in the wider public's understanding of history. It is crucial for these facts to be correct and exact to ensure widespread understanding of history and to prevent the abuse of history.[49] Evans argues that, whether 'consciously or unconsciously', knowledge of history is used for contemporary purposes, so therefore it is fitting that such knowledge should be explicitly correct.[50]

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[45] Evans, *Defence of History*, 76.
[46] Ibid., 86
[47] Ibid., 86.
[48] Ibid., 75, 80, 91-3.
[49] Ibid., 60.
[50] Ibid., 192.

The historiography of historical debates outlined by Evans, surmises the importance of history in society as well as the critical role played by the historian to ensure adequate depth and breadth of research. 'Objective historical knowledge is both desirable and attainable'.[51] So, this concept that the role of the historian remains an essential component in the researching, evaluating and telling of history in society can be seen as definitive going forward. It forms a foundational element to this research.

Moving into the twenty-first century, John Tosh asks *Why History Matters?* This text led to fresh debate on the purpose of history, but moved beyond the interpretation of objectivity to the consumption of history by the wider public.[52] Several historians agreed with Tosh's analysis of the historian's role; one such scholar is the aforementioned Margaret Macmillan, who put it down to the need to push back against 'amateurs' creating what she dubbed as 'bad history'.[53] Macmillan argues that the reason for the sudden influx of public history scholarship was that history as a discipline was 'folding inwards' and that academics must fight against this 'bad' history that was being produced by amateurs to suit demands of the public. She states:

It is particularly unfortunate that just as history is becoming more important in our public discussions, professional historians have largely been abandoning the field to amateurs. The historical profession has turned inward in the last couple of decades, with the result that much historical study today is self-referential. It asks the questions about how we, the professional historians, create the past. Which theories do we use or misuse?[54]

Scholars began to debate who history was for - academics or the public?[55] And if it should be for the public, how was it being disseminated in an accessible and understandable format?[56] This in turn led to the rise of the 'Disneyfication of History' debate where some scholars rejected the

[51] Ibid., 252.
[52] Tosh, *Why History Matters*, 2008.
[53] Macmillan, *Uses and Abuses*, pp. 35-37.
[54] Ibid., 35.
[55] R. Weible, *Perspectives on History*, 'Defining Public History: Is it Possible? Is it Necessary?', American Historical Association, 2008, https://www.historians.org/publications-and-directories/perspectives-on-history/march-2008/defining-public-history-is-it-possible-is-it-necessary Accessed 12th February 2018.
[56] K. De La Pena McCook & M. A. Jones, *Reference and User Services Quarterly*, 'Cultural Heritage Institutions and Community Building', Vol. 41, No. 4, American Library Association 2002, pp. 326-329

idea of creating history for the public by glamourising it.[57] These historians disagree with public history and argue that the standards of historical research and debate should not be jeopardised by changing the language.[58] In a discussion about 'dumbing down history', David Starkey argued that history should not change its language to suit different audiences.[59] Yet, this assertion was met with some disagreement and Oliver Cox, a History Engagement Fellow at Oxford University challenged Starkey's view stating that having one medium for conveying historical facts may not suit everyone.[60] The debate is ongoing and there is still much disagreement among experts as to the best way to record and disperse historical information to the public.[61] Yet as described by Robert Weible: 'However we define or describe it, public history seems to have established itself in just a few short years [...] these young historians have raised professional standards and enhanced the way people understand the past'.[62]

Tosh's argument that 'history matters' is critical to understanding public history and in particular the role the historian plays in society. *Why History Matters* signifies the importance of history in understanding the present. Evans made it clear that the historian is trained to interpret and assess historical facts to objective standards, Tosh makes it clear that these historical facts are crucial in contemporary society. Tosh's approach is foundational to this research.

As a highly celebrated Canadian historian, Macmillan's approach to the public history question is one that is measured, calm and yet forceful in its conviction that historians need to address the public with their research and work with museums to create viable media for historical facts and discussions.[63] Through a plethora of well researched past and present scenarios, MacMillan depicts the rich presence of history in society and its pull on aspects of society such as identity,

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[57] F. Sayer, *Public History: A Practical Guide*, London & New York: Bloomsbury Academic, Bloomsbury Publishing Plc. 2015, pp. 148-150.
[58] A. Foster and T. Livesey (presenters). 5 Live Drive, BBC Radio 5, Aired: 18th January 2019. https://www.bbc.co.uk/programmes/m000224t
[59] Ibid.
[60] Ibid.
[61] J. Champion, *Reviews in History*, '(Review of) Seeing the past: Simon Schama's A History of Britain and public history', review no. 296, 2002. II-IV. https://www.history.ac.uk/reviews/review/296 Last accessed 21st January 2019.
[62] Weible, 'Defining Public History', https://www.historians.org/publications-and-directories/perspectives-on-history/march-2008/defining-public-history-is-it-possible-is-it-necessary Last accessed 12th February 2018.
[63] Macmillan, *Uses and Abuses*, 35.

culture and politics.[64] She asserts that history is a vital component of society and one which creates positive citizenry.[65] 'History helps us to understand: first, those with whom we have to deal, and, second, and this is equally important, ourselves'.[66] Macmillan calls on the profession to face up to the public and push challenging historical questions to the forefront.[67] 'History, [she concludes] should not be written to make the present generation feel good but to remind us that human affairs are complicated'.[68] Rather than shrink back and bow to the backlash from the veterans, she urges historians that history 'is not meant to be whitewashed' and its purpose is not always to comfort and please the public.[69] Macmillan is clear that the historian can pass equal if not better judgement of historical moments than those that experienced them first-hand, and explicitly states that historians do not have to have 'been there' in order to accurately assess their significance.[70]

Ultimately, Macmillan argues that history needs to be 'handled with care' and that better knowledge of it will result in more positive citizenry, with the public being able to critically assess information offered to them by politicians.[71] Historians, therefore, have a vital role of delivering these tools to the public and ensuring that the correct information is dispersed. In essence, all historians should embrace public history and their responsibility to the public as part of their professional scope. Macmillan's ethos is central to this research.

In a way that echoes Macmillan's text, Tosh legitimises the purpose of history in modern and contemporary society, not only in politics and international relations but also in domestic policy and family life.[72] He dedicates an entire chapter to 'Family Life', conveying how assertions to return to a more idealistic analogy of the past can lead to the very present sense of failure in contemporary society.[73] The failure of the public to question such historic analogies results in the creation of a widespread myth: the illusion that past historical eras are greater than the present. In

[64] Ibid., 53-78.
[65] Ibid., xi, 114.
[66] Ibid., 141.
[67] Ibid., 35-37.
[68] Ibid., 127.
[69] Ibid., Paraphrasing Sir Norman Brook. 41.
[70] Ibid., 44.
[71] Ibid., 36.
[72] Tosh, *Why History Matters*, 2008.
[73] Ibid., pp. 78-98.

this way, Tosh argues, historians have the power to 'free us from the past' and break myths not only with facts but with the tools of critical thinking that can be applied to issues in the present.[74] Most importantly, Tosh carefully considers the birth of public history and its development in both general society, as well as academia. While he states the definition has several strands and should be treated with caution, he maps out the benefits of having an informed society and underlines the importance of historians as the experts at the centre of any public interaction with history[75] - a point Macmillan was also keen to convey.[76] He deduces that the work of the historian and the awareness of the general public were in stark contrast but that this is changing.[77] Historians now have a broader choice of platform in which to address the public and additionally many of these media are easily accessible by a wide audience, not just locally but globally. While commending the work of historians in the nineteenth century and their work engaging wide audiences, Tosh asserts that there was a drop in this work by the end of the twentieth century. Presently, he notes that the gap is once again becoming smaller.

Overall, Tosh asserts the power of history in all aspects of society from international politics right down to day-to-day family life. He accepts that historians are experts in their field of analysing and processing historical data but that there is also a part for them to play in independently informing the public.[78] This point resounds with the earlier writings of Evans where he also cautions the historian's objectives but underlines their necessity in fueling public knowledge.[79] This vital role of expert historian's knowledge being disseminated to the public and acting as the key gateway for the public to history is a core element of the research in this thesis.

Many historians in the public sphere are actively engaged in reaching out to all members of society and sharing their measured historical knowledge. Simon Schama and Lucy Worsley are two such historians that have created television documentaries about many different subjects, compelling audiences to join them in dispelling myths and instilling curiosity in history.[80] Not

[74] Ibid., 98.
[75] Ibid., pp. 99-119, 120.
[76] Macmillan, *Uses and Abuses*, 36.
[77] Tosh, *Why History Matters*, pp. 140-3.
[78] Ibid., pp. 140-3.
[79] Evans, *Defence of History*, pp.75-102.
[80] Both historians can be described as public historians as they are both acclaimed academics and also both produce media for widespread audiences regarding historical information and research.

alone in this endeavour, other historians such as Dan Snow regularly engage with modern digital methodologies to reach out to wider society and offer their commentary on contemporary political and social issues.[81] In this way, these historians are actively following the path called for by such scholars as John Tosh and Margaret Macmillan. Specifically, they are endorsing public history and creating an accessible platform for the public to engage with information from experts. Using media such as television to engage the public with history allows historians to visually re-create spaces and characters for viewers and inspire their curiosities.[82] On reviewing Schama's television production *A History of Britain* in 2002, historian Justin Champion describes the visuals as 'spectacular and enchanting' and endorses this method of conveying history as 'powerful'.[83] He further states:

Many historians are powerfully dismissive of the entire enterprise of making public history, protective of their intellectual ownership of the discipline, and fearful of film-makers as usurpers of their knowledge and academic status. This is enormously shortsighted, both for the future of the discipline qua academic subject, and as a discourse that has had ambitions of communicating with a broader public.[84]

Weible endorses Champion's sentiments in 2008 when he states that the technology used by public history has brought 'good, professional history to a public that would have been hard to envision even a few years ago'.[85] These endorsements of public history from established historians show the respect being shown to the discipline as well as its growth in academia.
In 2000, the British Broadcasting Company (BBC) launched the BBC History Magazine thrusting short, topical and current historical debates into the public sphere and creating a link for historians to write articles for consumption from the public.[86] Its establishment meant that in the United Kingdom (UK) at least, historians were engaging with public history methodologies.

[81] Dan Snow regularly uses the social media platform *Twitter* in this way as well as updating regular 'On This Day in History..' posts creating an easily accessible source of information for the public.
[82] Champion, '(Review of) Seeing the past', II-IV.
[83] Ibid., II-IV.
[84] Ibid. II.
[85] Weible, 'Defining Public History', pp. N/A.
[86] https://www.historyextra.com/bbc-history-magazine/ Accessed 28/01/2019.

These methodologies were not exhausted at television and magazine articles but also websites, digital technologies, film and books.[87]

In 2013, Anne Lindsay discussed the need to embrace digital technology to secure public engagement with history.[88] She further endorses the perspectives of her fellow historians on the merits of public history and warns of academia losing touch with the wider public.[89] Speaking specifically of the need for public history in public spaces, Lindsay states that 'there is little need in a modern media environment for educational interaction to be confined to a physical location or to the time period of the visit itself'.[90] She refers to the media based interaction that exists with the public through digital technologies such as websites and social media. However, by saying 'confined to' she is saying media can enhance actual experience. She still accepts the need to actually visit a historical site for a full educational experience. Yet, she pushes for media to serve as a vehicle for change in perception about historical education and for historians to engage with the modern drivers of public engagement.[91] This argument can be linked back to 1961, when Carr questioned and discussed the role of the historian in their ability to arrange historical facts to influence and interpret the recording of history.[92] Historiography demonstrates a steady progression of the interpretation and endorsement of public history. Public history has created a space for historians to present information for public consumption and in turn showcase their skills in interpreting and presenting facts. The scope with which these spaces have been employed to undertake this presentation of information to the public is examined and questioned by this research. This questioning specifically underpins the narrative of audience engagement and the consumption of academically grounded historical knowledge that is the basis for this research.

A prominent platform for the public to engage with information is of course the museum. The museum as an institution has existed since Ancient times and since then has played a role in

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[87] A. Lindsay, '#VirtualTourist: Embracing Our Audience through Public History Web Experience',*The Public Historian,* Vol. 35, No. 1, University of California Press on behalf of the National Council on Public History 2013, pp. 67-86. 72.
[88] Ibid., pp. 67-86.
[89] Ibid., 76.
[90] Ibid., 77.
[91] Ibid., 77.
[92] Carr, *What is History?* 11.

historical education.[93] At present, the museum world is being cast into the digital age, with more and more museum teams getting on board with a variety of interactive digital tools to educate the public.[94] Historians have been actively involved in developing museum spaces in the spirit of public history to keep the public engaged and informed of historical studies and debates.[95] The aforementioned renowned historian Lucy Worsley not only creates popular television programmes, she is also the Chief Curator at the prominent British heritage site, Hampton Court Palace. Here, there exists a physical space to captivate a wide reach of society and transform their learning experiences into something sensory, tactile and active. Museums are important centres for active participation in public history.[96] They provide a physical site for the public to visit and engage with historical topics and facts, and are a valued entity for their audience.[97] As well as housing and conserving historical artefacts, museums provide key spaces for public historians to design exhibitions and interactive spaces for visitors to explore and learn about historical facts.[98] This can be achieved through certain themes or designed based on the museum's collection.

In 2011, Marie Bourke produced an extensive analysis of museums and in specific reference to museums in Ireland. *The Story of Irish Museums 1790-2000: Culture Identity and Education,* moved to examine the museum as one of the core and most ancient forms of public historical learning.[99] Here, Bourke asserts the development of the Irish museum as a centre of learning for the Irish public and the effect this had on the local communities. By providing chronological details of this development, Bourke conveys the impact historical learning can have and the way the role of the museum has changed in the community. A particular example is the way museums were core centres of learning for the public when many teachers enlisted during wartime.[100] Progressing into the twentieth century, Bourke 'conclude[s] that museums are moving into a new era, with accessibility, exhibition, learning and interpretation being the key to ensuring that the

[93] Bourke, *Irish Museums*, pp. 5-24.
[94] Falk and Dierking, *Museum Revisited,* 151.
[95] T. A. Woods, *The Public Historian,* 'Getting beyond the Criticism of History Museums: A Model for Interpretation', Vol. 12, No. 3, University of California Press on behalf of the National Council on Public History 1990, pp. 76-90. 77.
[96] De La Pena McCook & Jones,'Cultural Heritage Institutions and Community Building', pp. 326-329.
[97] Wilkening, *The Data Museum*, 2018.
[98] Hooper-Greenhill, *Museums and Education*, 1.
[99] Bourke, *Irish Museums,* 2011.
[100] Ibid., 263.

collections, and the ideas that they embody, provide the catalyst for development in the modern world'.[101] The museum remains a pivotal educational tool for the public, preserving culture in an era of homogenisation and providing the 'soul' of artefacts in a largely digital age.[102] By documenting the development of organisations such as the Irish Museums Association in Ireland, Bourke asserts the importance of museum education in society. This point is taken into account in this research when considering the accessibility to museums. As museum education is considered important, are there enough resources in place to ensure widespread access opportunities to the education/knowledge offered?

The sentiments by Bourke are echoed by American scholars in 2011 in *The Museum Experience* which was revised, and a new edition published, in 2016 confirming the rapid growth in public history regarding the museum space. John H. Falk and Lynn D. Dierking asserted in 2016 that the museum provides an important space for education and learning.[103] They evaluate the visitor experience of museums and place great emphasis on ways of measuring those experiences. The focus of the scholars in this instance has shifted from the presentation of historical facts to the public, to the individual and their experience. Or rather, a stronger emphasis on the individual experience and how their educational needs can be addressed. Falk and Dierking present analysis of several surveys, interviews and observations of museum exhibitions and how visitors reacted with them. The assertion is that there are such a great variety of factors in a visitor experience that the museum must adjust its exhibitions accordingly and balance the presentation of content to suit as many of these factors as possible. It is the role of the museum to tailor the exhibition spaces to optimise the visitor experience.[104] There is a clear motive to encourage museums to create media to suitably translate the rich details extracted from academic scholars - 'Developing museum experiences that are entertaining and enjoyable does not mean trivialising the experience or mission of the institution'.[105] There is extreme professionalism in the curation of history at museums, and its physicality is a visual representation of the relationship between the public and historians. This point surrounding visitor experience and education in the museum space is fundamental to the backdrop of this research which looks at how these experiences can

[101] Ibid., 422-423.
[102] Ibid., 418, 423.
[103] Falk and Dierking, *Museum Revisited,* pp. 14, 73, 107, 112, 216, 237.
[104] Ibid., 141.
[105] Ibid., 141.

be offered to audiences on a broader basis, particularly for those who struggle with access issues to museums.

2.2 Museum Education

Education in museums has also been specifically addressed by scholars. Eilean Hooper-Greenhill produced much literature on museum education from 1991 up to one of her most recent published texts: *Museums and Education: Purpose, Pedagogy and Performance* in 2007.[106] Hooper-Greenhill delves further into the pedagogical role of museums and analyses their value for education, particularly that of school children.[107] Drawing on Falk and Dierking's summation that the museum space can and should be manipulated to optimise visitor experience,[108] Hooper-Greenhill also states that:

One of the key dimensions of the emerging post-museum is a more sophisticated understanding of the complex relationships between culture, communication, learning and identity that will support a new approach to museum audiences; a second basic element is the promotion of a more egalitarian and just society; and linked to these is an acceptance that culture works to represent, reproduce and constitute self-identities and that this entails a sense of social and ethical responsibility.[109]

Post-museum is a term she uses to describe museums that are renewing their education and design policies which are more focused on their audiences.[110] As she moves to critically examine the growth of such post-museums, Hooper-Greenhill also assesses the role of government policies in relation to the development of educational changes in museums. In the U.K., Hooper-Greenhill correlates much of the progression in museum developments to government incentive schemes and policies.[111] The role of education was considered pivotal to museums since there were studies and research meticulously calculated throughout the U.K. that were able to prove the pedagogical benefits.[112]

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[106] Hooper-Greenhill, *Museums and Education*, 2007.
[107] Ibid., pp. 1-15.
[108] Falk and Dierking, *Museum Revisited,* pp. 103-128.
[109] Hooper-Greenhill, *Museums and Education*, 1.
[110] Ibid., 1-3.
[111] Ibid., 7.
[112] Ibid., 170-188.

In Hooper-Greenhill's account of museum pedagogy there is a particular emphasis on school children. Drawing on studies and research conducted by national agencies in the U.K., she evaluates the positive and valuable role of museum education in a child's learning experience.[113] This estimation is also echoed by analysis of the teacher's perception of children's visits to museums.[114] Throughout the account, there are many examples of definitive, statistical evidence that shows the educational benefits of museums and galleries.[115] The gathering of sources and analysis of their findings convey the strong argument she creates in advocating for all museums to follow this pattern of incorporating educational design within such organisations.[116]
This stance is also corroborated by Sue Wilkening in her extensive research into US museum visitors.[117] Through her reporting in collaboration with the American Alliance of Museums in 2018, she has conceded that 97% of non-visitors to museums still agree that museums are educational institutions.[118] This research shows the positive public opinion of museum education, whether or not the public are utilising the facilities. The report also stipulates that 'rarely do opinion polls find such universal agreement among respondents', a strong statement underlining the near-universal agreement of the public when considering the role of museums in education.[119] Wilkening's ongoing research within the US framework of museums concentrates centrally on the opinion of the public. It analyses various themes within the museum sphere, and in terms of education, collects a significant amount of data showcasing largely positive reactions to museum learning experiences.[120] Wilkening and Hooper-Greenhill's work together form another foundational element to this research which further highlight the benefits to museum access for education. Their work showcases the value to be gained from museum visits yet this research questions how this value can be transported to be offered to further audiences while also

[113] Ibid., 139.
[114] Ibid., 120-121.
[115] Ibid., pp. 1-201.
[116] Ibid., pp. 1-201.
[117] Wilkening, *The Data Museum*, 2018.
[118] S. Wilkening, et al., *Museums and Public Opinion,* American Alliance of Museums, 2018. https://www.aam-us.org/2018/01/20/museums-and-public-opinion/ Downloaded 01/03/2019.
[119] Ibid., 6.
[120] S. Wilkening, *The Value of Museums,* Research Release 4, Wilkening Consulting 2017, http://www.wilkeningconsulting.com/uploads/8/6/3/2/86329422/wilkening_consulting_research_release_4_-_the_value_of_museums.pdf downloaded 01/03/2019.

highlighting the potential education gap for those who do not gain access to professional museum learning opportunities.

Through the work of researchers Falk and Dierking, the design of museum education can be structured to maximise engagement and positively affect learning experiences.[121] Using research techniques such as observation and conversations with museum visitors, they have ascertained the educational value of museums for the public by analysing the ways in which visitors utilise the spaces.[122] They then use this information to build a blueprint for museum educators to enrich their visitors and maximise their potential.[123]

The collecting of data, and the thorough analysis that has been conducted by such researchers shows the level of importance attributed to museum education as the research findings are often utilised by government policy makers.[124] Operating independently of education systems yet fundamentally integrated through their interconnected objectives, museums provide vital spaces for educating the public through both formal and informal methods. Formal education through, for example lectures, and informal education through for example, exhibition displays. The professional standard of education in museums explored by Hooper-Greenhill in the U.K. conveys the growth in this sector and the increasing demand for skilled museum educators by the government and the public.[125] Therefore the reliance on cultural organisations for educational opportunities is clear and the development of educational departments in museums and the cultural sector has been steadily thriving, providing public spaces for the engagement and harvesting of knowledge. This further demonstrates the need for these benefits to be made available to as wide an audience as possible. This research looks at accessibility barriers to such museum opportunities and how these issues can be alleviated.

[121] Falk and Dierking, *Museum Revisited,* pp. 103-193, 220.
[122] Ibid., pp. 103-193.
[123] Ibid., pp. 295-316.
[124] Hooper-Greenhill, *Museums and Education,* pp. 16-20.
[125] Ibid., 18-20.

2.3 Digital tools in Museum Education

Museum education has progressed impressively with the digital age through the adoption of technology in the cultural sector to enhance and stimulate the visitor's museum experience.[126] Digital technology allows museums to engage with viewers in a current and vibrant way. It also strengthens the relationship with younger viewers, who are enticed by up-to-date exhibitions that feature digital presentations or interactions.[127] According to Bourke, in Britain visitor numbers are regularly increasing due to the technological advancements used to convey history and culture to the public.[128] She emphasises the use of digital technologies in bridging the gap between information and the public stating not only that technology is a 'significant factor' within museums but that it also creates a larger museum community through online digital platforms.[129]

In 2010, Ross Parry edited a publication consisting of a series of academic essays under the title, *Museums in a Digital Age.*[130] The essays delve into specific research topics covering a broad range of digital themes in a museum context. Maria Roussou is one such contributor whose essay *Learning by Doing and Learning Through Play: an exploration of interactivity in virtual environments for children,* discusses the merits of digital technology in targeting learning objectives.[131] She states that interactivity has much significance for learning and that this interaction can be achieved through the use of digital platforms such as virtual reality (VR).[132] Further in the essay she links learning to play and conveys how interactive tools are being actively used by museums to develop their educational objectives for visitors.[133] This analysis is solidified by Hooper-Greenhill when she discusses the development of an appropriate set of generic learning outcomes for the cultural sector.[134] A core consideration in the development of these learning outcomes definitively stated that they would be 'explicit about enjoyment and inspiration as a possible learning outcome'.[135] Therefore showing the development of play and

[126] Bourke, *Irish Museums*, pp. 394-397.
[127] Ibid., 420.
[128] Ibid., 414.
[129] Ibid., 417-8.
[130] R. Parry, ed. Museums in a Digital Age, London & New York: Routledge, Taylor & Francis Group, 2010.
[131] Ibid., 248.
[132] Ibid., 248.
[133] Ibid., 251.
[134] Hooper-Greenhill, *Museums and Education,* pp. 47-52.
[135] Ibid., 49.

creativity as a fundamental learning objective which can be achieved through the input of digital technologies.[136] As stated by Christian Heath and Dirk vom Lehn, interactivity 'is seen as an important resource in enhancing interpretation and creating new forms of engagement with museum collections'.[137]

This increasing amount of research into the crossovers between technology and education, particularly in informal learning settings in cultural organisations, conveys the further progression of public history as an academic subject which encompasses the role of digitisation in education. It also depicts the social role the museum plays in the community, particularly online, as expressed by Bourke.[138] The emphasis for developing the educational role in museums is linked with the need to assess how to engage and develop a relationship with the public.[139] Bourke explores this dynamic between the museum and its community and conveys how digital technology has provided the opportunity for cultural organisations to expand their educational facilities within the community:

'Through the use of digital technologies and the Internet, museums are fostering a greater sense of community with their online audience by going beyond offering information and images to encouraging new audiences and creating and sustaining online communities, including social networking sites'.[140]

This research shows how education in museums can be linked to the adoption of digital technologies by the cultural organisation and also underlines the points made earlier by Champion and Weible about the uses of technology in academic history and public consumption.

2.4 Museum Outreach and Community Engagement

The ability for museums to use technology, specifically online platforms, to reach out to communities further solidifies their role as a central community entity. Several historians have mentioned historical understanding as a link to community identity. Macmillan used Paul Revere

[136] Parry, ed. *Museums in a Digital Age*, 262.
[137] Ibid., 267.
[138] Bourke, *Irish Museums,* pp. 417-8.
[139] Falk and Diering, *Museums Revisited,* pp. 9, 11, 24, 316.
[140] Bourke, *Irish Museums*, pp. 417-8.

as an example of how history can create a sense of identity with a community[141] and Tosh discusses the problems that arise when a community is disconnected to its history: 'We are confronted by the paradox of a society which is immersed in the past yet detached from its history'.[142]

This dynamic has also been explored in the sense of what a community can bring to a museum. In 2002, Kim Igoe and A. Marmion Roosa discussed the place of the museum or cultural organisation within the community and how the two entities could be brought closer together.[143] Then, in 2011, Paul A. Shackel published a journal article entitled *Pursuing Heritage, Engaging Communities* where he highlighted the role of museums in addressing contemporary issues such as xenophobia.[144] He used examples such as the Tenement Museum in New York and heritage sites dedicated to American Indians in emphasising his argument that cultural organisations have a unique role to play in communities and that the public gain great benefits from having an outlet to become immersed in local heritage.[145] Brian Kisida, Jay P. Greene and Daniel H. Bowen conducted an in-depth study published in 2014 showing how children from disadvantaged families can acquire what they term as 'cultural capital' through exposure in museums.[146] This study determined that students exposed to cultural organisations were more interested in and likely to engage with learning.[147] Their work is further enhanced by Wilkening in her analysis of museum communities where she has found repeated evidence of the value the public holds in their local cultural organisation.[148]

Additional studies have also been conducted into the role of outreach and tackling accessibility barriers though it has been stated that this work has not been extensive.[149] In Chicago, local

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[141] Macmillan, *Uses and Abuses*, 54.
[142] Falk and Dierking, *Museum Revisited,* 6.
[143] K. Igoe, & A. Marmion Roosa, 'Listening to the Voices in Our Communities', *The Journal of Museum Education*, Vol. 27, No. 2/3 , Taylor & Francis Ltd. 2002, pp. 16-21.
[144] P. A. Shackel, *Historical Archaeology*, 'Pursuing Heritage, Engaging Communities', Archaeologies of Engagement, Vol. 45, No. 1, Society for Historical Archaeology, 2011, pp. 1-9.
[145] Ibid., 1-9.
[146] B. Kisida, J.P. Greene, D.H. Bowen, 'Creating Cultural Consumers: The Dynamics of Cultural Capital Acquisition', *Sociology of Education*, Vol. 87, No. 4, American Sociological Association 2014, pp. 281-295.
[147] Ibid., 288.
[148] Wilkening, *Value of Museums,* 2017; Wilkening, *Museums and Public Opinion,* 2018.
[149] K. Knutson, K. Crowley, J. Lin Russell, M. Steiner, *Studies in Art Education*, 'Approaching Art Education as an Ecology: Exploring the Role of Museums', Vol. 52. No. 4, National Art Education Association 2011, pp. 310-322. 310.

teachers and the Chicago History Museum have worked collaboratively to bring some historical content into the classroom.[150] In a research article published in 2009, H. Moisan discussed how the collaborative project created an increase in attendance to the museum and created a community of engaged learners.[151] Also in 2009, Thurston Domina published research on the effects of outreach on high school students and the likelihood this would improve the rate of college applications. The study found that targeted outreach did not create significant changes to college application patterns.[152] However, research by Lyndsey Hanley in 2008 found that students from disadvantaged backgrounds could experience lack of support or even shame from their families when expressing desires for college education.[153] These findings emphasise the need for 'cultural capital' to be attained by the whole community for enhanced learning benefit as detailed by Kisida, Greene and Bowen.[154]

In Britain, major museums and art museums made themselves open and attainable to the general public, particularly since opening to the working class of the Victorian era. That open stance attests to the view that a fundamental function of the museum was to provide learning for all.[155] In the time since the Victorian era, that openness has extended to substantial outreach schemes from many large cultural organisations.[156] This targets the public as a whole and thereby helps to overcome some of the barriers discovered by Moisan in their research experience of outreach education. This literature detailing the museum's role in the community and how outreach practices are targeting certain accessibility barriers detail a foundational aspect to this research, in conveying the potential for museum outreach programmes to have positive effects directly from engaging with the local community.

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[150] H. Moisan, *The Journal of Museum Educators*, 'Partners in Process: How Museum Educators and Classroom Teachers Can Create Outstanding Results', Vol. 34, No. 1, Taylor & Francis, Ltd. 2009, pp. 23-40.
[151] Ibid., 30-31.
[152] T. Domina, *Educational Evolution and Policy Analysis*, 'What Works in College Outreach: Assessing Targeted and Schoolwide Interventions for Disadvantaged Students', Vol. 31, No. 2. American Educational Research Association 2009, pp. 127-152.
[153] L. Hanley, RSA Journal, 'Crossing The Class Divide', Vol. 154, No. 5536, Royal Society for the Encouragement of Arts, Manufactures and Commerce 2008, pp. 20-23.
[154] Kisida, Greene, Bowen, 'Creating Cultural Consumers', pp. 281-295.
[155] Bourke, *Irish Museums*, pp. 108, 258-9, 262.
[156] S. Watson, & A. Sawyer, *National Museums in Britain*, Building National Museums in Europe 1750-2010. Conference proceedings from EuNaMus; European National Museums: Identity Politics; the Uses of the Past and the European Citizen; Bologna 28-30 April 2011. EuNaMus Report No. 1. Available online at: http://www.ep.liu.se/ecp/article.asp?issue=064&volume=&article=6 Accessed 16/7/2019 - Downloaded pdf on 16th July 2019: http://www.ep.liu.se/ecp/064/006/ecp64006.pdf. 100.

These developments in cultural organisations' educational objectives signify an alignment with the views of public historians previously discussed who advocated for progression in the spread of historical knowledge for public consumption. This alignment therefore, displays an element of the progression of public history.[157] Yet, despite efforts to reach out to the public and garner engagement, there is still a notable lack of diversity in the audience of cultural organisations.[158] This lack of diversity can be theorised to stem from accessibility issues such as financial, geographical, intimidation etc.[159] As discussed, historical knowledge is seen as of great benefit to the general public, therefore it is reasonable to suggest that there is space to evaluate methods to address accessibility issues. To analyse the way in which cultural organisations maximise their educational programmes with broader and more diverse audiences, a thorough examination of educational methodologies must be undertaken. These examples are showing that there are multiple instances of positive results coming from museum outreach in the community, yet the evidence is showing that the levels of diversity are not increasing and there remains a gap in audience reach. This research will endeavour to build on these findings and determine how these types of community engagement practices can be further developed, utilised and have the potential to garner a further reach.

Having considered the literature on history, the key factors influencing the development of this research are as follows:

1. Public history is a core discipline to benefit positive citizenry
2. Museums serve as a valuable location for public interaction with historians' research
3. Museum programmes that connect with the local community have highly positive results
4. Despite the growing of museum outreach programmes, audiences remain under-diversified

The next aspect of the literature will focus on the practice of education to determine the methodologies at the core of delivering knowledge effectively and how these will influence this research.

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[157] There are many more elements to public history such as debate, media etc which will not be discussed here.
[158] G. McIntyre & S. Marcus Ware, *The Journal of Museum Education*, 'From the Guest Editors: Building Diversity in Museums', Vol.34, No. 3. Taylor & Francis Ltd. 2009, pp. 197-201. 197.
[159] The term accessibility in this context covers: geographical location, financial disadvantages, feelings of intimidation in cultural organisations, belief learning only happens at school, diverse learning styles and abilities, lack of awareness of availability or existence of cultural organisations and for young people and children: working parents/guardians so no means of accessing cultural organisations.

2.5 Education

As an intrinsic aspect of this research is education and learning, which requires an analysis of educational theories and literature. The scope of this analysis will determine how well education in cultural organisations fits into an overall paradigm of formal and informal learning. Exploring the wider definition of education requires considering a number of learning opportunities that exist in today's society as well as the function and structure of the traditional schooling system. In recent years, the operation of education systems internationally have come under scrutiny with some of the world's leaders competing for high educational rankings for their own country's methods.[160] Academic and education specialist Sir Ken Robinson has further questioned the model of the current education systems currently in place referring to them as an 'industrial model' and one in which is in dire need of updating.[161] The way in which we learn has been scrutinised by many philosophers and thinkers since ancient times.[162] It is this depth of scrutiny which leads us to consider how accurately our education systems fit around the conclusions of the most recent research published by specialist educators. Public history has been shown to advocate for the spread of historical knowledge within the wider public sphere, but the way in which this knowledge is disseminated must be examined by considering educational theory.

2.6 Theories of Learning

There are four major theories of learning:

1. Behavioursism
2. Cognitivism
3. Constructivism
4. Connectivism

Behaviourism, dating from the early twentieth century and championed by B. F. Skinner, was based on the effects stimuli had on observable performance.[163] There was no emphasis on inner, mental workings of the mind and it promoted repetition and behaviour reinforcements as key

[160] Robinson, *Creative Schools,* pp. 5- 8.
[161] Robinson. K. *Ted Talks, '* 'Changing Education Paradigms', TED, Recorded October 2010 at RSA Animate, https://www.ted.com/talks/ken_robinson_changing_education_paradigms - Last accessed 20th November 2017 .
[162] D. H. Schunk, *Learning Theories: An Educational Perspective,* Sixth Edition, Pearson, 2012, pp. 4-5.
[163] D. H. Schunk, *Learning Theories: An Educational Perspective,* Sixth Edition, Pearson, 2012, 72, 88-9.

elements of its teaching practice.[164] Cognitivism came to largely replace behaviourism in the 1960s as the more dominant learning theory in practice.[165] While behaviourism is more associated with Empiricism, cognitivism is linked with rationalism.[166] This learning theory placed more emphasis on cognitive psychology and mental activities including self-reflection. It recognised the nuances of mental development and activity in response to knowledge building.[167]Furthermore, it paved the way for constructivist theories to grow by placing more weight on individual thought processes and learning capacity.[168]

2.7 Constructivism

The modern theory of constructivism was largely built on the philosophies of Jean Piaget during the mid-twentieth century.[169] Piaget's theory of individual cognitive development propounds that knowledge is constructed through individual cognitive development. It consists of four stages that children progress through according to age, and asserts that children can actively build up their knowledge and understanding.

Constructivism places emphasis on authentic learning environments, with the understanding that the environment in which learning occurs provides real-world complexities therefore leading to an authentic learning experience.[170] A stimulating environment generates problem based learning which is student-centred and encourages learners to self-direct their learning leading skills in critical thinking.

Alongside Piaget's model, in 1960 Jerome Bruner also developed a constructivist learning theory model which consists of three stages that determine the increasing complexities of understanding

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[164] Ibid., pp. 88-90.
[165] P. Jarvis, *Towards a Comprehensive Theory of Human Learning: Lifelong Learning and the Learning Society - Volume 1,* Routledge, 2006, pp. 157-8.
[166] Schunk, *Learning Theories,* pp. 5-7, 27.
[167] Ibid., pp. 5-7.
[168] Ibid., 229.
[169] J. H. Flavell, *The Developmental Psychology of Jean Piaget,* Barakaldo Books, 2020.
[170] B. Olusegun, 'Constructivism Learning Theory: A Paradigm for Teaching and Learning', *IOSR Journal of Research & Method in Education (IOSR-JRME),* Volume 5, Issue 6, V. I 2015, pp. 66-70. www.iosrjournals.org, https://iosrjournals.org/iosr-jrme/papers/Vol-5%20Issue-6/Version-1/I05616670.pdf

knowledge.[171] Language is outlined as a particularly important advancement that takes the child to the final, most complex stage.

2.8 Connectivism

Since 2004, a new theory of learning has emerged, that of connectivism. This theory, which was put forward by George Siemens and Stephen Downes, coincides with the rise of technology.[172] The basis for this theory is that technology is altering the way our brains process information, and that learners have evolved to become researchers distinguishing between different strands of information. It also allows for the different digital resources now available to learners and the way in which information is made available.

One of the key elements in connectivism is its emphasis on informal learning which happens over a lifetime in a variety of fields, rather than through blocks of education. Like constructivism, this type of learning is also self-directed and student-led, and can be generated through various content, people or places. Group learning is an important feature whereby learners can share information, stimulate each other's learning process, and collaboratively create knowledge.

The connectivist theory of learning supports the growth of digital learning and digital resources that can be utilised within the classroom. Digital resources for education are increasing at an exponential rate, particularly since the onset of the Covid-19 pandemic.[173] This dramatic alteration in learning delivery has meant that students are increasingly using digital technology to connect with each other and utilise different online resources.[174] As such, connectivism theory which outlines the importance of peer connection and individual research most closely aligns with current active learning trends.

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[171] In 1960 Bruner's text, *The Process of Education* was published. Schunk, *Learning Theories,* pp. 457-9.
[172] G. Siemens, 'Learning and knowing in networks: Changing roles for Educators and Designers' Article presented to ITFORUM, 2008. Downloaded from: https://www.academia.edu/2857165/Learning_and_knowing_in_networks_Changing_roles_for_educators_and_designers?pop_sutd=false
[173] R. De', N. Pandey, A. Pal, *International Journal of Information Management,* 'Impact of digital surge during Covid-19 pandemic: A viewpoint on research and practice', 2020, https://doi.org/10.1016/j.ijinfomgt.2020.102171. Last accessed 06/05/2021, pp. 1-4.
[174] Ibid., pp. 1-2.

However, strands from both constructivism and connectivism can aid the onset of active learning. This type of learning aids the inclusion of all learners as they place emphasis on both student directed and student focused approaches to education. Structural aids known as taxonomies were developed to demonstrate how cognitive learning could grow as students' abilities become more advanced. These frameworks could be used to influence teaching practice and incorporate active learning skills as the student progressed through the learning stages. In 1956, Bloom's Taxonomy was designed by a team of educational collaborators. It was revised in 2001 to align with developments in educational understanding. It demonstrates the progressive skills or 'educational goals' of a student.[175] In 1982, Bigg's SOLO Taxonomy was established to outline the development of students' understanding. These frameworks are valuable tools which can be used to demonstrate the existence of learning progress.

These learning theories will influence the development of this research and inform the practical undertaking of the research project in utilising the most effective theories in conjunction with best public history practice.

2.9 Multiple Intelligences Theory

In 1983, Howard Gardener first published his theory of multiple intelligences. He proposed that humans could have up to eight different forms of intelligence rather than what had been previously accepted as being one form known as 'g' for general intelligence.[176] This theory aligns with Robinson's call for formal education to be reformed as it is based on a system which is designed for and rewards those who fall under only one particular category of intelligence. Gardener too calls for an adjustment to education systems wherein students can develop skills in critical thinking and how to tune into their own intelligence rather than a systematic testing of all students in the same way.[177] He argues that this does not reflect the intellectual needs of humans, stating many students lose their knowledge once they leave school.[178] Instead he outlines alternatives to current teaching, learning and testing models, and explains how adopting an

[175] This resource can be found online at: https://www.bloomstaxonomy.net/
[176] H. Gardener, *Frames of Mind,* Basic Books, 1983.
[177] H. Gardener, Edutopia Interview, *Howard Gardener on Multiple Intelligences (1997),* Edutopia.org, George Lucas Educational Foundation 2010, Accessible via YouTube from 9th July 2010, https://www.youtube.com/watch?v=iYgO8jZTFuQ Last Accessed: 11th November 2022.
[178] Ibid.

education system that presents resources that allow students to productively utilise their own learning skills can be a far better alternative to the current education model which he deems as 'unfair'.[179] He analyses schools from varying cultures and asserts the changes that need to happen in Western education models in order to reflect the development of this theory.[180]

This theory is utilised throughout this research in the practical application of the teaching and learning design. It is drawn upon when presenting alternative activities and resources in the classroom for students to actively participate with.

2.10 Current Education System

In the modern classroom, access to progressive education is somewhat varied.[181] For a globalised, digitised society, education reforms are somewhat outdated. [182] Additionally, current education systems hold barriers to many students from underprivileged or diverse backgrounds. In the UK, and indeed in Europe, standardised education funded by the government began in the nineteenth century. Since then, countries all over the world have developed their own education protocols. Yet, since the rapid modernisation following the rise of digital technology, school systems have been slow to adapt to the changes in society.[183] This gap was made clear following the outbreak of the Covid-19 pandemic in 2019/20 when students across the world were forced into homeschooling relying on digital links with their teachers. Students with no devices or outdated devices, poor WiFi connections or from difficult or underprivileged home situations suffered for this situation.[184] Teachers reported a growing learning gap in their classrooms and the full extent of the setbacks experienced by students remains to be uncovered as the pandemic forced governments to hold lengthy restrictions.[185] This demonstrates the need for further links to

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[179] Ibid.
[180] H. Gardener, M. L. Kornhaber, W. K. Wake, *Intelligence: Multiple Perspectives*, Holt, Rinehart and Winston, 1996, pp. 246-65.
[181] Robinson, *Creative Schools,* pp. 10-25.
[182] Ibid., 5-25.
[183] Ibid., xv.
[184] P. McGuire, *The Irish Times,* 'Digital Divide: How Covid-19 is deepening inequality in education', January 2021, https://www.irishtimes.com/news/education/digital-divide-how-covid-19-is-deepening-inequality-in-education-1.4450418 last accessed: 06/05/2021.
[185] P. Gouëdard and B. Pont, *OECD Policy Responses to Coronavirus (COVID-19)*, 'Education and COVID-19: Focusing on the long-term impact of school closures', June 2020, https://www.oecd.org/coronavirus/policy-responses/education-and-covid-19-focusing-on-the-long-term-impact-of-school-closures-2cea926e/ Last accessed: 20th June 2021.

learning resources to be made more widely and readily available, which is a core aspect of this research.

In 1968, Paolo Freire published *Pedagogy of the Oppressed* which outlined flaws in education systems.[186] These flaws, he argued, have a detrimental effect on those from impoverished backgrounds.[187] Freire outlined the profound differences in educational standards between social classes.[188] He argued for progressive education to enable underprivileged classes to benefit fully from their education, particularly emphasising the importance of effective dialogue.[189]

It is not our role to speak to the people about our own view of the world, nor to attempt to impose that view on them, but rather to dialogue with the people about their world view and ours. We must realise that their view of the world, manifested variously in their action, reflects their situation *in the world. Educational and political action which is not critically aware of this situation runs the risk either of "banking" or of preaching in the desert.*[190]

This crossover between education and political action can be linked with Macmillan's argument for effective education for active citizenship; and this link indicates the unified objective of progressive education reformers and public history in teaching effective critical thinking skills which are aimed at reaching out to the whole community. This objective is the core motivator of this research.

Freire followed this publication with *Education for Critical Consciousness* in 1974 which outlined traditional education as being 'disconnected from life'.[191] He stressed the need for dialogue in teaching, open dialogue and the need for teachers and learners to fully understand each other.[192] In particular, he argues for dialogue as the only true means of communication.[193] This style of teaching creates a space for active participatory learning and one from which

[186] P. Freire, *Pedagogy of the Oppressed,* Penguin Classics, 2017.
[187] Ibid., pp. 31-4.
[188] Ibid., pp. 44-59.
[189] Ibid., pp. 62-76.
[190] Ibid., 69.
[191] P. Freire, *Education for Critical Consciousness,* Bloomsbury, London, 2013, 33.
[192] Ibid., pp. 39-48.
[193] Ibid., 43.

students can develop critical consciousness. This, he argues, is the most progressive style of education for a forward thinking society and one in which citizens can properly engage with reality and avoid what he terms 'massification'.[194] Once again this stance can be cross referenced with the goals of the public historian to impart critical analytical skills in learners.

In the US, bell hooks was continuing this narrative for progressive education. Having previously published *Teaching to Transgress: Education as the Practice of Freedom* in 1994, she further developed her arguments for equality in education in *Teaching Pedagogy: A Community of Hope* in 2003.[195] Despite the vast progressive changes in globalised society, hooks outlines the severe failings of education systems on students from diverse backgrounds.[196] She also argues for a reformed style of education that pushes for a more inclusive and diversified outlook that aims to connect and communicate effectively with students. This perspective can be linked to the need for effective outreach programmes to reach out to diverse communities and offer inclusive curriculums bridging gaps with wider society. It also demonstrates that despite evidence of the success of cultural education and the development of outreach technologies, there are still accessibility issues in the community. This research will seek to determine methodologies that alleviate these accessibility issues.

Ken Robinson first published *Out of Minds: The Power of Being Creative* in 2001. This was following authorship on several educational reports in the UK since 1977. He continued calling for educational reform throughout his career. Following from the critiques outlined by Freire, Robinson outlined the barriers to education for different social classes. He also argued that modern education systems are outdated and built on a model to suit society of the past. According to Robinson, in order to better suit the needs of children, education should not uphold its current 'hierarchy' of subjects, but rather embrace the value of arts subjects as meaningful forms of intelligence.[197]

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[194] Ibid., 29-37.
[195] B. Hooks, *Teaching Pedagogy: A Community of Hope,* Routledge, London, 2003.
[196] Ibid., pp. 42-50, 101.
[197] K. Robinson, *Out of Our Minds: The Power of Being Creative,* Third Edition, John Wiley & Sons, 2017, pp. 3, 30-1.

In *Out of Our Minds,* Robinson gives a detailed analysis of the global economy and the role of digital technology.[198] This analysis is underpinned throughout by the need for an education system 'transformation' - a term he uses to replace 'reform'.[199] He argues that the future digital economy crucially needs this transformation to happen to meet the rapidly changing requirements of global workforces. This is also a factor in public history exhibitions and the means in which to engage meaningfully with audiences in keeping with digital advances. Robinson details the 'hierarchy' of subjects currently in place in education systems that prevents growth in creativity and hence stifles the progress of many students' learning journeys who do not flourish under such a system.[200] As such, this narrow means of evaluating educational success frequently restrains students from underprivileged communities who have no other means of achieving varied learning goals due to accessibility issues.[201] For instance, families who rely on school as the sole source of learning opportunities and do not have access to extra-curricular activities or cultural organisation. hooks argues that this trend continues into adulthood and affects progress at third level education. [202] In turn, this tendency infiltrates into society affecting the audiences and access to cultural and public history programming. It stands to reason therefore, that an overlap exists between these entities - school education and public history, and that there is potential to research the effects of tying these strands together.

Communication, community and creativity are the three core themes deriving from the outlined pedagogies. It is clear from this literature that there is an appetite for an engaging, community-wide teaching practice that utilises arts based methodologies. Comparatively, in public history literature there is an inclination for progressive teaching practices that embrace critical thinking and analytical skills. Widening the mindset of school students to learning opportunities that exist outside the classroom and in the community around them should instill a positive curiosity for further learning and also a motivation to continue seeking learning opportunities throughout life. It also promotes inclusivity and egalitarian education in the community.

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[198] Ibid., pp. 8-23.
[199] Ibid., pp. 136-145.
[200] Ibid., pp. 3, 30-1.
[201] Hooks, *Teaching Pedagogy,* pp. 41-50.
[202] Ibid., pp. 42–8, 91-2, 97-102.

2.11 Research Opportunity - Definition of Research Goals

Having considered this literature, there is clear potential to overlap public history and education to achieve their aligned goals, and in particular to design this research on the effects of a specialised outreach programme in the community. Specifically, a primary school community.

Further - it is the aim of this research that the programme could be a resource for marginalised students to access broader learning methodologies that are focused on creativity, critical analysis and personal development. By employing public history tools, combined with progressive learning goals based on constructivist and connectivist learning theories, a dynamic framework aimed at accessible, inclusive education can be formulated. To enrich the quality of all of these factors, and further promote the goals of the programme, a cultural exchange can be incorporated into the design. Evaluating the effects of this cultural exchange will further the understanding of public history and connective, student-led educational theories on the learning experience, as well as driving the exploration of diversity and cultural appreciation.

Chapter 3: Design

3.1 Context

Part of teaching is learning; part of learning is understanding different points of view.[203] This theory of learning put forward by Paolo Freire, underpins the focus of this research project and is fundamental in the establishing of a central perspective on public history teaching and learning. Creating a cultural heritage educational programme was crucial for the interrogation of public history educational methodologies and the examination of their impact on different sets of school groups. Following extensive desk research, the design of this programme began in 2017 and was developed over a set period of time with intended execution during the school year from September 2018 to June 2019 with an intended follow up in 2020. The research design was co-created with a scholar and colleague in Switzerland, and thus an international collaboration was founded. This collaboration meant that the programme could facilitate communication between two groups of primary school children from different cultural backgrounds. The co-creator Giulia Ferrati, a researcher at Geneva HEAD, based her research in Milan, Italy while the other half of the research was undertaken from Cork, Ireland. Therefore, at the heart of the collaboration, was a connection between two researchers and two cities - Cork and Milan. This connection serves as the foundation to the design of the programme and is reflected in the decisions in the creation of the programme content. Evolving from this connection between the two cities the title of the programme, *Scéal to Storia* was established.

The title *Scéal to Storia* comes from the Irish word 'scéal' and the Italian word 'storia'. 'Scéal' meaning 'story' represents the tradition of oral history in Irish history and the prominence of folkloric stories, legends, ballads and storytelling in Irish cultural heritage. The Italian word 'storia' has an ambiguous meaning and can translate to both 'history' and 'story'.[204] The fusion of these meanings presented an apt counterpart to 'scéal'. By combining both 'scéal' and 'storia' in the title, *Scéal to Storia* therefore demonstrates the ambition of the programme to remain true to each respective cultural background and also to create a dynamic fluidity between the two, representing the cultural exchange.

[203] Freire, *Pedagogy*, pp. 48-59.
[204] Oxford Italian Dictionary, Oxford University Press, Oxford: 2013.

Scéal to Storia is designed as a multidisciplinary educational programme for underprivileged primary school children.[205] This is because communities from underprivileged backgrounds typically have limited access to public history.[206] Yet access to historical and cultural heritage education is important for the development of informed active citizens.[207] In addition, cultural education is important for developing humanities skills.[208] These humanities skills as typically defined include critical/creative thinking, empathy, observation, logic/problem solving, and communication/interpersonal skills. The development of these skills are important and allow for the development of active learners through the use of varied arts and humanities subject matter naturally creating a broader scope within the curriculum and allows students to think more creatively.[209] Creative thinking is a positive attribute to equip students with, as it allows them to critically assess information and become more active in their learning.[210] Students who are actively engaged in their learning are more likely to become more engaged in social issues and contemporary politics.[211] 'Creativity is how you get people engaged; it's the pulse of human achievement'.[212] The focus on promoting and stimulating these skills is becoming prevalent within cultural organisations and the cultural sector in general:[213]

Scéal to Storia was devised from the building of a framework that would serve to promote arts education through a specifical interchangeable model. It draws from this promotion of creative skills and draws a correlation with public history learning, as well as striving to create an authentic environment from which to empower learners.

[205] DEIS: Delivering Equality of Opportunity in Schools - defines 'underprivileged' as 'children who are at greatest risk of educational disadvantage'. Department of Education and Skills, *DEIS Identification Process,* 2017.
[206] This could be due to a number of reasons which will be discussed later in the text.
[207] Macmillan, *Uses and Abuses,* pp. 165-170.
[208] Miller, 'History Education Outreach', pp. 45-54.
[209] Parry, *Museums,* 250.
[210] Robinson, *Out of Our Minds,* pp. 88-89, 124-6.
[211] Miller, 'History Education Outreach', pp. 45-54.
[212] Language Arts Staff and K. Robinson, 'Conversation Currents: Developing Individual Talent and Abilities: An Interview with Sir Ken Robinson', *Language Arts*, Vol. 92, No. 2, National Council of Teachers of English 2014, pp. 157-162. 162.
[213] Hooper-Greenhill, *Museums and Education,* pp. 15-30.

3.2 Methodologies

Scéal to Storia was designed using an amalgam of constructivist and connectivist theories of learning. From constructivist theory, the social constructivist branch in particular is incorporated into design elements, alongside problem-based learning, student-centred learning and a focus on learning environments.[214] Blended with these are connectivist principles of learning including educational uses of technology and informal learning.

These methodologies were considered to be of pivotal importance in delivering cultural heritage education due to the focus on providing informal education based in authentic spaces or the real world. Learning that takes place in cultural heritage organisations is typically classed as informal, therefore in order to deliver such information into the classroom, a similar style of teaching needs to be devised.[215] In order to exact the same or similar experiences gained from cultural heritage organisations, it was useful to consider constructivist and connectivist theories on the environment of learning and learning outside of the classroom.

Additionally, these theories build on the concept from public history that cultural learning is crucial to developing socially aware, active citizens for society.[216] This is an important feature within the *Scéal to Storia* framework - empowering learners in engaging with local culture and heritage. Constructivism's focus on student-centred learning means that each individual has the ability to construct their own view of the world.[217] This open framework for empowered student learners was integral to the approach.

Connectivism draws attention to the prevalence of technology in modern society, and states the need for learners to be able to manage such a plethora of potential resources and navigate the abundance of knowledge available.[218] This includes the ability of learners to distinguish between valid sources and analyse their content. As such, *Scéal to Storia* has considered not only the use of technology within its framework but also the process of distinguishing and discussing information itself with students. This consideration has been built into the activities and design

[214] Olusegun, 'Constructivism Learning Theory', pp. 66-70.
[215] G.E. Hein, *Learning in the Museum,* Routledge (London, 1998), pp. 7.
[216] Macmillan, *Uses and Abuses,* pp. 165-170.
[217] Olusegun, 'Constructivism Learning Theory', pp. 66-70.
[218] Siemens, *Learning and Knowing,* pp. 5-7.

of the programme's workshops. Once again, this concept builds on that of the historian who is trained in evaluating sources.[219]

3.3 Barriers

While progressive methodologies are broadly accepted as a positive and advanced step in education, there is not a consistent universal uptake of these approaches in mainstream education.[220] Therefore, access to public history, cultural organisations, or programmes is often crucial for students to aid their development and place them on equal footing. However, there are a number of potential barriers to public history and cultural organisations that can cause limited access. As outlined by Susie Wilkining, 'being an active learner takes time, energy, and financial resources to pursue. Not everyone has that'.[221] A full examination of barriers to cultural organisations was undertaken by Pandora Kay, Emma Wong and Michael Polonsky who concluded that 'that non-visitation is complex and at least eight barriers affect individuals' willingness to visit cultural institutions'.[222] For the purposes of this research the barriers that will be interrogated are: financial (cost), geographic (physical), intimidatory (personal access), awareness (information), language (socialisation/understanding), and availability (time and timing) are discussed below.[223] The additional barriers identified by Kay et al, were: product and personal interest/peer group. These are being excluded as for the purposes of this research the quality of the cultural organisation and the personal interests of potential learners and their peer groups are not being called into question. It is the purpose of this research project to consider these barriers and aim to overcome them through its physical execution.

3.3.1 Financial: Financial barriers exist when there are costs associated with gaining access to cultural organisations. These may include specific costs such as entrance or exhibition fees but also can include costs such as food and travel expenses that are often accrued on excursions to cultural organisations.[224] However, this example is just one case of how financial criteria can cause a barrier to cultural organisations. The associated costs of visiting cultural

[219] Macmillan, *Uses and Abuses,* pp. 53-78.
[220] Robinson, *Creative Schools*, pp. 5-25.
[221] Wilkening. S., *The Data Museum,* 12.
[222] Kay, Wong, Polonsky, 'Understanding barriers', 5.
[223] Igoe, Marmion Roosa, 'Listening to the Voices in Our Communities', pp. 16-21.
[224] Falk & Dierking, *Museum Revisited,* pp. 41-43.

organisations can impede access for many, and there are several reasons why potential visitors would be deterred due to finances. These reasons were researched by Kay et al who found four core ways that finances created access issues:[225]

1. Limited income
2. Consideration of supplementary costs
3. Consideration of value for money
4. Lack of concessions

These factors indicate that a far broader spectrum of the public can face these barriers which inhibits their access to cultural organisations. Additionally, aside from standard visits to cultural organisations, the events, social functions and programmes that are organised to target audiences to engage more with cultural heritage are often ticketed or exclusive only to members.[226] This provides a further financial barrier for potential visitors.

3.3.2 Geographic: Geographic barriers can exist when there is a concentration of cultural organisations in a specific area, for example in a city. However, for those who do not live within a reasonable distance of such an area, there are limited options for access.[227] This is particularly true for the organisation of school field trips where significant costs or time have to be taken into account when planning an excursion. Geographic barriers can also exist when large costs are associated with travel - this is an overlap with financial barriers creating a multi-dimensional set of access issues. The Department of Education and Skills in Ireland uses the Pobal HP Deprivation Index (SA) to evaluate regions in Ireland based on geographical affluence.[228] This evaluation is undertaken as part of their reporting to identify areas that would be identified as underprivileged. Through their findings, they have shown that geographic location is significant in the accessibility of suitable cultural and educational facilities.[229]

3.3.3 Intimidation: Intimidation barriers can occur when individuals feel ostracised, vulnerable or uncomfortable when attending a cultural organisation.[230] The design and format of

[225] Kay, Wong, Polonsky, 'Understanding barriers', 3.
[226] Sayer, *Public History,* 69.
[227] Department of Education and Skills, *DEIS Identification Process,* 2017, 5-6.
[228] Department of Education and Skills, *DEIS Identification Process,* 2017. 5.
[229] Ibid., 4-18.
[230] W. Hennessey & A. Corso, 'Listening to Our Audiences', in J. Decker, (ed.), *Engagement and Access: Innovative Approaches for Museums,* Rowman & Littlefield, London: 2015. 18.

cultural buildings were often designed with the intention of being physically impressive but as a result can be perceived as exclusive and not seen as a welcoming space for some visitors.[231] Kay et al highlighted this barrier and the potential class issues that arise from the physical space of the cultural organisation.[232]

Tian et al (1996) found a perception that offerings are of poor quality and that some cultural institutions are too serious, too confronting, and too intellectual. The idea that cultural products represent a class distinction, i.e. they are "not for me"is also raised (ACA, 1999; Davies and Prentice, 1995). This suggests some inconsistency with the stated goal of many public cultural institutions to bring cultural activities to their constituent populations (residents and tourists).[233]

3.3.4 Awareness: Awareness barriers can occur when there is a lack of specific marketing or information available regarding heritage spaces and potential activities within the broader public sphere. Another instance can occur when, within a family, children are not made aware of access to cultural organisations because their parents are not aware.[234] This generational cycle often continues into the next generations perpetuating lack of access to cultural resources. Therefore, the lack of awareness can be quite a dominant barrier to cultural organisations preventing even enquiry taking place. Kay et al suggest further that this barrier could also develop into misinformation: 'as non-visitors may be developing incorrect beliefs about institutions, which then shape behaviour - a cycle identified in various traditional marketing literature'.[235]

3.3.5 Language: The use of language within cultural organisations is not always simple and easily interpreted by all members of the public. If language used is too complicated, it can create a barrier to some members of the public. The presumption of prior knowledge by cultural organisations can also create a barrier when information labels do not explain the full background or context to the viewer.[236] David Wallis assesses several museum professionals'

[231] Ibid., 18.
[232] Kay, Wong, Polonsky, 'Understanding barriers', 3.
[233] Ibid., 3.
[234] Falk & Dierking, *Museum Revisited,* pp. 89-91.
[235] Kay, Wong, Polonsky, 'Understanding barriers', 4.
[236] D. Wallis, 'Labels, Digital Included, Assume New Importance at Museums', *The New York Times,* 2015, available online at:

judgement about the nuances of labels in cultural organisations who conclude that labels often contain information that is far too dense.[237] It is further stated that clear and simple language is far more effective for conveying messages to visitors. Therefore, language is a vitally important factor in the overall accessibility of a cultural organisation. Beverly Serrell discusses this importance along with the overarching importance of labels in their own right.[238] Her analysis conveys how language and labelling can create a large barrier to access; however, when done correctly, careful language and labelling can vastly improve accessibility.[239]

Yet, language barriers have additional complexities as they go on to affect not just labelling within cultural organisations but also personal obstructions to particular individuals.[240] For example, people with language difficulties can have problems understanding or reading directions to get to a cultural organisation, reading explanations in an exhibition or place of interest, understanding a tour guide or a speaker at a talk, or reading pamphlets or books. These language barriers exist when people travel to different countries but can also exist in their home country depending on literacy levels and the opportunity to learn a new language following migration.[241]

3.3.6 Availability: Cultural organisations have set opening hours which can create a barrier as it is difficult to be flexible enough to suit all schedules. The availability of the cultural organisation presents as a barrier to the public if no varied opening times are made possible. The needs of potential visitors who are living with a disability or children under 18, who depend on carers to bring them to cultural organisations also must be considered. Availability barriers can exist due to a combination of school hours, extra-curricular activities and the working hours of parents, guardians and carers. If local cultural organisations do not offer availability to suit such varied time schedules, then a barrier is created.[242]

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https://www.nytimes.com/2015/03/19/arts/artsspecial/labels-digital-included-assume-new-importance-at-museums.html Last accessed 28/03/2020.

[237] Ibid.

[238] B. Serrell, *Exhibit Labels: An Interpretive Approach,* Rowman & Littlefield, London: 2015. pp.7-31.

[239] Ibid., pp. 145-230.

[240] Kay, Wong, Polonsky, 'Understanding barriers', 4.

[241] Global Education Monitoring Report Team, 'Migration, displacement and education: building bridges, not walls', *Global education monitoring report: 2019,* United Nations Educational, Scientific and Cultural Organization, Paris, 2018, https://unesdoc.unesco.org/ark:/48223/pf0000265866

[242] Igoe, Marmion Roosa, 'Listening to the Voices in Our Communities', pp. 16-21.

Kay et al consider time availability as a critical barrier to cultural organisations. In addition to the personal time constraints of potential visitors, they found that attendance at cultural organisations is not prioritised due to visitors' limited free time.[243]

3.4 Outreach

A solution to alleviate these barriers in cultural organisations is the use of outreach programmes or targeted workshops to create more opportunities for the wider public to engage with their content.[244] A study published in 2014 concludes that 'greater accessibility [to public history and cultural heritage] will significantly improve education and grow learning audiences'.[245] Outreach programmes can disseminate more information to the public and in particular, can avail of technology and use of the Internet and social media to further their reach.[246] These measures can allow the public to download plans and activities based on cultural sites, sometimes in preparation for a visit or other times to follow up after a visit. Outreach can also exist in the form of school visits, museum talks, evening events or targeted programmes to underprivileged communities.[247] The existence of outreach programmes allow cultural organisations to connect with further members of the public and also access a more varied cohort.[248]

In this sense, *Scéal to Storia* was designed to adhere to the format of an outreach programme in that the content and learning materials are brought out of the cultural organisation and into classrooms. In this way, the programme is overcoming the presence of many potential barriers. However, unlike many museum outreach programmes, *Scéal to Storia* has created comprehensive workshops with a broad range of information that is not limited to the themes of a particular exhibit. Additionally, the workshops are delivered in a series with a continuing narrative visiting the same school groups allowing the development of trust to build up between the teachers, students and the facilitator. This is an important distinction because this allows the programme to become more integrated within the school's curriculum and open up possibilities

[243] Kay, Wong, Polonsky, 'Understanding barriers', pp. 3-4.
[244] E. R. Osborn, 'Courts in the Classroom: Indiana's Educational Outreach Through the Web', *The Justice System Journal*, Vol. 27, No. 3, Taylor & Francis, Ltd. 2006, pp. 286-301. 286-8.
[245] Kisida, Greene, Bowen, 'Creating Cultural Consumers', pp. 281-295.
[246] Lindsay, '#VirtualTourist', 86.
[247] Sayer, *Public History,* 69.
[248] Bourke, *Irish Museums,* 393.

of integrated creative learning.[249] Integrating creative learning within the curriculum ensures the students can learn to incorporate their humanities skills across their learning in school and perhaps even beyond. This concept is argued by Lynn C. Hartle, Patricia Pinciotti and Rebecca L. Gorton when they call for 'infused' or 'integrat[ed] arts approaches to teaching and learning'.[250] They conclude that integrated creative learning can 'have an impact that resonates beyond the classroom and into the lives of families and in communities'.[251] Furthermore, the application of arts based learning across various subjects opens the potential for deeper learning to occur.[252] These factors demonstrate the value of such programming.

An additional result of the continued storyline is that much of the *Scéal to Storia* content can address the students in a more personalised way. This allows the facilitators to deliver student-centred learning aligning with the constructivist and connectivist approaches. The prolonged encounters allow for trust to build and familiarity with the learning methodologies. This ensures the students are given adequate time to benefit from the resources.

Another feature of *Scéal to Storia*'s departure from traditional forms of outreach programming is the integration of the exchange feature within the framework. This opportunity to collaborate with students from a school in another part of the world adds another layer to the framework, delivering intercultural learning and international peer-to-peer communication. While outreach programmes sometimes create opportunities for connection within communities, it is not common to see international exchanges of this manner amongst primary school students.

3.5.1 Framework

The *Scéal to Storia* programme consists of a series of stages executed through practical workshops exploring both local cultural heritage and the local heritage of the exchange school group. The design of each individual workshop session was crafted in such a way as to utilise different educational methodologies and to create a basis for gathering data in a non-invasive

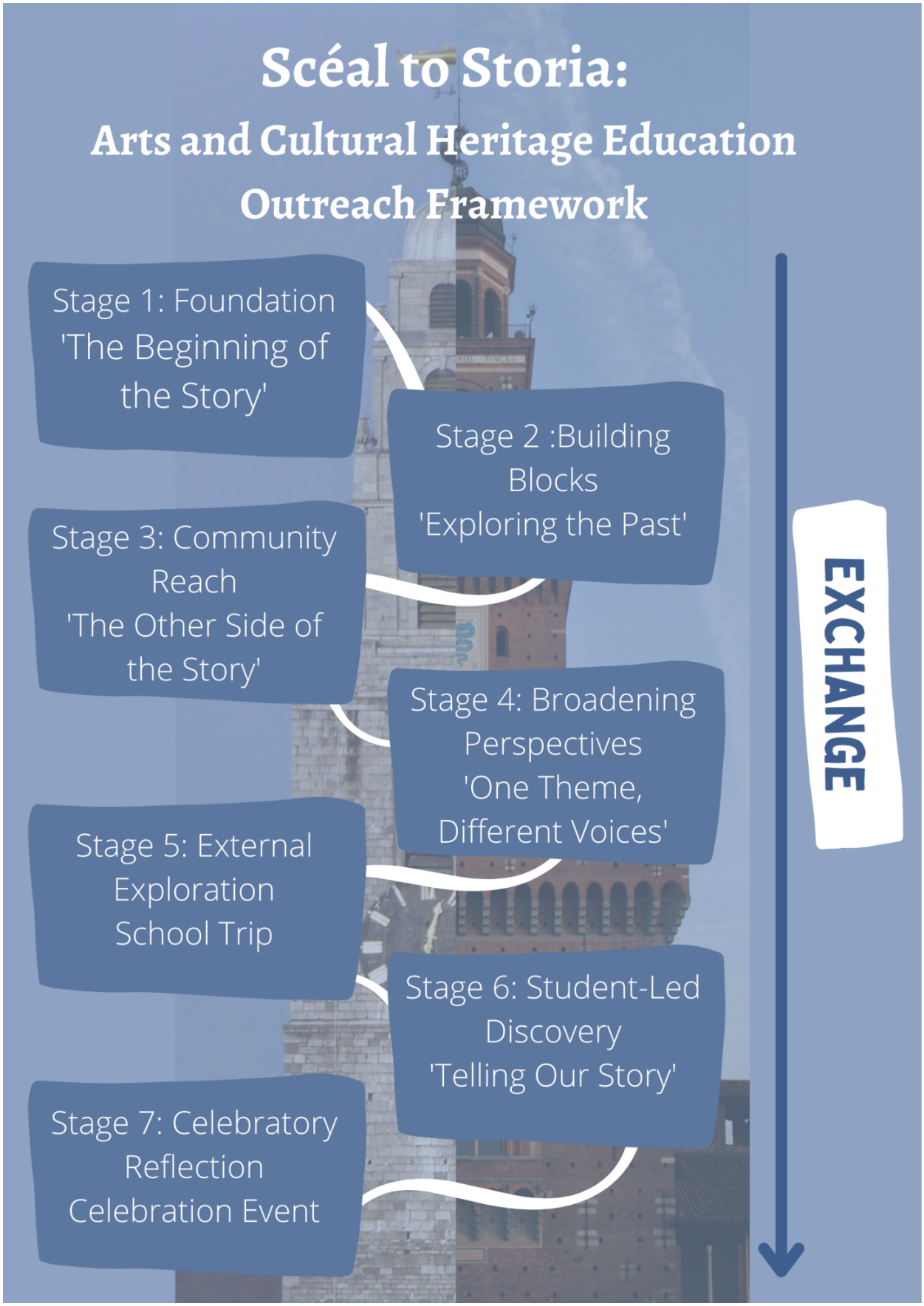
[249] L. C. Hartle et al., 'ArtsIN: Arts Integration and Infusion Framework', *Early Childhood Education Journal,* Springer Science & Business Media, New York, 2014, 295.
[250] Ibid., 290.
[251] Ibid., 297.
[252] S. Dowling Long, The Arts In and Out of School: Educational Policy, Provision and Practice in Ireland Today', *International Electronic Journal of Elementary Education,* Vol.8, Issue 2, 267-286, 2015, 278.

manner. The workshops were carried out over the course of an academic school year and culminated in a presentation of the students' work and celebration of the students' achievements which was considered a vital stage of the framework. Both the Italian and Irish programmes followed the same framework and overarching themes, but the style and content within each programme were adjusted according to local requirements and necessities. After completing a stage, the groups embarked on an exchange workshop and shared their findings with their partner school, providing the opportunity to explore alternative perspectives. This exchange element enabled a further examination of the impact of cultural heritage discovery and intercultural education on the students.

The framework consists of seven stages:

1. Stage 1: The Beginning of the Story
2. Stage 2: Exploring the Past
3. Stage 3: The Other Side of the Story
4. Stage 4: One Story - Many Voices
5. Stage 5: School Trip
6. Stage 6: Telling Our Story
7. Stage 7: Celebratory Event

This framework is outlined below in Figure 1.1 in more detail. It shows that each stage of the project advances the skills and knowledge of the chosen topic for the student groups. A total of ten workshops (consisting of 120 to 150 minutes each) were developed to run throughout the school year. Two workshops were allocated to each stage (not including stages 5 and 7). This was to enable both local content and exchanged content to be explored fully. Furthermore, the framework was designed to allow flexibility while facilitating for two schools in different countries and time zones. While the time zones are only one hour apart, the different scheduling of school hours, the content of those hours, and structure of different curricula needed to be taken into account when planning the dates for the workshops to take place.


Scéal to Storia:
Arts and Cultural Heritage Education
Outreach Framework
Stage 1: Foundation
'The Beginning of the Story'
Stage 2 :Building Blocks
'Exploring the Past'
Stage 3: Community Reach
'The Other Side of the Story'
Stage 4: Broadening Perspectives
'One Theme, Different Voices'
Stage 5: External Exploration
School Trip
Stage 6: Student-Led Discovery
'Telling Our Story'
Stage 7: Celebratory Reflection
Celebration Event
EXCHANGE

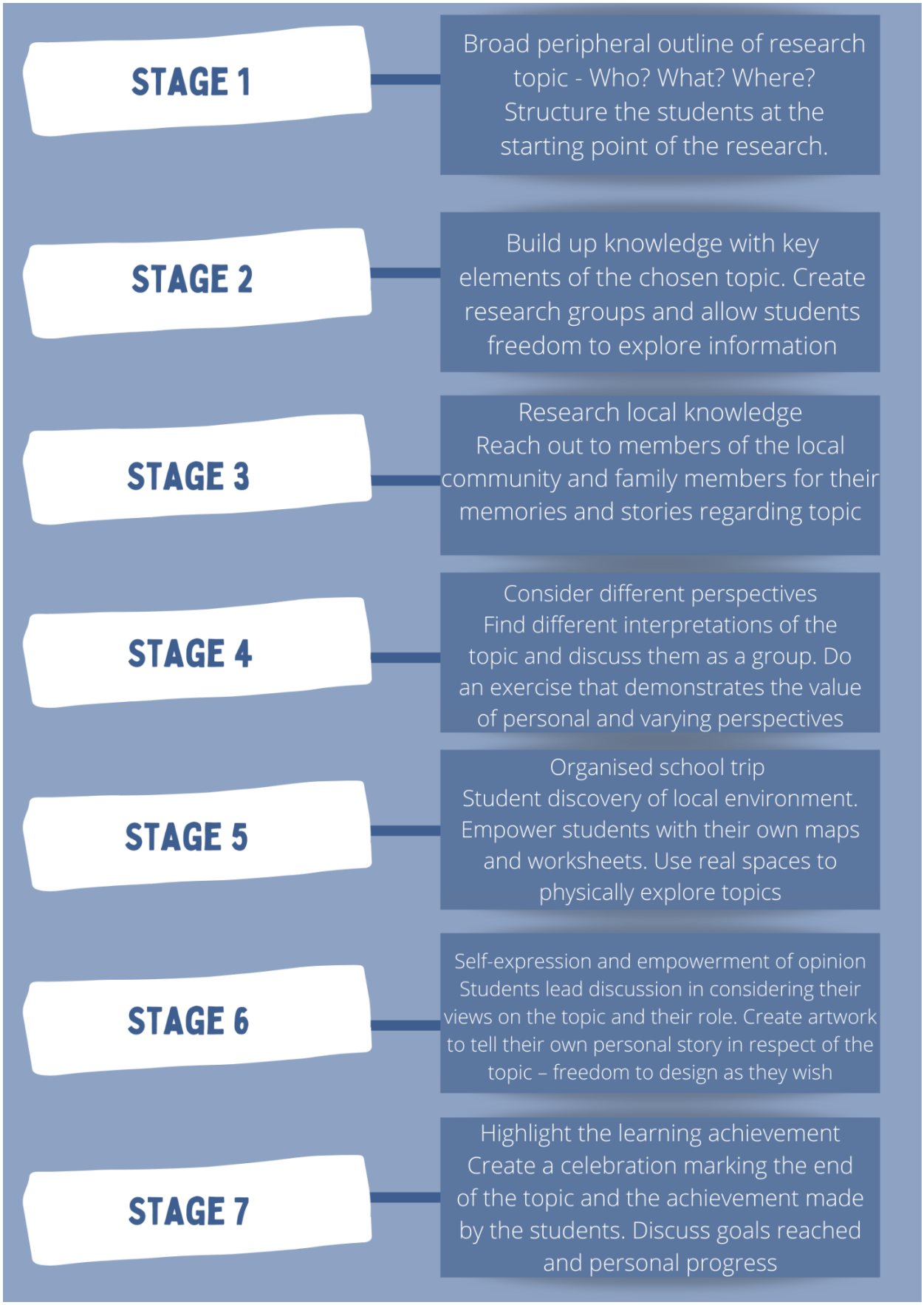

STAGE 1
Broad peripheral outline of research topic - Who? What? Where? Structure the students at the starting point of the research.
STAGE 2
Build up knowledge with key elements of the chosen topic. Create research groups and allow students freedom to explore information
STAGE 3
Research local knowledge
Reach out to members of the local community and family members for their memories and stories regarding topic
STAGE 4
Consider different perspectives
Find different interpretations of the topic and discuss them as a group. Do an exercise that demonstrates the value of personal and varying perspectives
STAGE 5
Organised school trip
Student discovery of local environment. Empower students with their own maps and worksheets. Use real spaces to physically explore topics
STAGE 6
Self-expression and empowerment of opinion
Students lead discussion in considering their views on the topic and their role. Create artwork to tell their own personal story in respect of the topic – freedom to design as they wish
STAGE 7
Highlight the learning achievement
Create a celebration marking the end of the topic and the achievement made by the students. Discuss goals reached and personal progress



Figure 3.1: Arts and Cultural Heritage Outreach Framework

Both constructivist and connectivism theories can be seen behind the methodologies throughout the workshop activities. The activities and content are largely rooted in arts which facilitates inquiry-based learning with a student-centred approach. Creativity and arts are a core factor of the *Scéal to Storia* framework not just in the design of the practical activities but also in the content. Exploring and discussing fine art within the classroom is recognised as a valuable and essential criteria for the content of the workshops. John Dewey accentuates the benefits of art as an experience with which to balance the perceptions of the past and the future.[253] The value of art in education can be seen in many published research papers yet its actual exploration in education has been limited.[254] Therefore, *Scéal to Storia* seeks to feature arts education as a prominent aspect within its framework and to develop an integration of arts learning with cultural heritage exploration.

The framework also incorporates the use of Contextual Model of Learning - this model is outlined by Falk and Dierking in their analysis of museum learning experiences.[255] This model incorporates three areas with which to understand the total experience of a museum (or other cultural organisation) visit. It is a combination of these three areas that can determine the outcome of a visitor's experience. The three areas are:[256]

1. The Personal Context
2. The Physical Context
3. The Sociocultural Context

For the purposes of *Scéal to Storia,* the physical context is difficult to influence as it is primarily based within the school building. However, there is an effort to use the spaces in innovative ways to influence the effects of the physical context on the students. How this is achieved will be further explored in the implementation chapter.

[253] J. Dewey, *Art As Experience,* The Berkley Publishing Group, Penguin Group, New York & London: 1934, 17.
[254] Dowling Long, 'The Arts In and Out of School', 279.
[255] Falk and Dierking, *Museum Revisited,* 25.
[256] Ibid., 25.

The personal context is equally difficult to engage with as each student has their own unique background, experience and perceptions when beginning the programme. However, by maintaining a student-centred approach, the facilitators themselves can be influenced by the 'developmental level[s] and preferred modes of learning' of the students which can shape the direction of the workshop activities.[257] This further emphasises the importance of a prolonged series of sessions allowing the facilitator to manage expectations, and adjust content and learning methodologies appropriately.

However, the sociocultural context is crucial to the *Scéal to Storia* framework as it is determined largely by the social interaction that takes place within the experiences.[258] To some extent, it is also determined by existing cultural values similar to the personal context. However, the dynamic of the social structures within each workshop can determine the value of the students' experience. As *Sceal to Storia* is modelled on connectivist approaches and includes the wider social structure of intercultural learning on an international scale, it can generate a network of social interactions that in turn create an energetic network of connections and active participatory discussion. It is therefore necessary to build trust between students, facilitator and exchange peers as well as designing sessions appropriately to support that trust.

3.5.2 The Cultural Exchange

The most unique and crucial aspect of *Scéal to Storia*'s framework was the cultural exchange that was built in. This exchange facilitated the collaboration of two primary school groups of students in different countries to carve out a joint exploration of their respective local cultural heritage. Each group was able to pose questions to the other, influencing research choices and inspiring critical thought. The exchange element also created a space for celebrating diversity, embracing culture and sharing knowledge. Being exposed to similarly aged students from a different social and cultural context gives diversity a voice and generates a sense of curiosity and compassion towards the experiences of others.

[257] Ibid., 26.
[258] Ibid., 28.

Through embracing the merits of communication as vital skills in effective and progressive education, *Scéal to Storia*'s outreach framework constructed a platform from which students could explore international cultural heritage through the voices of that society. Significantly, those voices were not just based within another culture but they were of the same age group allowing both groups of students to embark on a journey of critical awareness and cultural exploration with each other. Freire highlights the importance of communication by stating that only through it 'can human life hold meaning'.[259] He argues for the use of active dialogue in education as being the most advantageous means of progressing learning and developing active learners. This sentiment is also held by connectivist philosophies which call for the use of communication as a powerful stimulant for learning.[260] As such, the use of the exchange platform projects this notion of communication to an international level and generates a core element of collaborative, active discussion amongst diverse peer groups.

The teacher cannot think for [their] students, nor can [they] impose [their] thought on them. Authentic thinking, thinking that is concerned about reality, *does not take place in ivory tower isolation, but only in communication.*[261]

This quote from Freire proposes that authentic learning is not derived from passive absorption of the teacher's lesson plans but from active communication outside of 'ivory tower isolation'. Therefore, by creating a platform from which students from different countries can engage in active communication, *Scéal to Storia* can assess the learning outcomes of such an endeavour and seek to create such authentic thinking as endorsed and promoted by Freire. This element to the framework has been designed through the collaboration of the facilitators and enhances this research by enabling the observation of international outreach and exchange as a possibility for educational resources.

3.6 Learning Tools

There were several educational tools incorporated into the framework's design. Each of these tools were included to develop active participation in cultural engagement as well as to maximise

[259] Freire, *Pedagogy of the Oppressed,* 50.
[260] Siemens, *Learning and Knowing,* pp. 18-19.
[261] Freire, *Pedagogy of the Oppressed,* 50.

the use of non-formal learning styles mimicking that of cultural organisation education opportunities. These tools included the use of such arts-based methodologies as theatre, story-telling and fine art; but also included student-led investigative techniques such as oral history, primary source analysis and cartography. A detailed examination of these tools and their purposes are tabled below in Table 3.1.

Table 3.1: Learning Tools featured in *Scéal to Storia*

Learning Tool	**Design Purpose**
Drama and Theatre	Drama and theatre based activities were utilised in the creation of atmosphere but also in creating a safe space for personal expression. The overarching narrative of the outreach project embraced the use of theatre in the design in order to facilitate an immersive context for the student experience.
Visual Arts	Exploring visual arts can instil an alternative perception of a narrative, particularly when considering the same narrative portrayed by different artists. The use of visual arts can develop critical thinking and analysis skills as the students discuss interpretations and consider various perspectives.
Fine Arts	The use of fine arts during the project (for example, painting, drawing and craft making) allowed the students to indulge their personal expressions and utilise alternative media to interpret information.
Physical Objects	Incorporating tactility improves motor skills, as well as diversifying the way in which information can be divulged to the students.
Cartography	The use of maps to explore the local environment and create a sense of space. This tool is used throughout the project but significantly during Stage 1 as a means of introducing the students to their local landscape and ensuring all students were able to recognise where they are on a map.

Timeline	The timeline was a prop used to organise the chronology of the historic references in a visual manner. By experimenting with the sequence of events, the students could gain a sense of how history develops over time and where contemporary events fall within a greater context or local narrative.
Digital Technology	A large part of the framework relies on digital technology to deliver the learning material. Particularly in the case of the exchange element of the framework. Additionally, digital tools were utilised in other areas such as documentary video and photography. Using digital technology as a means of documenting research enabled the students to take control of a communication medium and dictate the narrative being shared with their international peers. This method compels active participation as it requires physical handling and skilled operation.
Oral history	Oral history techniques were used as a means of connecting students with their families and communities. Telling their own stories also instigated an exploration of identity. The sharing of stories prompts deep critical consciousness in the act of communication and empathy.
Creative writing	Creative writing activities such as poetry, song and story formulated many activities in the design of the workshops. These activities promoted linguistic skills as well as critical thinking and personal expression.
Problem Based Learning	This style of learning was exhibited during different games and puzzles where students needed to actively engage and solve problems in order to extract information. These activities were used to increase engagement and impart cognitive development.
Student-led activities	There was the inclusion of student-led activities throughout much of the framework, particularly for the exchange sessions. The use of this tool promotes empowerment and

	ownership over learning. It also gave the facilitators an opportunity to observe the behaviours of students when given authority over their own work.
Intercultural Communication	The use of communication is a powerful tool in learning and it was projected to include a level of international exchange. The scope of this communication was used to explore narrative, celebrate diversity and share knowledge.
Both group and individual based work	The activities in the framework consisted of a mixture of group based, class based and individual based work. This mixed style allowed for different ways of learning to be honoured as not all students will thrive in the same environment.
Representation of learning	There are many elements to the framework that include the showcasing of student work. This self representation was included as a means of sharing knowledge and perspectives promoting skills such as empathy, compassion and critical cultural awareness.
Celebration of achievement	The use of celebration as a learning methodology was incorporated to create a sense of pride and achievement, and give recognition to the students for their efforts.
Space and environment	It was important as an outreach project to utilise the space to create an authentic learning environment. It also enabled the facilitators to bring about different atmospheres for optimal learning experiences.
Inquiry based learning	This style of learning was used throughout the framework encouraging critical thinking and active participation. The student-centred investigative activities were designed to replicate or at least resemble education techniques used in cultural organisations.

3.7 Communication and Language

In addition to the consideration of different time zones, it is important to note that there are also two different core languages to accommodate.[262] To overcome the language barrier within the framework of *Scéal to Storia,* the translation of all content into English, Italian and in some instances, into Irish was incorporated. These translations allowed all participants equal access to the programme, including the teachers and parents. This was particularly important when sharing the structure and proposals of the programme with the teachers of each school.

Communication and language also had the potential to present difficulties within each respective city due to the range of ethnicities in the school population, some of which did not have English or Italian (the core languages used by the schools) as their first language. In anticipation of this difficulty, it was necessary to create a programme that was not limited by language constraints. This potential barrier was tackled by the use of artistic methodologies including drama, theatre and creating pictures.[263] These activities allow for more freedom of expression without the limitations of language.[264] It was important to include these activities throughout the *Scéal to Storia* programme to allow for full access to sessions amid any language-based barriers. Furthermore, the promotion of artistic expression beyond language created an opportunity for the school groups to exchange their cultural heritage in a more natural and free flowing manner despite the international language barrier. As each school group would be sharing their local cultural heritage with the other school group, it was necessary to create opportunities for this sharing to take place with limited need for translation. However, as inevitably content needed to be translated, in addition to the translator, digital tools are utilised to encourage the participants' involvement in the translation process. This involvement is important to encourage the participants to seek out solutions to language barriers and find alternative ways to communicate and express themselves clearly.

As the students have to think about communication in a new way, they are problem solving and also learning how to empathise with another's point of view. They have to think about expressing

[262] The core languages are English and Italian as the programme will not be in a position to facilitate the other languages represented by the schools and students.
[263] G. Tawadros, *'...But what is the question? Art, research and the production of knowledge'*, in H.K. Anheier and Y. Raj Isar, *Cultural Expression, Creativity and Innovation,* Sage, 2010, pp. 57-61.
[264] Ibid., pp. 58-9.

themselves in a new and different way, which means they will be thinking more deeply about that expression and what it means. These exercises develop the student's personal language and social skills, as well as their deep thinking skills.[265] Coming into contact with different cultures enables children the opportunity to broaden their viewpoints and develop the skills of empathy and appreciating diversity.

3.8 Digital Tools

Digital technologies are an advantage in education and particularly in educational outreach programmes as they can provide a myriad of tools to enhance learning.[266] Maria Roussou concludes that 'there is general agreement among many educational technologists about the need for interactivity in learning'.[267] She quotes GR Amthor's argument that people retain 20% of what they hear, 40% of what they see and hear & 75% of what they see, hear, and do.[268] The potential of digital technology to provide the required levels of interactivity is indeed vast. Additionally, in her analysis of the history of Irish museums, Bourke discusses using a digital approach in order to engage audiences.[269] While stating the importance of physical spaces, she states that embracing digital methods of interactivity is important to secure interest from audiences particularly with younger audiences. [270]

This philosophy was also discussed by Roussou: '[cultural organisations] are now considering various forms of Virtual Reality (VR) to attract and motivate visitors, but also to ultimately deliver their educational agenda more effectively'.[271] The prominence of digital technology as an educational tool in a cultural organisation setting is a pivotal technique in communicating with audiences. In the classroom, digital technology is also being employed to enhance student learning. In a study completed in New Zealand, it was found that using a Learning Management System or LMS within a primary school meant teachers could identify student needs and support personalised learning to a greater extent.[272] To allow the potential for further development of

[265] Jarvis, *Human Learning*, pp. 101-2.
[266] Bourke, Irish Museums, 417.
[267] Parry, *Museums,* 248-9.
[268] Ibid., 249.
[269] Bourke, Irish Museums, 417.
[270] Ibid., 420.
[271] Parry, *Museums,* 247.
[272] B. Edmunds, M. Hartnett, 'Using a learning management system to personalise learning for primary school students', *Journal of Open, Flexible, and Distance Learning,* 18(1)*,* 2014, pp. 11-29. 24.

student-centred learning, *Scéal to Storia* used digital technology to strengthen its framework through four main areas:

1. Easing communications of international collaborations between the facilitators based in Cork and Milan
2. Website, which facilitates:
    - Communication and sharing exchange process between the two cities
    - A Learning Management System (LMS) for the students
    - Publishing information for parents and teachers
    - Publishing platform for wider public
3. Classroom learning: Digital tools will be used within the classroom to support learning in several formats. Some examples are: research databases, presentations for group learning, video production and Internet resources particularly in respect of the exchange process
4. Digital technology is applied to develop digital renditions of the cultural heritage research completed by the participants to allow it to be accessed by the exchange group

3.8.1 Facilitating Communication

In addition to the schools, the facilitators were also based in separate countries. So, to collaborate effectively, digital based solutions were utilised to accommodate the design and execution of the programme.

3.8.2 Website

Scéal to Storia created a shared platform of communication between the two cities in the form of a website. This platform would allow the school groups to freely explore the work of their counterparts and develop a line of direct communication through password protected areas on the website. Hosted by Reclaim Hosting, not a proprietary platform such as *Facebook* - www.scealtostoria.org consists of a public facing cover page with information about the programme, coupled with a section specifically for the school exchange participants to log into and communicate with each other. This area is password protected. The security measures put in place, were to adhere to the privacy and safety regulations of the schools.[273] No personal

[273] More information on GDPR for schools can be found here: https://gdpr4schools.ie/

information of any kind was uploaded to the website and students are only able to participate with the full consent of their parents.[274] These measures ensure the students feel safe and comfortable engaging with their international counterparts. The content can only be uploaded and edited by the project creators ensuring that no sensitive data could be shared. Additionally, the viewing of the content can only be done in the classroom during active workshop sessions. This measure means that the students will always be using the platform while supervised by teachers. The password associated with the secure area of the website is known only to the project creators and could be regularly changed for heightened security access.

The relevant class teachers had the authority to access the secure zone of the website. They could follow the exchange process and the information being both shared and attained by their students. This allowed them the means to discuss the ongoing activities of the programme outside of the designated hours of the workshop and monitor the learning being undertaken. Outside of the secure zone, the website also provided generic open information about the programme which could be accessed by parents and even the public.

The website consists of a public platform which depicts general information about the *Scéal to Storia* project. For instance, if any parents, guardians or other teachers wanted to know more about the project, they could consult these home pages. The website also contains some journal entries of the progression of the project and information about the facilitators. Apart from these subsections, the rest of the material is password protected and only available to the appropriate parties. The password protected area of the website is broken down into a section for each participating school and from there broken down into the different stages of the framework. The content of the website is available in both English and Italian to facilitate the language needs of all users.

The website provides *Scéal to Storia* with the means to communicate quickly, easily and in a safe manner. It enables students to showcase their research and to also facilitate discussion. As such, it features a toggle for language preference in either English or Italian. This was incorporated to support communication in both of the participating cities. The input of the translations to the

[274] Ibid.

website was carried out manually to ensure full transparency and clear translations to colloquial speech.

As well as being a point of access for the exchange and sharing process between the two school groups, the website was also able to facilitate learning for the students. The research content uploaded by their peers to the secure zone provided information in the form of text and images that the students were able to sift through at their own pace and examine. As each workshop progresses, the content continues to grow and be shaped by the students. This interactive level of access to information sharing allows the students to be in control of what they want to learn about from the exchange process and what they want to share. In this way, the website element to the programme has a fundamental role in enriching the learning process for the students.

3.8.3 Classroom Technology

Within the classroom, digital tools were utilised to create an engaging environment and also to facilitate understanding of the exchange process between Ireland and Italy. Mapping tools were used to show the students exactly where the partnering city was located, virtually walking the streets outside the school. This interface gives a greater level of interactivity than a physical map and allowed the students to investigate the distance and the potential travel methods between the two regions. The use of Street View meant that they could glimpse into the real location the partnering school is located and receive a heightened sense of the environment and local community of the partner school. This was accentuated by the ability to drag the screen and obtain a 360-degree viewing platform. Mapping tools were also used in the exploration of their own localities, the students could research the locations of local landmarks or places of interest using coordinates. These mapping exercises were useful to enable the students to gain an understanding of the layout of their local area and where various landmarks fall within it.

The students were encouraged to use internet databases to research information during the workshops. This enabled the students to actively participate in the learning process and pursue particular elements of the content that they found intriguing. Using digital presentations were also used to convey information to the class. This was the most effective way to ensure that each

student was getting access to the same information. These presentations included the use of imagery, video and web links but were kept short to keep the students engaged.

Digital technology was further incorporated through the use of photography and video editing. During one of the workshops, the students are invited to shoot some video footage and take part in editing a short documentary of the content they were researching. In another workshop, the students can use photography and artificial light sources to explore the use of dramatic lighting techniques in the work of Michelangelo da Caravaggio. These interactive techniques gave the students the opportunity to engage with the learning content in an engaging and practical way. The active role the students played in organising props, arranging lighting and shooting photographs and videos, allowed them to take control of the task, concentrate on their role and gain an enriching learning experience.

3.8.4 Digitised Research

To enhance the exploration of the exchanged locality, the research conducted was compiled and transformed into a digital format. This allowed the data to be transferred with ease and without language constraints. For example, any artwork depicting stories created by the students can be scanned into the computer and uploaded to the relevant page on the website. From there, the students in both cities have easy access to the research and can share and discuss their views. Online questionnaires were also used to facilitate discussion between the two cities. The responses were compiled into visualisations such as graphs and charts, clearly depicting the messages visually. Some of the research work completed by the students was digitally rendered in a different way. A timeline exercise in Cork which was executed by physical objects was refashioned digitally into an online timeline with an easy interface to navigate for the Italian student. Another exercise involving a class reproduction of Claes Oldenburg's manifesto was digitised separately and uploaded to the website. This process made the exchange process uncomplicated and allowed the communication of more complicated workshop activities to be imparted smoothly.

3.9 Project Content and Structure

The individual design of each workshop is constituted by core themes with the flexibility of adapting to the needs of the different classrooms and the local context. These themes are structured to allow a steady aggregation of the exploration of cultural heritage over time. Each of the themes focus on a different aspect of the overarching discovery of the locality's cultural heritage and progressively build on skills and knowledge culminating in a contemporary perspective generated by the students themselves.

The content of the workshops was carefully designed to make distinct parallels with the curriculum in both Ireland and Italy. In Ireland the primary curriculum outlines areas in local and general history, geography and science under the heading 'Social, Environmental and Scientific Education (SESE)'. As stated in the primary history curriculum, exploration of the subject SESE aims:

- 'To enable the child to acquire knowledge, skills and attitudes so as to develop an informed and critical understanding of social, environmental and scientific issues
- To reinforce and stimulate curiosity and imagination about local and wider environments
- To enable the child to play a responsible role as an individual, as a family member and as a member of local, regional, national, European and global communities
- To foster an understanding of, and concern for, the interdependence of all humans, all living things and the earth on which they live
- To foster in the child a sense of responsibility for the long-term care of the environment and a commitment to promote the sustainable use of the earth's resources through his/her personal life-style and participation in collective environmental decision-making
- To cultivate humane and responsible attitudes and an appreciation of the world in accordance with beliefs and values'.[275]

[275] The full current Irish curriculum for History can be found at: https://curriculumonline.ie/getmedia/4b95f9d8-a307-4ef0-bbf0-b3b9047f31f0/PSEC03a_History_Curriculum.pdf 1999

With the exception of the aims that are concerned specifically with the science subject, *Scéal to Storia's* values are entirely aligned with those of the SESE national curriculum. Additionally, further areas of the curriculum such as Primary Language (PLC), The Arts Education (ART) and Social, Personal and Health Information (SPHE), also have strong parallels with the *Scéal to Storia* framework.[276] As such *Scéal to Storia* presents a multi-disciplinary framework that crosses several curriculum areas and aims to aid teachers with site specific content that will embellish topics being covered in the classroom. Furthermore, this content specific to Cork and Milan respectively can be drawn out and examined to new levels as the students embark on their exchange to consider the historical and cultural similarities between their localities. For example, both cities were involved in national Independence movements/wars which can be compared, contrasted and discussed by the students.

3.9.1 Introduction

To initiate the project, a theatrical approach was formulated as an introduction for the students to the programme. *Scéal to Storia*, is presented as a secret organisation that seeks to enlist local students and use their help with historical investigations about their local cultural heritage.[277] The students, without prior knowledge of the programme, are surprised by the entry of the facilitators who bring strange devices, objects, maps and paperwork tumbling into their classrooms. The teachers who are forewarned, are asked to play along with the surprise encounter of the *Scéal to Storia* secret agents (facilitators) who explain they need the help of the students to research their local heritage before the world forgets its own stories. This framing device was incorporated as an alternative to the didactic mode to empower and encourage their participation in the workshop's activities.[278] It also creates a sense of adventure and excitement for the students. 'The imaginative aspect of play is one of the most powerful learning tools that children can use in order to make sense of their world'.[279]

[276] Further information on the full Irish primary schools curriculum can be found here:https://curriculumonline.ie/Primary/Curriculum-Areas/
[277] See appendix for performance script by Giulia Ferrati.
[278] J.E. Silva and I. Menezes, 'Art Education for Citizenship: Augusto Boal's Theater of the Oppressed as a Method for Democratic Empowerment', *Journal of Social Science Education,* Vol. 15, No. 4, 2016, pp. 40-49.
[279] L. Andre, T. Durksen and M.L. Volman, 'Museums as avenues of learning for children: a decade of research', *Springer,* Learning Environ Res, 2017, pp. 47-76. 64.

Scéal to Storia offers the opportunity of using drama in its programming in order to take advantage of its powerful use as an educational methodology. Drama and theatre can be used as a creative medium as well as developing practical skills in the participants.[280] Additionally, drama can be a powerful tool in delivering a narrative and enriching the ability to think creatively, communicate and work cohesively in a group.[281] This type of learning aids active participation in the subject matter and develops language and communication skills in students.[282] Robinson discusses the immense value of drama in education yet states 'it's not very strongly valued in schools'.[283] Drama is particularly important for the students to have the opportunity to develop their communication skills as they will be using them to collaborate with their international colleagues. By the end of the introductory segment to the project, the students have been able to engage with the storyline through the theatrical setting, have been given the opportunity to ask questions and make the decision on whether to take part. This final element is important as by asking the students for their cooperation in the project, it is empowering them to take control of their own learning by giving them choice.[284] It is a fundamental element to the *Scéal to Storia* framework to include the students in the learning process using inquiry based approaches so that they can actively participate in the workshops.

3.9.2.1 Stage 1: The Beginning of the Story

The initial stage as the name indicates centres on the beginnings of the local story. However, it does not refer necessarily to the chronological beginning. In Cork, the workshop is based on Irish myths and legends, particularly the legendary local Cork story of St. Finbarr defeating a dragon and founding the monastic community that would grow to become Cork city.[285] In contrast, Milan will not be focusing on the founding of the city but on the role the city played in the Italian Renaissance. The Renaissance has such a prominent place in Italian history, that it was fitting to begin the workshops with an exploration of Milanese Renaissance cultural heritage. This immediately demonstrates the way the same workshop theme can be flexible within each cultural

[280] Silva and Menezes, 'Art Education', pp. 40-49.
[281] Language Arts Staff and K. Robinson, 'Conversation Currents: Developing Individual Talent and Abilities: An Interview with Sir Ken Robinson', *Language Arts,* Vol. 92, No. 2, National Council of Teachers of English 2014, pp. 157-162.
[282] C. Tiller, *Drama for Empowerment,* Presented Thessalonika Arts and Cultural Education Conference 2000, 4.
[283] Language Arts Staff and Robinson, 'Conversation Currents', 159.
[284] Jarvis, *Human Learning,* 127.
[285] K. Corkery, *Cork Folk Tales,* The History Press Ireland, Dublin, 2017, 136-8.

setting. However, both workshops, despite the differing approaches to the theme,used the same structure and methodologies to execute student engagement with the content.

Following the introduction to the programme, the first session uses some props to build on the 'secret investigation' story. One of these props - an ancient timeline - will be used as a tool to introduce the students to the concept of Cork emerging as a city through time.[286] Several of the dates and events have been mixed up and the students have to work together as a class to rebuild the timeline in the correct order. This exercise is tied to the overarching role-play the students are taking part in as historical investigators. However, it is also an exercise in group work, critical thinking and problem solving. Working as a class group is an exercise that can be difficult to organise successfully with large numbers yet it can be a good opportunity for students to navigate social situations to find solutions to the task at hand. While working within a large group may not be suitable for all learners, it is important to present different styles of activities so that each student has an opportunity to succeed. Each individual will have a preferred way of working and if there is a limited style to the workshops, some students could lose interest, fall behind, or become isolated. Robinson discusses this point as he explains the difference between 'teaching *through* creativity' and 'teaching *for* creativity'.[287] Teachers have a role in using different techniques to facilitate creative work to enable students to thrive, which he describes as being a creative role in itself.[288]

The workshop will continue with an examination of maps of the local area. Locating their school, community and city on a map will give the students a sense of space and ensure every student is clear on where places discussed are located. This is important so that every student is on the same level with regards to location and space. Using digital mapping, the students also search for locations using coordinates. This gives them an opportunity to investigate some of the historically significant locations within their cities as well as to discover the location of their partnered school in a different country.

[286] This ancient timeline is an artificial creation purposefully designed to fit the storyline of Scéal to Storia.
[287] Robinson, *Out of Our Minds,* pp. 145-6.
[288] Ibid., 145.

Finally, the students reflect on their experiences and represent their account of them through drawing. They have the freedom to draw whatever aspect of the workshop that appealed to them or what was most memorable. These drawings portray their understanding and perspective of the workshop so it is important not to issue any guidelines that are too imposing. The drawings are used as an evaluation of the students' perception of the workshop and analysed to help determine its success. This drawing exercise enables the students to embark on the process of creative reflection, observation and expression.[289] They are processing the information and exploring their understanding of it through their own expression. The examination of the drawings portray the level of understanding and engagement to the facilitator while allowing the students to render their own creativity through historical themes. 'Facilitating creative development is about finding a balance between exploring new ideas and acquiring the skills to realize them'.[290]

Table 3.2: Stage 1 Learning Outcomes

Learning Outcome Table	
Recall Details	Through the drawing exercise, it should become clear whether the students understood the historical content and can actively recount specific details demonstrating their knowledge.
Show and Arrange Information	The students can exhibit knowledge development through the variety of subject matter recorded. This variety shows the students had individual ideas or remembered different elements of the content.
Relate to Subject	Students can express their knowledge of a subject through their sensitivity to the subject matter. Whether the students can relate to the subject, showing understanding, can be measured by how personalised the students represent the information.
Identify Ways to Imaginatively Represent Subject Matter Which Shows Knowledge & Understanding of Themes	Whether the students can expand or enhance the subject matter through imaginative elements shows their understanding and knowledge is great enough for them to situate characters or places in alternative circumstances that they can experiment with the information. It also shows a creative drive that allows them to contemplate and play with information given to them.

[289] Ibid., pp. 86-7, 126,
[290] Ibid., 87.

Examine Details	The level of specific detail recounted by the students indicates the depth of information comprehended and retained.

Additionally, these drawings and artworks are included in the first digital content uploaded to their counterparts. The nature of these drawings can determine the style of the content that is compiled at the end of the workshop. The dialogue is written and managed only by the workshop leaders in both Cork and Milan to ensure the security measures are upheld and that the languages are translated appropriately.

3.9.2.2 Exchange Workshop One

The following workshop will be an 'exchange workshop'. This means that the students are examining and exploring the work of their peers. There is an emphasis on discussion and reflection, encouraging the students to consider the similarities and differences between the two cities and cultures. Allowing the students time to consider their own investigations in the previous workshop, and coupling that with the work of their peers will develop their curiosity and their ability to understand other perspectives.[291]

During this workshop, the students are offered the opportunity to freely write down questions they would like to ask their counterparts. Once again, there will be limited restrictions on the type of questions they can ask so that the students are empowered to divulge their curiosities about their fellow students in a different country.[292] This exercise gives the students the opportunity to think about questions that are important to them and gives them ownership over their work enabling choice and empowerment.[293] This is important to stimulate their interest in the programme and therefore in their own learning. It is also an opportunity to have confidence in the students with their choices which creates an atmosphere of trust and respect.[294]

[291] Freire, *Education,* pp. 13, 42-3.
[292] These questions will be vetted before they are sent to the other school for health and safety reasons.
[293] Freire, *Education,* pp. 13-14.
[294] Robinson, *Out of Our Minds,* pp. 142-3.

As this workshop is dependent on the outcome of the previous one as well as the presentation on the website, there is flexibility to its design. This is an important aspect of the exchange workshops which gives the students some freedom within the workshop structure in their discussions and evaluations of the website content. Analysis and evaluation of these discussions will determine the progress and the learning outcomes of the workshops throughout the programme. This information will be gathered in an informal, non-invasive manner which is considered to be most appropriate for this age range of students.

As part of the exchange process, the students can explore the information made available to them on the website. Additionally, they are able to exchange the research in a more tangible way by repeating some of the activities explored by the other class. For instance, in the case of the Cork students, as well as looking at the photographs and reading the explanations about Renaissance artists on the website, they can also recreate the activity taught to them by the Italian students. In this way, the exchange can come to life and the students have further opportunity to engage with the cultural heritage from another international community. It also demonstrates the power of the students to be able teach each other about their cultures. This level of engagement brings cultural heritage to life and brings the international cultural heritage organisation into the classroom by means of the students who are local to it.

3.9.3.1 Stage 2: Exploring the Past

The second theme in the programme aims at capturing some of the key historical events of each local city. The students are invited to explore some areas in the city that represent the story of its past, showing how physical places can represent moments in history. Considering their previous experience in map work, the students can build on these skills to reflect on the history and cultural heritage that shapes the modern streets. This progression allows the students to grow their knowledge as they become more familiar with the style of the programme. In Cork, the city developed through a series of invasions and integrations so the students can consider some of these movements.[295] In Milan, the inspiration of the past comes from the many statues around the city of people involved in the reunification of Italy as well as the Milanese revolution against Austrian rule in the nineteenth century.

During this workshop, the students are introduced to some replica museum artefacts and documents which will give them clues about the different historical moments in their local communities. Some of the objects are presented as delicate so white museum style gloves are provided.[296] The students must be aware to be respectful of the objects and appreciate the value they hold and providing special gloves demonstrates to them the value and delicate nature of some museum objects. As the artefacts are not likely to be familiar to them, they should also intrigue their imagination. When new items are brought into the classroom, they can insight curiosity and heightened interest leading to creative thinking.[297] This methodology allows the students the opportunity to experience learning in a new way and ask more questions. Stimulating their imagination helps students to develop their own opinions and drives them to acquire more knowledge.[298] Andre, et al. found that 'children's knowledge acquisition was considered to be embedded in their handling of objects and involved task performance'.[299] Additionally, Alberto Gallace and Charles Spence state that while tactile memory is under-investigated, it does present multi-sensory stimulation that has the potential to provide

[295] For example: Viking invasion, Norman invasion, Tudor plantations. T.W. Moody and F.X. Martin, *The Course of Irish History,* Mercier Press, Dublin, 2001.
[296] The objects will all be replicas and there is no danger of damage to important historical items.
[297] Robinson, *Creative Schools,* 135.
[298] Robinson, *Out of Our Minds,* pp. 6, 77, 82.
Hooper-Greenhill, *Museums and Education,* 146.
[299] Andre, 'Museums as avenues', 55.

'stronger and longer lasting memories'.[300] Presenting the students with artefacts gives them the opportunity to experiment with touch as a way of learning. Through the use of physical objects and documents, they can explore history through tangible, sensory experiences.[301] Humans are often drawn to touching objects in order to fully experience them yet commonly, it is not possible to touch artefacts or artworks on display in cultural organisations.[302] This exercise allows the students to engage fully with more of their senses, activating the connection between their bodies and minds.[303] James E. Clayson advocates for the use of objects in learning by stating that 'interaction encourages a variety of different kinds of emotions and learning'.[304] His analysis of objects and learning concludes that teaching methodologies which include the exploration of physical objects (and in the case of older students, designing them), brings out a new level of understanding in students and affects how they can relate to objects around them.[305] He states that 'tangibility encourages fuller emotional and intellectual participation from students'.[306]

Working in groups, the students can handle and observe the artefacts and discuss their ideas. The objective is for the students to piece together the meaning behind all of their artefacts and understand how they fit into the overall historical narrative assigned to their group. Their research skills can be refined as they work to examine their artefacts and documents and discuss their meanings. Using smaller groups for this exercise benefits the students as they are able to work closely as a team.[307] (If necessary, the class teacher can determine the arrangements of the groups to ensure they are fair and the students will work well together). Following their exploration of the artefacts, the groups are asked to design a presentation of their discoveries which is then presented to the rest of the class. This task offers the students the opportunity to teach their classmates and gives them ownership over their learning. It also gives the class the

[300] A. Gallace and C. Spence, 'A Memory for Touch: The Cognitive Psychology of Tactile Memory', in H.J. Chatterjee, *Touch in Museums: Policy and Object Handling,* Berg, Oxford, 2008, pp. 163-186.
[301] D. Romanek and B. Lynch, 'Touch and the Value of Object Handling: Final Conclusions for a New Sensory Museology', in H.J. Chatterjee, *Touch in Museums: Policy and Object Handling,* Berg, Oxford, 2008, 282-4.
[302] H.J. Chatterjee 'Introduction' and F. Candlin, 'Museums, Modernity and the Class Politics of Touching Objects', in H.J. Chatterjee, *Touch in Museums: Policy and Object Handling,* Berg, Oxford, 2008, pp. 1, 9-16, 18-9.
[303] Hartle et al.,'ArtsIN', 294.
[304] J.E. Clayson, *Problemos,* 'Artifacts, Visual Modeling and Constructionism: To Look More Closely, to Watch What Happens', American University of Paris, 2018, 10.
[305] Ibid., 19.
[306] Ibid., 18.
[307] Robinson, *Creative Schools*, pp. 37-8.

opportunity to support their classmates by presenting them with their work. This exercise promotes confidence in speaking and discussing ideas which is an important skill for students to develop.[308]

Throughout this workshop, the students take turns to film some of their research and explain what they have found. This video footage will be compiled to share with the other school in the form of a short documentary. This exercise, similar to their class presentations, activates the cognitive process as they move to take objects and present their meaning.[309] The use of video as an interactive tool gives the students an opportunity to create a narrative for the objects they were working with. As discussed by Lucija Andre, Tracy Durksen and Monique L. Volman, 'storytelling serves as a fundamental way of learning and defining human values and beliefs'.[310] By engaging with the artefacts through an interactive storytelling means, the value of the learning was enhanced.[311] Additionally, the documentary created can then serve as a valuable storytelling methodology for the other school group during the exchange workshop.

Table 3.3: Stage 2 Learning Outcomes

Learning Outcome Table	
Discuss and defend theories	Students can deliberate about their ideas and suppositions. They can come to a conclusion and support their argument with their groups. Additionally, they are able to respectfully listen and support the theories and presentations of others. The degree to which they can communicate in these ways effectively, demonstrates their ability in developing and expressing ideas and researching as part of a team.
Infer, interpret and clarify information	By analysing their objects both individually and as a whole, the students can notice common themes and attribute meanings. This process shows increased ability to draw conclusions from the discussions and apply knowledge to the research.

[308] Jarvis, *Human Learning,* 113-4.
[309] Hartle et al.,'ArtsIN', 294.
[310] Andre, L., et al., 'Museums as avenues', 60.
[311] Ibid., 60.

Illustrate and review findings either artistically or verbally with the ability to paraphrase specific details	The ability to demonstrate understanding through visual or verbal means represents cognitive perception of the subject as well as communicative development in expressing that understanding.
Differentiate between sources of information and recognise significance of certain facts	By sifting through physical objects and documents, the students can learn to recognise different media containing information. Their research skills can be measured by their ability to harvest isolated key pieces of information and coherently assemble that information into an overarching narrative or theme.

3.9.3.2 Exchange Workshop Two

The following workshop once again is an exchange workshop serving as a second part to Stage 2: 'Exploring the Past'. The exchange workshops are designed to be flexible based on the outcomes of the previous workshop. In this installation, the students for the first time are exploring the information and research personally executed by their international peers. At this point in the exchange process, they are also given the opportunity to look at the answers to the questions they had asked previously. In the case of multiple-choice questions, they are able to see graphs representing the answers. This is an important feature as it is clearly understandable to both groups of children in spite of the language barrier. Rather than translating every answer, the students can immediately understand what is being said. This visual aid then eases the barriers in communication between the students. These questions alongside the photographs and video on the website will create a window into the other classroom, and an insight into a different point of view of the world.

During this exchange, the students have the opportunity to watch the video installation created for them by the other students. These multilingual videos have subtitles for translating the majority of the messages but crucially the visual cues available through the video footage bring the reality of the exchange to life. For the first time, the students can observe their international peers working, playing and speaking in an unfamiliar language. This experience builds on their

connection with each other forming a community of learners in a sociocultural context.[312] The exposure to another culture in such an interconnected way breaks down the linguistic and geographic barriers between these students. They are learning how to communicate and share experiences with one another and build a common understanding of each other's culture.

3.9.4.1 Stage 3: The Other Side of the Story

The third theme focuses on hidden historical stories or finding alternative perspectives. The premise is that there are many stories in history that are often not as prominent as others and the goal is to investigate some of these alternative viewpoints or experiences. The students are asked to consider some people from (their) local history who are not very well known and discuss these alternative perspectives. Once more, the students are building on research and analytical skills, broadening their critical perspectives.

In Cork, the students consider the written word to decipher 'the other side of the story', whereas in Milan, the students are looking at the visual arts. When it comes to the exchange workshop, both sets of students then have an opportunity to explore the other medium. With regards to content, the Cork students focus on the stories of four individuals from the local area and discovering their legacies. The students in Milan however, look at 'the other side of the story' with a different approach concentrating on visual art that highlights ordinary people or ordinary experiences.[313]

Prior to this workshop, the students are given a task to take home with them. This task allows for parental and familial involvement in the students' exploration of local culture and gives the student the opportunity for independent research. The students are asked to interview someone in their local communities - a family member or neighbour for example. They can ask them three questions:

1. What is their favourite or most inspirational story from Cork/Milan?
2. What do they like about living in Cork/Milan?
3. What is their favourite memory of Cork/Milan?

[312] Falk and Dierking, *Museum Revisited,* pp. 9, 26-33.
[313] The art work looked at has a similar outlook to that of the Realist movement of art from the Barbican School of Art in France.

This exercise builds a sense of local community for the students and demonstrates to them the importance of different perspectives within a social fabric. It also conveys to them the importance of their own lives within the broader community and empowers their individuality.[314] Furthermore, this exercise emphasises the role of the 'ordinary' or everyday side of life within cultural heritage.[315] The students bring the completed interview questions back into class to enable a follow up group discussion. This discussion allows them to teach and listen to each other about the individualised facts and stories they discovered.

Table 3.4: Stage 3 Learning Outcomes

Learning Outcome Table	
Apply research techniques	As the students will have gained some experience and knowledge of research techniques through previous sessions, they can apply them to new activities. The style in which the students use these techniques will vary as it depends on what suits their individual approach to learning and thinking.
Development of critical thinking	Further to the application of research skills, students can assess the problem and apply a solution. By doing this, they are gaining confidence to think broadly about challenging topics and making structured decisions. Furthermore, they are becoming more attuned to finer details which gives them a basis from which to build theories and lines of questioning.

[314] Falk and Dierking, *Museum Revisited,* pp. 65-66.
[315] Hooks, *Pedagogy,* pp.41-50.

Cooperate with others in a group setting	During this exercise students are able to examine the task as part of a small group. While drawing upon their individual skills, they must demonstrate that they can relate to their peers and attempt the activity as a group constructively.
Interpret and examine meanings	During this activity, the students are faced with a difficult literacy-based task. By breaking down and examining the meanings they can build overall understanding of intricacies in text and therefore develop significant cognitive ability.
Improved Literacy	Due to the complex nature of interpreting meaning from poetry, the students are actively increasing their literacy skills. As they sound out words and their meanings and then discuss the text at a greater level, they are investigating the essence of language and how it can be manipulated. This exercise allows students to play with words and their complexities, therefore they can actively practise their literacy skills.
Development with, and engagement of, imagination	Students can engage with the poems imaginatively to fill in the gaps of the stories that they are trying to discover. This displays their understanding of the concept by inserting likely scenarios as well as showing their creative thinking skills.
Perform interview process and hold a discussion on the topic with interviewee	This task enables students to gain confidence by working independently and empowers them to control their own learning goals. Additionally, it gives them the opportunity to lead in a discussion with their chosen interviewee and become personally connected with the heritage being discussed.

Discover & embrace different perspectives	Through the interview process, the students learn to empathise and to see situations from another point of view. As their role requires them to ask questions of their interviewee, they are actively exploring the insight of another person and recording the information in a more meaningful way – through the eyes of another.
Value individuality	The opening of different perspectives allows the opportunity for the students to value and embrace individuality. As they explore a variety of viewpoints on local heritage, they are able to appreciate the value of each one.

During this workshop, the students work in smaller groups of approximately three to four members. The smaller group size allows for each student to have more space to concentrate on the task while still being able to discuss opinions with their peers. Each group is given their medium to examine - i.e. poem or art piece - and are given time to familiarise themselves with the story that is being told by the artist or writer. This workshop differs from the previous two as it does not include the physicality of objects or maps. This workshop requires more development of thought and logic from participants to investigate the subject.

Including poetry within the workshops was considered important as it provided the opportunity to explore expression and literacy creatively with the students.[316] Repeated reading of the verses can increase the fluency of the language and also build vocabulary and understanding of grammar. The task which requires the students to discover the story of an anonymous historical character promotes their analytical skills and requires them to work together to piece their observations into one whole picture. The visualisation behind the words of the poem enhances their imagination and creativity and aids the student with literacy development as well as exploring culture through verse.[317]

[316] Robinson, *Out of Our Minds,* 53.
[317] Ibid., 114.

Additionally, the use of visual arts as a medium which carries a message was important to familiarise students with pictorial stories. Exposure to fine art boosts critical thinking and analytical observations.[318] It can also procure emotional development through the reflection and discussion of the subject matter.[319] Statistics showed that in Italy a vast number of the local population had not visited a museum or cultural organisation.[320] 'The 88.3% of the total population of [Italy] in 2015 has never attended a classical music concert, 78.8% have never seen a play, 51.9% have never read a newspaper, 56.5% have never opened a single book'.[321] These statistics reveal a strong need to improve cultural resources in the classroom and attempt to bridge barriers with local cultural exploration. Coupled with the large first generation migrant population in Italy that would not be familiar with the local culture, it was deemed necessary to offer the students the opportunity to explore local fine arts. In this way, the students could critically examine not only the historical messages behind the symbolic, pictorial constructs but also the artistic nature of their local cultural heritage. This methodology should then empower not only the students of Italian origin but also the students of migrant families who are learning to integrate within the local culture.

Following this exercise the students are asked to reflect on what they have just learned. In order to exhibit that reflection the students are asked to execute a practical task. The students are asked to think about the historical character they had just learned about (or in the case of Milan, the broader point of view of everyday life), or the person of influence in their own lives that they have interviewed and represent them in a drawing. The drawing should include a piece of text that alludes to the identity of the character. This exercise enables students to:

- Solidify the concept of 'The Other Side of the Story'
- Creatively express their own visions / version of the story
- Be empowered to choose someone significant in their own lives with whom to convey their (self) worth in their culture
- Demonstrate understanding of human representation in visual culture

[318] Dewey, *Art As Experience,* pp. 39-40.
[319] Hartle et al.,'ArtsIN', 290.
[320] S. Cacciatore, *Museums' Visitors in Italy,* Università Ca' Foscari Venezia, 2017, https://www.researchgate.net/publication/322103812 downloaded 12th April 2018.
[321] Ibid., II.

3.9.4.2 Exchange Workshop Three

The programme stage is again routinely followed by the exchange session. This particular theme with its focus on community and individualised storytelling is an excellent opportunity for the students to examine the local cultural heritage of a different place. The students' ability to examine and reflect on similarities and differences between the two cultures can grow and therefore enrich their learning as a whole. Not only are they teaching their peers about their own local cultural heritage, they are being taught about a whole new community, space and heritage that will diversify their perspective on the world.[322] During this workshop exchange, the students will explore the research completed by their peers on stories that are less prominent in history. They will also examine the artwork and interviews produced by each other allowing them an insight into the personal life stories of their international counterparts. This is a rare opportunity for young students to gain an organic perspective into the life of a primary school student from another country. It is an important example of a transformative experience as it opens them up to new opinions and ways of life, teaching them to challenge stereotypes and celebrate diversity.[323] The students can use their artwork to make personal connections with each other developing cognitive, social and emotional skills.

Learning experiences focused on the verbal language system is most prevalent in classrooms and educational settings. However children must also have access to a range of literate behaviors to wonder, explore, interact, connect, and make meaning of their world. Using the arts as multiple modes of meaning-making expands children's potential for creative engagement and diverse ways of thinking, feeling, knowing, interacting, and communicating about themselves, others and their world.[324]

This quote by Hartle et al. represents the value of arts in learning that has been echoed by others including Robinson and Tawadros.[325] It underpins the narrative for increasing the resources for schools that enable more diverse learning opportunities carried out by outreach programming.

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[322] L.B. Perry and L. Southwell, 'Developing Intercultural Understanding and Skills: Models and Approaches', *Intercultural Education*, Vol. 22, No. 6, 2011, pp. 453-466, 45-6.
[323] Ibid., 459.
[324] Hartle et al., 'ArtsIN', 295.
[325] Robinson, *Out of Our Minds,* pp. 135- 152.
Tawadros, '...But what is the question?', pp. 57-61.

3.9.5.1 Stage 4: One Story - Many Voices

This stage relates to the concept that within a theme there are often varying interpretations running through different art forms, and the perspectives of the artists may be different. For example in Milan, the theme of Mother and Child is commonplace throughout several movements of art. This is evidenced by the number of Milanese artists who chose to use this theme in their art from Andrea Mantegna in the fifteenth century, right up to Marzia Migliora in 2007. The nature of the depiction, though, varies wildly. Mantegna chooses to portray Mother and Child through the Virgin Mary and Christchild while Migliora uses a display of scissors accompanied by a jug to represent the same theme. This variation is important to recognise in cultural heritage to question, discuss and reflect on themes in art and how they may or may not reflect the society that produced them.[326] Furthermore, by introducing primary level students to these concepts, it allows them to develop analytical skills and produce their own judgements on what they see around them.[327] Discussing common themes in art opens conversations and allows viewers to share ideas and opinions.[328]

For this workshop, the students are asked to consider the common theme as represented by the different 'voices' or artists. They are then asked to discern the differences and commonalities and discuss their opinions. The construction of this workshop starts by a group discussion as they are exposed to different images representing the same theme within their own locality. The students are presented with the different perspectives of each theme and encouraged to discuss their thoughts and opinions on them. This discussion allows the students to gain awareness of how the same themes can be approached or represented in many different ways. This type of awareness is important as it develops empathy and a sense of openness to other opinions and cultures.[329] In Milan, the students look at the Mother and Child theme and different Italian artists' perspectives. Whereas in Cork, they can consider different artists' representations of the city, particularly the river that flows through it, the Lee. The river was chosen as a core theme for Cork as it was a central feature to historic development of the city and remains an important cultural feature for

[326] F. Barbe-Gall, *How to Talk to Children About Art,* Quarto London, 2017, pp. 10-50.
[327] Dowling Long, 'Arts In and Out of School', 268-71.
[328] Barbe-Gall, *Talk to Children About Art,* pp. 10-50.
[329] The use of this skill being developed is discussed in the Irish curriculum: The National Council for Curriculum and Assessment (NCCA), *Intercultural Education in the Primary School: Guidelines for Schools,* 2005, https://www.curriculumonline.ie/getmedia/236745b0-a222-4b2a-80b1-42db0a3c7e4c/Intercultural-Education-in-Primary-School_Guidelines.pdf Last accessed: 14th March 2020.

locals. Comparing different historical and contemporary perspectives of the river Lee showcases both the evolving uses of the river historically in industry but also the enduring development of a cultural landmark.

Table 3.5: Stage 4 Learning Outcomes

Learning Outcome Table	
Compare, contrast, and analyse alternative viewpoints	This workshop further develops skills in critical analysis and broadening of views. By engaging with the discussion students are navigating their own opinions among those of others and learning how to contrast and analyse similarities and differences.
Identify with common opinions in art	Considering artwork as a means of expression and representation allows the students to identify common opinions or perspectives. Seeing these perspectives played out in an artistic medium shows them the possibilities of creative expression. It teaches them how to critically analyse artwork and how it fits into a greater narrative about society and humanity.
Creatively respond to artwork	Students are empowered to contribute their own differing opinions based on their reading of the artwork(s). They can develop their ideas through artistic means allowing them to channel expression in a new format.
Application of skills	At this stage, the students can apply skills acquired through previous workshops to new tasks. This aids their individual development as well as empowering their learning.
Articulation of knowledge	Through their creative responses the students can express the heritage-based knowledge that they have so far acquired. The level of articulation in referring to this knowledge shows not only the accumulated research completed by the students, but also their literacy skills in communicating the information clearly and through an alternative medium.

Following the discussion, a practical element of the workshop can take place. Students are required to bring in an object that represents the same theme of 'Home or Family'. By choosing such a broad theme, it is ensuring that no discrimination should occur, and each child should be able to choose an object successfully. In the classroom, each student is then given the opportunity to explain their object to the rest of the class and place it in a specialised location such as a central table so that everyone can see it. There will be no requirement to speak if the student is not willing or open to sharing their story.

This exercise demonstrates to the students how different everyone's perspective on the same theme is. As it is more personal to them, the message of the previous discussion will become clearer. Each individual may have a different opinion or perspective and it is important for the students to learn how to respect the differences in each other.[330] It is also important for them to discuss some of their differing experiences and learn from each other.[331] This exercise will encourage them to empathise, consider others and celebrate diversity. It will also develop their language and communication skills in the way that they express themselves.

In addition to the importance of diversity that is being explored in this workshop exercise, the individual objects that are being used create a unique atmosphere that is fueled by personal experience. Hartle et al., clarify the importance of this personal link to the subject matter as they state it provides a deeper level of learning - 'involve the whole person, linking emotions and thought to advance a personal investment in learning'.[332] The use of objects is twofold as alongside the emotional connections to the students, they also demonstrate the role of an object in telling a story. It highlights how even the most mundane objects can have an important role in representing life and therefore conveys the crucial role of objects in museums. For example, museums often display items such as delph fragments or cloth remnants. To young students at first glance, some of the objects obtained and on display by museums might not have obvious value, or to quote George E. Hein, 'not all experiences are educational'.[333] However, through

[330] The attribution of these skills are discussed in the Irish curriculum detailing their importance in education: NCCA, *Intercultural Education,* https://www.curriculumonline.ie/getmedia/236745b0-a222-4b2a-80b1-42db0a3c7e4c/Intercultural-Education-in-Primary-School_Guidelines.pdf Last accessed: 14th March 2020.
[331] Ibid., Last accessed: 14th March 2020.
[332] Hartle et al., 'ArtsIN', 297.
[333] Hein, *Learning,* pp. 14.

discussion of the importance of their own objects, the objective of the museum becomes clearer. This is a valuable lesson for the students in understanding the work of the museum but also in how they can appreciate it. Appreciating the process undertaken by museums is important because it enables deeper understanding of the worth of history in society.[334]

3.9.5.2 Exchange Workshop Four

During the following exchange workshop, the students get the opportunity to not only explore the diverse art and perspectives of the exchanged city's culture, but they also get an insight into some more personal stories too. By examining a broader range of personal objects, the students gain a greater insight into the human stories behind them and appreciate further the value in diversity and intercultural learning. Intercultural learning is vastly important in students' education. As outlined by The National Council for Curriculum and Assessment in Ireland, intercultural learning is described as:

Intercultural education is based on the general aim of enabling the child to develop as a social being through living and co-operating with others, thus contributing to the good of society. Intercultural education is beneficial to all children in our schools irrespective of their identity, since all children need to learn how to live within and contribute to the evolution of our growing intercultural society.[335]

As this workshop explores different perspectives in art, history and also in individuals it creates a meaningful environment of the importance and significance of diversity and the means to discuss and celebrate it. Therefore, it functions as a valuable intercultural resource to support the goals addressed above by the national curriculum.

3.9.6.1 Stage 5: School Trip

The school trip was designed as an optional stage in the framework. In the initial stages of planning, the inclusion of a school trip was not considered. However, its development came after

[334] Falk and Dierking, *Museums Revisited,* pp. 78-81.
[335] NCCA, *Intercultural Education,* https://www.curriculumonline.ie/getmedia/236745b0-a222-4b2a-80b1-42db0a3c7e4c/Intercultural-Education-in-Primary-School_Guidelines.pdf Last accessed: 15th March 2020.

the execution of Stage 1, as having studied local maps with the students, the facilitators considered the possibilities of applying this knowledge in the real-world spaces outside of the classroom.

In *Experience and Education,* Dewey discusses the need for 'worthwhile' experiences in progressive education.[336] He argues for a 'philosophy of education based upon a philosophy of experience'.[337] This argument is conducive to the constructivist learning theory regarding authentic environments for stimulating education experiences. While effort was made throughout the stages of the *Scéal to Storia* framework to transform the atmosphere of the classroom setting based on the activity being done, incorporating a total immersion into a new environmental experience was considered highly desirable.

While the nature of outreach education is to bring resources into the classroom, the planning of the school trip was made in such a way as to utilise the local spaces and maximise the learning potential of the students' surrounding environments. In the instance of a school experiencing access issues to arts and cultural heritage education opportunities, outreach programmes can be applied to alleviate such issues. Which is the purpose of the *Scéal to Storia* project. However, this project saw the opportunity to further the purpose of outreach programmes and demonstrate to the students how to apply their research skills in public spaces outside of the classroom. Wherever the school may be situated, there are ways to manipulate the scope of the local environment without the need for established cultural heritage organisations to be present. For instance, the examination of the natural, geographic environment, local architecture (or lack of), statues, plaques, trails, parks, streets etc. can all share in the telling of local history. By applying the research skills acquired by this stage in the framework, the students can be exposed to the possibilities of learning in all corners of the earth. These practical skills such as observation, investigation and critical analysis can be employed during the school trip allowing the students to fuse the connection between what they learn in the classroom and the real world. Furthermore, this experience can create aesthetic and kinesthetic memories for them deepening their understanding and empowering their connection with local arts and cultural heritage.

[336] J. Dewey, *Experience and Education,* Free Press, New York: 2015, 33.
[337] Ibid., 29.

A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environing conditions, but that they also recognise in the concrete what surroundings are conducive to having experiences that lead to growth. Above all, they should know how to utilise the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worth while.[338]

This stage in the framework aimed to bridge the gap between classroom learning and authentic experience. The school trips were planned in both Cork and Milan by utilising the resources that were available and showing the students how to take ownership of their surroundings in order to gain positive learning experiences from them. *Scéal to Storia* committed to taking full responsibility for any finances accrued as part of the trip so as to honour the nature of an outreach resource and not instigate any monetary burden. In both cities, the facilitators planned walking routes which were mapped out and distributed to the students so that they could be in control of their experience and enrich their understanding of their local spaces. The routes incorporated points of art, culture and heritage and would also create opportunities for meaningful interactions to take place. The school trip stage in the framework is considered to be optional so as to alleviate any pressure for schools that may struggle with local resources and planning. However, it is still considered a valuable stage from which to apply classroom learned skills to out-of-classroom experiences.

Table 3.6: Stage 5 Learning Outcomes

Learning Outcome Table	
Significant development of observation skills	Throughout the exploration of locations outside of the classroom, the students are inspired to pay attention to new details. By examining physical locations for links to their research, the students become more curious, observant, and knowledgeable about the world around them.
Identify and record and discuss signs/symbols	Recognising and signifying cultural signs in the physical environment relating to their own research. Ability to discuss their meaning in a broader context.

[338] Ibid., 40.

Evaluative skills	Progression of critical thinking through analysing observations. Expanding these observations through thought and discussion.
React to observations	Use mediums of art or performance to interpret personal reactions. Exploring means of personal expression through art as well as language.
Relation or empathy skills	Ability to relate to subject matter observed and discussed. Draw parallels or use other personal experiences to empathise with different subjects.

3.9.6.2 Exchange Workshop Five

During this exchange workshop, the student groups can be taken on virtual tours of the alternative city, led by their peers. This was a remarkable opportunity to explore the physical spaces of a vastly different locality from the classroom. While Bourke maintains that the physical spaces of cultural organisations remain the 'core of the enterprise',[339] A. Lindsay discusses such digital links with heritage as 'Virtual Tourism' and outlines the ways in which cultural organisations can improve audience reach through digital means.[340] Through this exchange digitising heritage offers unique opportunities to students to engage with cultural diversity in an immensely powerful way. In this instance when travel is not possible, the digital substitute creates a special moment for the school groups to embark on an international journey through the eyes of their peers who are guiding them. Further to the connectivist philosophy, this exchange session offers nuggets of information about the physical spaces of a city from which the students can connect with the cultural heritage and personal narratives they have divulged in over the previous exchange workshops. Additionally, this experience can be used as a springboard for the students to form personal creative responses to such a contrasting local context fulfilling the

[339] Lindsay. A. The Public Historian, '#VirtualTourist: Embracing Our Audience through Public History Web Experience', Vol. 35, No. 1, University of California Press on behalf of the National Council on Public History 2013, pp. 67-86.
[340] Bourke, *The Story of Irish Museums 1790-2000,* 418.

principle of student-led learning. This is due to the open approach model the exchange sessions aim for by allowing the students to dictate their own engagement and reflection of the exchanged research material. Ultimately, this exchange session has the possibility of broadening active cultural engagement, diversifying cultural appetite and bridging a barrier to international cultural heritage through meaningful, personal connections.

3.9.7.1 Stage 6: Telling Our Story

The focus of this theme reverses the style of the previous sessions requiring the students themselves to lead. This workshop asks the students to reflect on their learning and consider the way history is presented through media such as art or museums. They can then consider how to tell their own story and how it can be represented through artworks they create themselves. While art materials and normal supervision is provided, the students are not prompted in any way and are called upon to create something either individually or in groups that they feel represents their role in their community, city, country, or even the world. The scope is kept as open as possible to ensure that each student has the freedom to express themselves and their views.

The aim of this workshop is to create the kind of independent thinking that is normally possible when visiting an exhibition or cultural organisation.[341] That is, having the freedom to explore a new space, look at information and form an opinion. The nature of an exhibition space is different from a classroom setting where typically the teacher leads the class.[342] The exhibition space offers more independence for the visitor as well as the means to react to the information entirely from one's own perspective without the need to satisfy - for example - the teacher. By using the workshop to create an environment to take ownership of discussion and ideas, it can replicate a similar flurry of personal perspectives from the students as would be expected to happen in a more informal setting. This approach draws on the use of creating an authentic environment to stimulate learning and generate empowerment over one's own learning.

The subsequent creative activity is a reflection of the students' discussion. Using art materials provided, the students can work either individually or in groups to design a representation of

[341] Falk and Dierking, *Museum Revisited,* pp. 132.
[342] Ibid., pp. 10, 25, 126-127.

'their story'. This could be personal, community based, or even nationally based. As the artwork is being created, the students are encouraged to continually discuss their designs and the reasons for their choices. This artistic freedom is an important methodology as it develops skills such as empowerment, confidence and personal expression.[343]

As this workshop is being directed by the students it is impossible to predict their style. However, the outcome of the workshop will still be evaluated based on the success of the students' uptake.

Table 3.7: Stage 6 Learning Outcomes

Learning Outcome	
Formulate & Generate Ideas	The students are confident enough to take ownership of the task issued and have gained sufficient assertion in their abilities and opinions to develop their ideas.
Defend their opinions effectively	Students are able to think about and discuss their opinions on the appropriate topic. Additionally, they have developed sufficient language skills to respectably defend these opinions with their peers.
Creative summation of thought processes	The students are all able to produce individual artwork that is sufficiently based on the discussion topic.
Express themselves freely and thoughtfully	The use of discussion and artwork to create a free space for the open flow of thoughts and ideas. The students can feel confident to explore different ideas and identify their opinions with their peers.
Effective communication within a group	Students can respect and support the opinions of others as well as sharing ideas between each other. This leads to good practice for communication skills in a group setting.

[343] Robinson, *Out of Our Minds,* pp. 125-127.

Independent management and leadership	Due to the nature of the student-led session, the activities and discussions are open to interpretation. Students can assert independence and ownership over activities and are capable of managing their responses to it in a reasonable and effective manner.
Relation or empathy skills	Further development in interpreting personal feelings and empathising with others.

3.9.7.2 Exchange Workshop Six

The exchange element of this stage should be very revealing because both groups of students are sharing their ideas of themselves and their perspectives on their own stories. It poses an interesting opportunity for the students to have an international discussion on how they are represented. Through the possibilities of the digital platform, the students can have the ability to consider the views of their peers who are communicating with them from a different part of the world and vice versa. This confrontation with identity and self-awareness is accentuated through the consultation with their peers and the comparison between both contexts. Each personal narrative is wholly individual and through this exchange these stories can be projected to meaningful representations of the beauty of diversity. The students can compare their own notions of identity and personality with others and see how these notions can evolve in relation to others.

Having collaborated with fellow students from different parts of the world throughout this programme, the students are in a position to consider broader interpretations of what is important to their generation. They are also able to consider alternative ideas of what is important to be to them.

3.9.8 Stage 7: Celebratory Event

To mark the completion of the *Scéal to Storia* programme, a celebratory event is organised for each school group. The purpose of this event is to instil a sense of achievement in the students for their progress and mark the completion of their role in the 'secret organisation' having successfully fulfilled their tasks and researched their local cultural heritage. Each event would be held in collaboration with the relevant city council conveying not only the important role of the students in researching their cultural heritage but also in becoming ambassadors for their local community on an international platform.

While initially this event was seen as an additional treat for the students having partaken in the project, the facilitators came to the decision that marking and celebrating achievement should be considered a core element to the framework. Instilling a sense of confidence and pride in learners should be a vital component of any educational project. The facilitators felt that a celebratory atmosphere was also an authentic learning environment and one in which students could immerse themselves in a sense of joy and pride. During this event, the students can exhibit their research, invite their families to join them and receive congratulations from their teachers and facilitators for their work. Through this recognition, the students can be inspired by their own abilities and motivated to continue on their learning journeys with gusto. Therefore, the celebration of achieving knowledge can be considered a fundamental stage in the framework and not only a moment of relaxed fun.

In *Pedagogy of the Oppressed* Freire discusses 'education as the practice of freedom'.[344] While he emphasises the use of problem-based learning as a means in which to establish such liberating values in education, it can also be argued that the celebration of individual achievement having solved such 'problems' should be seen as empowering and hence, liberating. Liberated and critically conscious education is one that is founded on effective dialogue and communication between the teacher and the learner.[345] As such, communicating with students about their abilities and the trust placed in them to deliver their research to an international platform can be seen as an active process in offering them a sense of liberation in their learning.

[344] Freire, *Pedagogy,* 54.
[345] Freire, *Education*, pp. 4-54.

By incorporating the recognition of the project by each city council, the students can further gain a realisation of the importance placed on their learning and the value of their work. Creating an event to celebrate them and exhibit their research demonstrates to each individual student that their narrative is being recognised, enjoyed, and appreciated. During this final stage of the *Scéal to Storia* framework a precedent can be set for enthusiasm towards future learning, and the incentive to reach goals and continuously strive for a sense of accomplishment in learning. The following learning outcomes encompass the strength of the celebratory stage.

Table 3.8: Stage 7 Learning Outcomes

Learning Outcome Table	
Acclamation	Praise themselves and their classmates on the successful completion of their research project. Value the importance of the skills they have developed. Recognise the value of learning and the way they like to learn.
Review Reflection	Reflect on the project, the various tasks they completed and how they fit into an overall exploration of the research topic
Confidence and pride in abilities	Hold confidence and pride in themselves and their abilities. Value their achievements.

3.10 Conclusion

The *Scéal to Storia* outreach programme is designed to evaluate the success and potential of public history and cultural heritage outreach in the physical reality of the classroom. By adding the element of international collaboration to its design, it is possible to also assess the effects of broader communication and intercultural education between primary students from different backgrounds and locations. By continuing the workshops with the same groups of students, it allows a rapport to be built up among the groups of students, especially considering the differences in mother-tongue language skills. It also enabled long term observation to take place of both the effects of each stage the students progressed through, as well as the evaluation of a long-term cultural exchange experience.

This project incorporated outreach learning methodologies under a structured framework that was designed to be adapted to altering cultural and school contexts. It integrated a digital platform to include an active cultural exchange with the intention of building critical cultural consciousness alongside the empowerment of local cultural identity. The implementation of this design in Cork and Milan will be assessed in the following chapter to determine the viability of such a framework in actual school settings.

Chapter 4: Implementation

4.1.1 *Scéal to Storia* Implementation Introduction

For the purposes of clarity in this thesis, the implementation review of *Scéal to Storia* is primarily examined from the Irish perspective. During this chapter, the implementation of this project is reported and reflected on in a journalistic approach. This includes the full details of the actual experiences within the classroom, the activities carried out, the feedback and responses from participants, and the reflections of the facilitator. As this chapter is primarily concerned with the reporting of the active research, detailed analysis will be reserved for the following chapter.

4.1.2 Implementation Requirements

There were several practical requirements involved in implementing *Scéal to Storia.* The facilitators needed to provide equipment, art materials and props as well as making themselves available throughout the course of the school year. As this project was entirely self-funded by the facilitators, they employed personal artistic skills to design, create and resource many of the museum props that were to be used during workshops (Figures 4.1 and 4.2). Each of the workshops as outlined in the previous chapter were personalised and fulfilled by the facilitators in each respective city. As such the requirements for delivering each workshop, such as art materials and resources, were sourced as needed by each facilitator.



Figure 4.1: Photograph of detail of hand painted map of Cork



Figure 4.2: Photograph of hand painted map of Europe linking Cork and Milan for use as a classroom resource

For the successful rollout of *Scéal to Storia*, the facilitators had to secure placements within two primary schools one in Cork, and one in Milan that were willing to take part in the programme. The selection of the schools was based on the criteria listed in Table 4.1. Following the selection of suitable schools, the project programme was presented to the school management for consideration.

Table 4.1: Criteria for school selection process

Criteria for selection of school to participate:
● Primary school ● Socio-economically deprived area / underprivileged as per DEIS guidance ● Co-operation of school management and faculty in taking part in programme ● Parental permissions granted for exchange element of programme

4.2 Participating Schools

The selection of the participating schools was made through recommendations from the local city councils. The facilitators made contact with the schools and set up meetings with the principals outlining the details of the project, the objectives, the relationship with the respective universities and the exchange collaboration with a school in a different country. The final point was especially important to discuss extensively due to the sensitive nature of data sharing, and the principals would be unable to interact directly with each other due to language barriers and relative time constraints.

4.3 Execution of Workshops

The workshops were initiated in September 2018 and were timetabled specifically to benefit both groups during the exchange i.e. to ensure the groups had covered the topic needed for the exchange to occur. The scheduling of the sessions were carefully cross-referenced and spread out over the school year. Both schools and teachers were very supportive of the project and were flexible in their approaches to the organisation and timings of sessions, and in their communication with the facilitators. Despite any initial obstacles which are discussed below, the programme was executed fully. The teachers and parents were keen to follow the progress being

made by the students throughout the year demonstrating their interest and investment in the project.

4.4 Implementation Barriers

Over the course of the implementation of the project, there were some obstacles that required adjustments to the original design. Some of these obstacles occurred prior to the implementation of the programme in the classrooms, while others developed during the course of the workshops. These barriers and the solution to them are explored in Table 2.2.

Table 4.2: Detail of the barriers experienced while implementing *Scéal to Storia*

Issue	Detail	Solution
Time constraints	Due to time limitations in the Irish school system, it was not possible to schedule workshops that would last two hours long as intended. As the Irish school day is shorter than the Italian school day, there are intensive demands to execute the curriculum sufficiently.	The Irish based workshops would be split into two separate sessions and spread out more over the course of the year.
Teacher availability	In the preceding months of planning, school summer holidays were ongoing which meant that the availability of teachers was extremely limited. This meant that some finer details including the finalisation of dates for the workshops, were not established until very late in the planning schedule. This delay put significant pressure on the facilitators to coordinate planning.	There was no immediate solution but to apply efficiency in communication once the teachers were all available.
Student numbers	The school in Milan had such a large number of students in 4th grade, that the students were split up into four classes. The school refused to limit the programme to one class to ensure equality to all students. However this meant that the facilitator based in Italy had to schedule time for three extra	The facilitator agreed to adapt the workshops into four separate classes and used the opportunity to include some varied content between them.

	classes as well as accounting for a significant amount of extra materials.	
Facilitator limitations	In Cork, only one facilitator was permitted to enter the classroom for health and safety reasons. This meant that in Cork, there was only one facilitator to support the entire class. In contrast, in Milan, there were different restrictions which meant that the facilitators did not require a police background check as was required in Cork, Therefore, they were able to have an assistant accompany them for all workshops.	There was no solution to this issue, as there was no way around the restrictions to enter the classroom. The Cork based facilitator learned how to manage the workshops without an assistant present. Although this often meant an increased amount of pressure, it did not influence the delivery of each workshop successfully.
Class availability	Due to the workshops taking place during the ongoing school day, there were often instances where students needed to leave the classroom for support learning sessions. This impacted the group work activities and sometimes caused disruption. It also meant that some students were disadvantaged when they missed out on certain activities and discussions when they had to leave or arrive mid-way through a workshop.	The facilitators had to ensure flexibility in their approach to delivering the workshops so as to minimise disruption and include all students in the programming. It was not possible to prevent students leaving as there would have been too much of an impact on the school's core scheduling.
Teacher consistency	The timetabling of the workshops in Cork often coincided with the usual class teacher being absent for a Continuing Professional Development (CPD) course. This meant that there was inconsistency in the support for the facilitator during the workshops as the substitute teachers were not always aware of the project and were unsure of how to communicate or assist with the delivery.	The facilitator took some time to meet with the substitute teacher most likely to be present to keep them informed of the project's progress. The scheduling of the workshops were altered slightly for the latter half of the school year to permanently alleviate the issue. This was of great relief to the class teacher who was interested in being present for the duration of the project.
Technology	Both schools in Cork and Milan experienced many technical issues including a weak (or lack of) Internet	The facilitators both ensured to obtain data plans on their personal mobile phones to use

	connection, limited hardware facilities, and centralised web blockers which often prevented the running of the *Scéal to Storia* website. All of which were crucial to support the delivery of the workshops, most significantly the exchange workshops.[346]	as hotspots while at the school. They also provided additional equipment such as connectors to run hardware at the school, and monitors to enhance viewing from their personal laptops.

4.5 Collection of Data

Throughout the course of *Scéal to Storia*'s implementation, a number of methods were used to gather raw data for analysis of the project. This includes reflective portfolios in which the facilitators collated an anonymous log of interactions with the students and the teachers, as well as reflective and observational accounts from throughout the programming. This data could then be analysed to assess the viability of cultural heritage outreach programmes in primary school settings, as well as providing first hand accounts of the experience of the cultural exchange.

These data collection methods will be discussed in more detail in the following chapter but are also listed here:

- Reflective durational portfolio - autoethnographic research by facilitators
- Student feedback questionnaires
- Parent questionnaires
- Reports from the teachers
- Museum report (following the final celebratory event)
- Student workbooks, project work and art
- Reporting on the Learning Outcomes tabled throughout the previous chapter

4.6 Introductory Session

The introductory session was included as a means of formally introducing the students to the facilitators and initiating the project prior to the implementation of Stage 1.

[346] Digital resources have been outlined in the literature review as being a factor in the varying degrees of education opportunities and accessibility. Here, it has been noted that the availability (or lack) of digital technology has had a direct impact on the delivery of this project. Hence providing first hand experience of the importance of equal access to resources and the knock-on effects the lack of resources have in securing learning opportunities.

4.6.1 Aims of the Session

The session aimed to introduce the students to the project and generate a sense of excitement and intrigue amongst them. It also aimed to prepare the students for the type of project they would be participating in. The introductory session was important as it set the tone for the rest of the project which helps the students to understand their role, expected behaviour and engagement, as well as the intended outcome.

4.6.2 Issues Arising

The introductory workshop was intended to take place separately from the rest of the practical workshops due to the time constraints of the performance. However, the limited availability of time in the Irish context meant that this was not possible. To circumvent the issue the introduction to the programme was blended into the first workshop. The alternative design was to enter the classroom at an agreed time with the teacher but without notifying the students in advance keeping the element of surprise and excitement. The facilitator would then introduce themselves and the programme in the same 'secret mission' format and seek the compliance of the students. However, in practice this solution once again did not go to plan as the teacher had not finished their lesson at the agreed time and was not prepared for the interruption. Additionally, the teacher thanked the facilitator for their arrival by name therefore breaking the supposed element of surprise for the students.

4.6.3 Actual Approach

A theatrical approach was used to introduce the project to the students. In Milan, this meant adding an extra session to fully explore the value of theatre in the classroom. For Cork students, this approach was taken at a lighter level due to aforementioned time constraints and classroom availability.

4.6.4.1 Actual Implementation

The facilitator began the introduction by explaining their presence and displaying some objects of interest to the class including a timeline from the *Scéal to Storia* archives and a map. They then invited the students to take part in a special project investigating local cultural heritage. The storyline promoted to the students was that the city council in Cork had sought the help of

researchers from *Scéal to Storia* to uncover stories from the locality, as people were getting too caught up in modern life and forgetting their heritage. The students were recommended to the *Scéal to Storia* facilitators by the city council as being the best students suited for this task. At this point, the students who had enthusiastically agreed to take part were introduced to the information that they would not be working alone and another classroom of students in Europe were also working on the same project with them.

The students were required to listen to the facilitator and engage with the questions posed. They were also welcome to ask any of their own questions with regard to the topic being presented. At the start of the introduction session, the students were asked to raise their hands if they had heard of 'cultural heritage' or knew what it meant. The students were unable to answer this question. One student commented: 'is it about your family?'. This prompted the facilitator to explain the meaning of the term 'cultural heritage' as well as the role of the historian. By ensuring the entire class were able to understand these concepts, it meant that they would be clear on their role in the 'mission' from *Scéal to Storia*. Following this explanation, the students unwrapped a map of Europe with a star representing Cork and a star representing Milan. It was at this point that the connection with the Italian students was revealed. This discovery was met with much excitement and questions about how they were going to contact the other students.

4.6.4.2 Classroom Configuration

The classroom held its original formation with the students sitting in rows of desks facing forward with two students per desk.

4.6.4.3 Tools

The facilitator used physical objects of curiosity wrapped up in packaging from the *Scéal to Storia* 'archives' to create a mysterious persona. The various shaped packages sparked interest from the students and indicated an unusual character. The contents of the packages were also used in Stage 1: Beginning of the Story session showing continuity in the storyline. Theatre methodologies were further employed through the use of costume by the facilitator to emphasise the presence of an unusual character. The style of costume was that of a historical explorer.

Embracing this role also helped to create a certain atmosphere in the classroom, drumming up an aura of mystery and excitement.

4.6.4.4 Selected Responses and Feedback

As the introduction was blended into the first workshop session, it was difficult to differentiate responses to the introduction solely. Therefore, all selected responses have been accumulated and reported under Stage 1: Selected Responses and Feedback (2.7.5.5).

4.6.4.5 Reflection

The students responded exceptionally well to the introduction. Their attention was attuned immediately and they highly anticipated what was to come next. Several of the students stood up to get a closer look at the character in their classroom indicating their intrigue and achieving one of the main aims of the session.

Structurally, the introduction effectively delivered its purpose of establishing the *Scéal to Storia* project in both classrooms. However, the false start at the facilitator's entry to the classroom created the effect of scepticism amongst the students when surveying the stranger in their midst despite the costume and objects of curiosity. There was some discussion as to the authenticity of the programme and the props that were being used. Overall, the students were still pleased to be involved in the activities and were still able to enjoy the theatrical storyline.

4.6.5 Italian Perspective

In Milan, the introductory session went ahead as planned. The Italian teachers were eager to participate in the theatrical storyline and role play alongside the facilitators. The strong role of the teachers helped to build the theatrical narrative as they asked for the narrative to be developed so that they could be more involved. This teacher involvement was important for integrating the programme within the school setting and building the momentum for the students. It also created a foundation for the development of a meaningful collaboration between the school and the project. The students exhibited predicted levels of excitement and anticipation following their encounter with the *Scéal to Storia* facilitators entering their school hall. They were enthusiastic to be involved with the activities led by the facilitators and were fully invested

in the storyline to investigate local heritage stories. The discovery of the partnership with Ireland brought equal amounts of excitement and curiosity. This information increased the level of attention and dedication the students showed to the programme.

4.6.6 Key Observations

The slight contrast between the two approaches conveyed the importance of the collaboration with the teachers. The Italian students were far more easily swept up in the theatrical mood established by the introductory session as the teachers took an active role in its delivery. This meant that the Italian students had a stronger belief in the story behind the programme and therefore, were more invested in the notion of 'the mission'.

The use of costume and mysterious props brought much value to the session as they immediately created a new atmosphere within the classroom. The students all responded with curiosity and excitement towards the character as well as their project.

4.6.7 Summation

Students in both Cork and Milan responded enthusiastically to the proposal to take part in *Scéal to Storia's* mission. The role of the facilitator was well received and respected by the classes and their teachers. It was noted that the role of the teachers in establishing an initial connection with the programme and upholding the role of the theatrical storyline is valuable. Additionally, the use of theatre in the framework had a positive and engaging effect.

4.7 Stage 1: The Beginning of the Story

4.7.1 Aims of the Session

The object of the foundation session was to ensure all of the students were comfortable with the starting point of the research topic - their local cultural heritage. The session was designed to give the students a clear introduction to the cultural heritage of Cork (or Milan) and a baseline from which to grow their knowledge from. The session aimed to consolidate the key points of information presented to students in the first session and ensure they were all comfortable in outlining basic details about Cork's origin story. By the end of the session the students should

also be able to locate their area on a map and state some other prominent locations associated with Cork's timeline.

4.7.2 Issues Arising

As the session was the first opportunity for the facilitator to work with the class, there had to be more flexibility with the outline of the session to adjust timings as they became acquainted with the students and the way of working within this particular classroom. There were no issues as a result of this, but the time pressure had to be anticipated and adequately managed.

4.7.3 Actual Approach

As discussed, 'The Beginning of the Story' along with all other stages in the programme was split into two separate sessions to comply with the time constraints in the school. The session employed the use of theatre, inquiry based learning and object exploration as defined by the original design.

4.7.4 Actual Implementation

The "Beginning of the Story" workshop began immediately after the introduction. Several students were called upon to help open the packages and boxes stamped from the *Scéal to Storia* archive. As Stage 1 was split into two separate workshops they are recorded separately here:

4.7.5 Stage 1: Part 1

4.7.5.1 Classroom Configuration

Following the delivery of the introduction some of the desks were moved to create floor space in the middle of the room for the timeline to be examined by the class. The students brought their chairs in a circle surrounding the timeline. Once this task was completed the students arranged their chairs and desks into group seating so that they could work on the second activity comfortably.

4.7.5.2 Tools

The tools used during this session were:

1. Physical, interactive objects including a timeline of Cork history (Figure 2.3) and a map of the locality.
2. Art materials including coloured paper and pencils.
3. Props include a compass and a map of Europe highlighting both Cork and Milan.

4.7.5.3 Activity One

The first activity introduced the students to a timeline of Cork with some mixed up date panels. Their task was to rearrange the panels in the correct order. Initially, the students took some time to touch and feel the paper and lettering of the timeline with growing excitement; which was clear from their careful handling and whispers to each other. This prompted a discussion to open up about what was the purpose of timelines and what this one was representing. The students discovered that there were some dates and labels missing and proceeded to debate about what order the new pieces should go in. When satisfied with their ordering, the facilitator went through the timeline with them and following some discussion allowed the students to correct any of the initially misplaced events. This was done through questioning and discussion rather than outrightly correcting the students. When the timeline had been filled in, it was put on display on the corridor wall outside of their classroom. In addition to the timeline, the students had discovered an antique compass and an ‘old’ map of the whole of County Cork. They took turns handling these objects and considering their purpose in the *Scéal to Storia* mission.

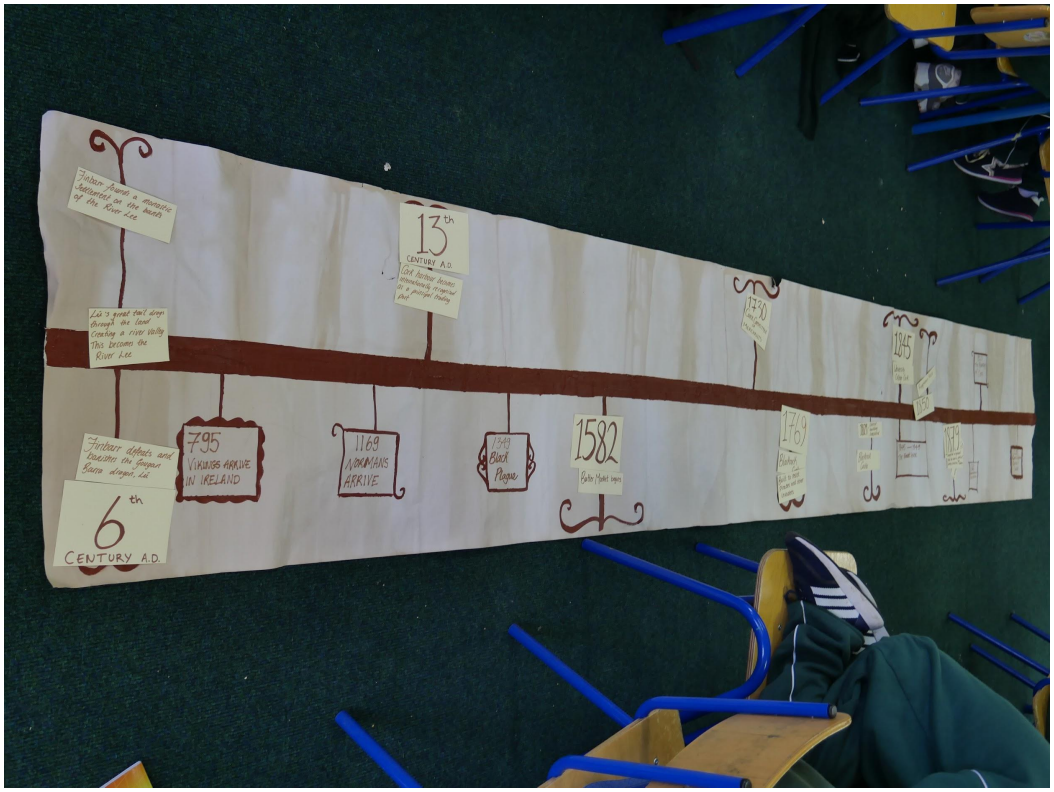


Figure 4.3: An image of the timeline laid out in the classroom during 'The Beginning of the Story' session

4.7.5.4 Activity Two

For the second activity, the students were invited to engage in an artistic venture, illustrating a story from the timeline that had intrigued them the most. This exercise conveys the attention that the students were paying to the timeline exercise and importantly, the information they learned. It also conveyed the variety of interests in different moments in time.



Figure 4.4: An image of a drawing created by a student illustrating Blackrock Castle and the River Lee in separate panels

4.7.5.5 Selected Responses and Feedback

By the close of the first workshop, the students vocalised their thanks for the visit and their excitement for the return of the facilitator to their classroom. The teacher approached the facilitator with one student who had particularly enjoyed the session and wanted to ask some specific questions about upcoming content. The teacher commented that the workshops had been especially stimulating for this student. The student said that they believed the storyline to be true and was amazed by the timeline. 'I know it's real, I've never felt anything so old'. This comment conveys the sincerity and excitement this student felt towards the programme after just one session.

1. 'Thanks for coming to *us'*
2. 'I'm really excited for you [facilitator] to come back'
3. 'I'm so glad you came in, you saved us from doing work'
4. 'My step dad always tells me to look at buildings'
5. 'I'm glad we're with Italy. They have nice pizza in Italy'

4.7.5.6 Reflection

The first activity was successful in gaining the attention of the entire class. Particularly, when it came to unrolling the long timeline across the middle of the classroom. This was met with several exclamations of 'wow'.The students were invited to bring their chairs around the timeline to investigate it further and embark on their first task.

'This paint feels really old'

They were interested in putting the dates in order and were particularly excited when they recognised the moments in time represented in the chronology.

'I don't know why but this is really fun'

Most of the students raised their hands to contribute ideas and they were able to work together cohesively as a group. Moreover, the activity held their interest and attention and they successfully managed to rebuild the timeline in the correct order. They asked questions about features in the timeline that they were unsure about and the discussions were positive and inquisitive.

4.7.6 Stage 1: Part 2

4.7.6.1 Classroom Configuration

The session initially required the whole class to work together as a group. The students were arranged around one large table to physically represent their unity as a group. This was a significant change from their usual classroom layout so the students were immediately aware of the change in their role.

The second half of the session created four smaller groups which were allocated by the substitute teacher who was more familiar with student abilities. These smaller working groups allowed the students to examine their task and work together on a more personal level. It was important to change the layout of the classroom as the different styles of

grouping would appeal to different types of learning and reflect the different styles of activity.

4.7.6.2 Tools

The tools used during this session were:

1. Activity One required a 17th century map of the city, trading game instructions and tickets with trade goods printed on them separated into individual ziplock bags
2. Activities Two and Three required a roll of fabriano paper 1.5 metres in length and markers
3. Each student was issued their own modern map of Cork to examine individually
4. Activity Four required paper and pencils

4.7.6.3 Activity One

The first activity was a game designed to further explore one of the key historical themes of Cork City - the River Lee and in particular its role in trade. Each student was presented with an artificial 17th century trading guide created by the facilitator listing eight items that were commonly traded in Cork. This guide accompanied a selection of these items represented by individual tickets for each student. The guide explained the worth of each item in trade, for example a ticket for ‘butter’ was worth three tickets of ‘spices’.

The facilitator began the game by asking the students to imagine they were all living in 17th century Cork and then suggesting ideas as to what that might look like. They discussed smells, sights and sounds that they imagined would exist in the city at that time. They were then asked if they knew what the word ‘merchant’ meant. The only student who ventured a guess asked if it was related to ‘Merchant’s Quay’ which is the name of a shopping centre in the city. This guess was related to the role of merchants who existed in the city so it was a very valuable point to bring up which also related to the use of maps for later in the workshop. Having discussed the meaning of the word merchant, the students began posing as Cork merchants started to trade with each other.

The ticket that represented butter was listed as the most valuable in this game to represent the prominent butter trade that existed in Cork. The value of the items represented by the game were not historically accurate but merely used as a tool to explore the role of trade and that of a typical Cork merchant from the 17th century. As well as having historical significance in the way that the game represented life in a bustling merchant city, it also had a mathematical element in estimating the value of various goods.



Figure 4.5: Photograph depicting students trading their goods

4.7.6.4 Activity Two

At the start of the activity, the students were asked if they could point out their school on a local map of Cork. After several attempts, it was clear that no student was able to complete this task.

A roll of large paper was spread across the central table in the classroom, an outline of Cork was roughly sketched on and the students were asked to name landmarks they

remembered from the timeline. They were then given the opportunity to roughly mark them on the map. This exercise enabled the entire class to gain an impression of space and the historical features in their locality as well as their own school representing their local community. It also gave them an insight into the historical development of Cork as the locations from the timeline grew visually on the map.

Recalling the key moments from the timeline as a class and presenting them in a different visual format allowed the class to consolidate their memory of the information. Once this short exercise was completed the growth of the city of Cork was also far more visually clear to them.

4.7.6.5 Activity Three

For the third activity the students were split into four groups to work together and given individual modern maps of Cork to inspect. In the groups, their task was to use these maps to find places and mark them onto a large section of fabriano paper creating their own map of Cork. This exercise enabled the students to physically explore the city and actively participate in building their knowledge of cultural landmarks and the historical development of the city. The groups all produced individualised maps of the city which highlighted different landmarks and regions based on their own preferences and findings.

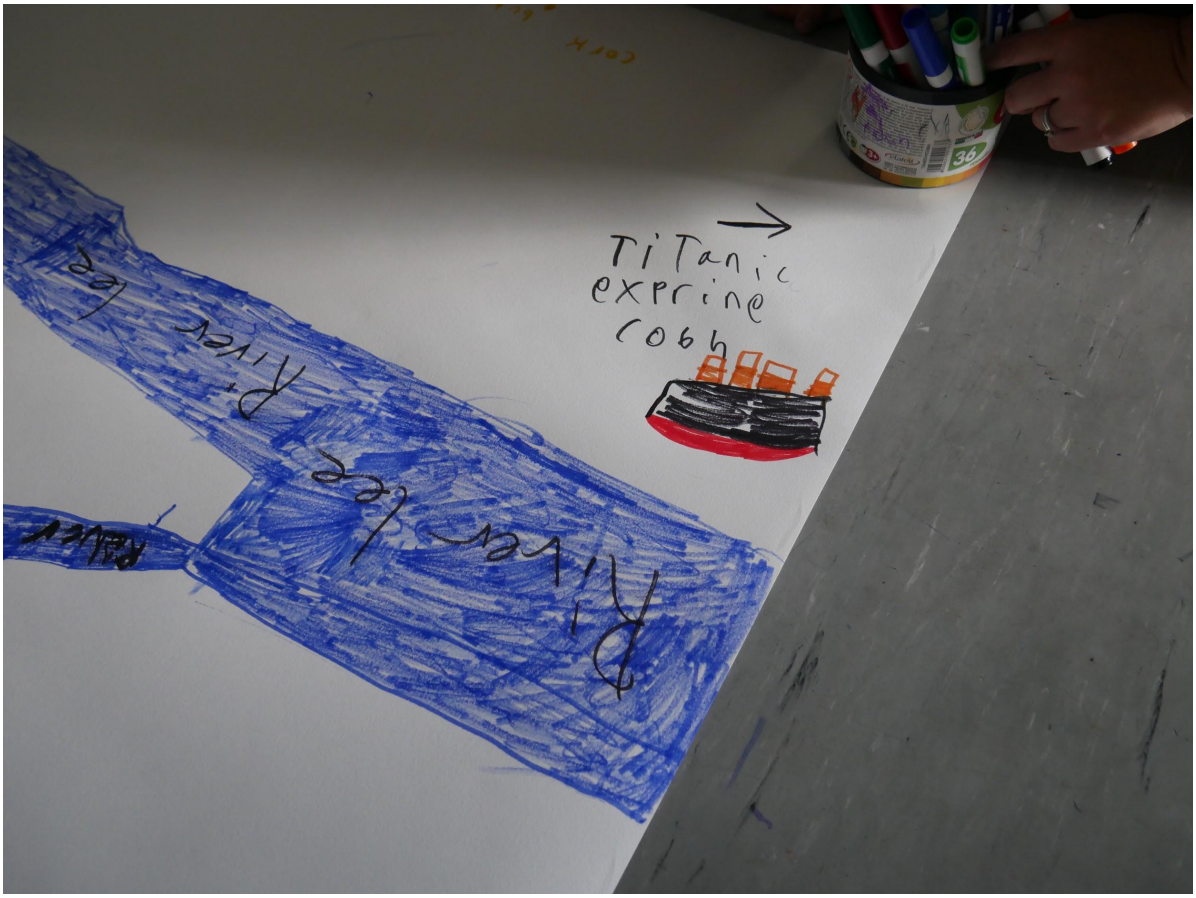


Figure 4.6: Photograph detailing part of a map of Cork created by a group of students

4.7.6.6 Activity Four

At the end of the session, the students were given some time to think of questions to write to their Italian peers in Milan. These questions were written individually by each student, collated and uploaded to the *Sceal to Storia* website through the Google Forms tool. The questions addressed a variety of themes with students showing interest in the daily life, school, popular culture, sports, food and games of the Italian students alongside questions about the local city.

4.7.6.7 Selected Responses and Feedback

1. The school principal observed the execution of the merchant trading game and commented that it was ‘very clever’ and ‘the students are really enjoying it’. She

also stated that the interdisciplinary nature of the game was well suited to the age range of the students.

4.7.6.8 Reflection

During Activity One the merchant trading game initiated was received very well and the students were very actively engaged in trading with each other. At the end of the time allotted to this game, the students were so fully engaged with the subject matter that it took several minutes to draw the activity to a close. The students were all very eager to continue playing.

All groups worked well together during Activity Three, though it was noted that several students were working independently in their groups rather than collaboratively.

The students were mostly eager to participate in Activity Four apart from one student who could not think of anything they would like to ask. Every other student had at least one question, with many students asking several questions. The range of questions asked was very broad and all questions submitted were friendly and inquisitive.

4.7.7 Table of Learning Outcomes

Learning Outcome		**Achievement**
Recall Details	Through the drawing exercise, it should become clear whether the students understood the historical content and can actively recount specific details demonstrating their knowledge.	Subject matter was represented through many various details. Some students included captions offering literary references to the details recalled.

Show and Arrange Information	The students can exhibit knowledge development through the variety of subject matter recorded. This variety shows the students had individual ideas or remembered different elements of the content.	In total 20 drawings were returned to the facilitator. The content was arranged according to the theme shown. The themes and the number of drawings in each category are as follows: · Dragon based theme = 5 · University College Cork (UCC) = 2 · Castle theme = 4 · Boats or ships = 3 · Local community = 2 · River Lee = 3 · Character of St. Finbarr = 1
Relate to Subject	Students can express their knowledge of a subject through their sensitivity to the subject matter. Whether the students can relate to the subject, showing understanding, can be measured by how personalised the students represent the information.	Even when the students covered the same topic, the way in which they were depicted was always individual in style, colour, and composition. This conveys that each student was able to successfully understand and interpret the subject showing independent understanding.

Identify Ways to Imaginatively Represent Subject Matter Which Shows Knowledge & Understanding of Themes	Whether the students can expand or enhance the subject matter through imaginative elements shows their understanding and knowledge is great enough for them to situate characters or places in alternative circumstances that they can experiment with the information. It also shows a creative drive that allows them to contemplate and play with information given to them.	Overall, there were few students who chose to push the boundaries of the narrative with imagined elements. There were two students that notably altered the narrative in an imaginative way delivering the key information in a creative context.
Examine Details	The level of specific detail recounted by the students indicates the depth of information comprehended and retained.	From the 20 drawings returned to the facilitator, 14 of them showed significant detail representing facts. Some of these details include place names, emotions and composition. For example, when representing the dragon from a mythological story, some drawings rendered its shape in a specific way significant to the telling of the story. As it is not the standard shape of a dragon, this is an important detail to include in the pictorial design.

4.7.8 Italian Perspective

The students in Milan responded with equal amounts of enthusiasm to their initial exploration of their city using large maps and identifying places of interest. In an alternative approach, rather than focus on the chronological beginnings of the city, the students began their exploration of their local cultural heritage through four artists of the Italian Renaissance. This design worked well in the context of Milan as the Renaissance is such a prominent part of local history and

features of the Renaissance remain at large within the city. Another benefit to this approach was that it was able to introduce students from migrant families to one of the major cultural aspects of the city. This introduction allowed all of the students to have an equal measure of the beginnings of local cultural heritage in the context of Milan.



Figure 4.7: A photograph of students examining a map of Milan

4.7.9 Key Observations

1. The students were highly stimulated by the props used. Their engagement and productivity during both parts of Stage 1 were high conveying their commitment to the mission bequeathed to them.

2. It is important to note that no student was able to point out their locality on a map and conveys the crucial need to cover basic information during the foundation session. The exploration of broad, basic knowledge ensured that the students could all be at the same

level of learning before continuing with the project. The map exercise was also significant as it ensured the students had knowledge of their own locality before embarking on a discovery of Milan. It was necessary for them to be confident about their own space in order to successfully exchange with the students in Italy.

3. The use of game play was better received than expected with all students struggling to finish the game at the allotted time.

4.7.10 Summation

Time constraints within the school day meant there was additional pressure to deliver the session smoothly, however through the cooperation of the teachers, it was successfully completed. The students engaged fully and were eager to take part in all activities. The learning styles proved to be effective in motivating and engaging the students. They were also eager to learn and retain the information relayed to them.

Both foundation sessions were delivered successfully and the students were engaged and committed to their mission. By the close of the two Beginning of the Story workshop sessions, the students were able to:

- Discuss and define key moments in Cork history
- Locate their community on the map as well as labelling other prominent locations
- Describe the meaning of cultural heritage
- List cultural heritage locations in Cork as well as outlining their significance
- Interpret a map and render a copy of it



Figure 4.8: A drawing of a mythological creature from Cork's folklore history. The tail is representative of the formation of the central river through the city.

4.8 Stage 1: Exchange Session

This exchange was the first opportunity for the students to be properly introduced to their international partners in the *Scéal to Storia* project.

4.8.1 Aims of the Session

For the first exchange workshop, the basic aim was to open up a conversation about a new culture. By utilising digital resources, the facilitators created a space for the students to embark on an exploration with their international partners. As this style of outreach has not been widely experimented with or studied previously, the aims for the session were kept open and were delivered through a style of observation and reaction.

4.8.2 Issues Arising

There were a number of technical issues regarding the access to the *Scéal to Storia* website for the students. Both schools encountered multiple issues with Internet connections. However, alternative measures were established that allowed all students access to the website and the first exchange workshop procured some very interesting results. These measures included the use of a projector screen to showcase the website to the whole class at once, and providing printed copies of the website content for the students to read. The class teacher kept these printed copies and allowed the students to revisit the material at another time during the week to compensate for the time lost when experiencing Internet issues.

There were also some unexpected issues with timings which led to the workshop being split into three sessions.

4.8.3 Actual Approach

The Exchange workshops were designed to be student led and focused on the exploration of the cultural exchange. As it was not possible to predict how the students would choose to represent their culture, or how the students would respond to learning in this way, it was decided to approach the sessions openly and observe the students' natural reactions.

4.8.4 Actual Implementation

Before gaining access to the content of the website, the students were asked some questions about Italian culture to prepare. These questions were asked openly in the classroom so that the answers could be discussed and that all students would have the same information before exploring Italian cultural heritage.

The class were able to explore the *Scéal to Storia* website in their classroom through a projector led by the facilitator. They were also given printed copies of the Italian content in lieu of being able to use computers at an individual level which had been intended. However, this gave them more freedom to concentrate on areas they found particularly interesting.

The content explored by the students in Milan was based on the presence of the Italian Renaissance within their city. As there were four classes of students, the facilitator decided to focus on a different key artist with each class. This allowed them to cover a broader variety and the students from each class were able to share their discoveries with the rest of their year. However, as there was only one class of students in Ireland it was not possible to cover all of this material within their session. Although they were able to read through the discoveries of all four classes, it was decided to focus on one artist to explore in detail. The artist focused on by the Cork students was Leonardo da Vinci.

4.8.5.1 Classroom Configuration

The classroom setup remained in its original formation for the review of the website but once more practical activities started taking place the tables and chairs were rearranged to form group spaces. The change of space created a more informal atmosphere that focused on peer support and connected learning.

4.8.5.2 Tools

The tools used during this session were:

1. The primary tools utilised during the exchange session were the digital resources that allowed the students to examine the Italian material.
2. Art materials were also utilised throughout the activities.

4.8.5.3 Activity One

The students in Milan had looked at a sculpture by Claes Oldenburg in the middle of their city and considered its meaning in how it represented their local culture. They looked at Oldenburg's manifesto 'I Am for an Art' (1961) and had written their own version of what art they were 'for'. This was collated and compiled by the Italian facilitator from all four classes of students in Milan. While it was unfortunately too long to read in its entirety to the class in Cork, the section that was read together was found to be enjoyable and also amusing so the students decided they would like to write their own one. This exercise demonstrated the interests of the students but also in many cases, their sense of humour.

4.8.5.4 Activity Two

Following the lead of the Milan students, the Cork group looked at da Vinci's work, *The Last Supper* (c. 1495-8). They learned about what the painting looked like, what it represented and the technique that was used by da Vinci. The students in Milan had explored the technique in detail by creating their own paint from egg white and coloured pigments and rendering their own version of *The Last Supper* to be displayed in their school canteen. This process was fascinating to the Cork students who were impressed by the creation of the paint using eggs. After studying the content provided from them by the Italian students, the class were ready to explore the subject for themselves. Although, due to time limitations it was not possible to create the paint manually as the students had done in Milan, the students were still able to create a Cork version of the Italian masterpiece. Inspired by their Italian counterparts using their own portraits seated at a dinner table, the Cork students used a long roll of thick paper to do the same thing.



Figure 4.9: Photograph of the Italian students making paint pigment in the style of Leonardo da Vinci



Figure 4.10: An interpretation of Leonardo da Vinci's *The Last Supper* (c. 1495-8) by primary school students in Milan, Italy

4.8.5.5 Activity Three

The class were given the opportunity to answer questions from the Milan students which were projected for them in the classroom in the English language and which they answered together as a class. All students were entirely engaged with this exercise, and were even willing to skip their lunch break to continue answering the questions. As the session progressed, many students asked for Italian translations of simple phrases such as 'how are you?' that they could use in their responses.

4.8.5.6 Activity Four

The final activity of the first exchange covered the Italian responses to the questions sent by the Irish students. The answers had been typed in Italian but the facilitator was able to translate them for the class. Additionally, some of the answers were represented by graphs presenting clear visuals of the answers. These answers were projected onto the wall in the classroom so the students could see them all together.

One theme that emerged from both sets of students was questions about school. They learned some interesting differences between schools in Ireland and in Italy. The students in Cork were

very amused and proud to learn that the Italian students admired their blue school chairs which had been spotted in photographs that had been exchanged on the website.

Table 4.3: Differences discovered by the students of school life between Cork and Milan

Cork School	**Milan School**
No homework on Fridays	Homework for the weekend
Uniforms	No uniforms
Packed lunches	School dinners in a canteen
School day 8.50 - 2.30	School day 8.30 - 4.30

The differences between the schools brought about serious discussion about the advantages and disadvantages of each school by the students in both Cork and Milan. These realisations were discussed avidly as students considered the different lifestyles of students their own age living in another part of the world.

Another theme that arose during the exchange of questions was ‘myths and legends’. The Cork students had asked for those in Milan to share some of the legends of their city. However, they received the unexpected answer that the students in Milan were not aware of any myths or legends from their city. This response had not been anticipated by the facilitators. In Milan, the students had been captivated by the legendary beginnings to Cork City and were fascinated to learn more Irish legends. Therefore, the remainder of the workshop in Cork concentrated on the discussion of Irish folklore and legends and which stories they wished to share with the students in Milan. The stories chosen were simplified and translated into Italian and the Cork students illustrated their contents by designing a poster filled with Irish mythological characters. The Milanese students were amazed at these additional stories and the Irish legends became a much loved theme for them, even inspiring their own interpretation in a later workshop.

4.8.5.7 Selected Responses and Feedback

1. Following the first session, the class teacher commented that 'the children love it, they are really engaged. They have been discussing stories together since your last visit, and asking me for more information.
2. At the beginning of each session, upon the arrival of the facilitator, the entire class shouts for joy, clearly emanating their enjoyment of the workshops
3. Selected response from the class teacher during an exchange session:

'Thank you for all the effort you have put in so far, the children are really getting something from it. They are always excited on the days you are coming in and the parents are interested to hear all about the news from Milan'.

Table 4.4: Selected responses to the questions about Italy at the beginning of the exchange session.

Facilitator Question	Student Response
What kind of food do you eat in Cork that you think they probably do not eat in Italy?	One student answered 'pizza' but this was considered 'definitely' incorrect. Students discussed different foods that they associated with being traditionally Irish and what they expected to be traditional Italian foods.
Have you ever heard of the Renaissance?	No student had.
Have you ever heard of the artist Leonardo da Vinci?	No student knew the artist but the name was familiar due to the use of the name by a cartoon character.

4.8.5.8 Reflection

At the beginning of each exchange workshop, the students were noticeably animated upon the entry of the facilitator and a large proportion of them voiced their delight audibly. This reaction was a very positive indicator of the students' enjoyment of the workshops.

During Activity One, the first example of successful collaboration occurred during the review of the Milanese students manifesto 'I am for an Art'. The Cork students were so interested and inspired by this piece of work that they decided to create their own version to share with Milan. The open approach to the exchange workshops allowed for this student choice to take ownership of their interactions with the Italian material. This level of positive international interaction was also present during Activity Three when the Cork students actively sought to learn more about the Italian language in order to communicate more effectively. This approach shows their compassion and willingness to bond with another culture.

Their exploration of the Italian language continued during Activity Four when the students saw the answers to their questions written in an unfamiliar language which were first read out in Italian and then translated into English for them drawing their attention to the different primary languages used by each country. Some of these answers proved to be particularly exciting, for example, a question asking about local shops returned an answer with recognisable brand names which the students instantly recognised and enjoyed spotting the similarities. Equally exciting, were the answers regarding favourite games to play, particularly familiar video games and characters. The students enjoyed seeking out the similarities and differences between the two cultures.

Activity Four highlighted the benefits of the open approach, student-led model used during the exchange workshops. The way in which the theme of legends and folklore created such fascination from the Italian students and in turn, inspired the Irish students to divulge more stories showcased the beauty of international cultural sharing. The student-led approach allowed for the embracing of new themes that emerged, and gave both groups of students the opportunity to focus on an element of learning that greatly interested them.



Figure 4.11: Drawing of an Irish legend by an Italian student

4.8.6 Italian Perspective

In Milan, the Stage 1: Exchange workshop series brought another unexpected result. The questions from the Cork children had been written in English and it was not possible to translate the Google Form in advance of the workshop. Instead, the facilitator was translating the answers in front of the class. This meant that the students could see the questions written on the screen in English. Amongst the students in the class there were a small number of Filipino children who had immigrated to Italy with their families within the previous two to three years. These students could read, write and converse fluently in English unlike their classmates. This brought a new dynamic to the classroom when the newer students suddenly had an advantage in being able to translate the messages from Ireland for the rest of the class. Immediately, there was a newfound respect for the Filipino students who were previously at a disadvantage for not being fluent in Italian. Therefore, this exchange exercise created an opportunity for the Italian students to

experience intercultural learning in a whole new way within their own classroom and with their classmates.

4.8.7 Key Observations

1. The students were fascinated by looking at the photographs of the Milanese students themselves as much as the Italian content.
2. What was particularly noteworthy was that some of the students chose to 'be for an art' of different aspects of Cork cultural heritage that were highlighted during previous sessions. This shows that students were taking a profound interest in the learning content provided to them during *Scéal to Storia* workshops.
3. By the end of the exchange session when asked the same questions that they had been asked at the start, the students were able to converse about the Italian Renaissance much more animatedly and knowledgeably. Furthermore, they were able to recount facts and information shared with them by the Italian students. As the source of their knowledge was fellow school students, there was a keen interest from the students in being able to absorb the information and understand it fully.
4. It was clear the students were inspired by their connection to another country. For example, one student noticed that their packet of crayons had an Italian flag on it and said *Prodotto di Italia.*[347] Another student recorded when they had eaten Italian food for dinner. These comments to the facilitator conveyed the intense interest of the students in the exchange, as well as their developing bond to the learning of Italian cultural heritage through *Scéal to Storia*.

4.8.8 Summation

By the close of the first exchange sessions, it was clear that students in both Cork and Milan were very enthusiastic about the project and especially about communicating with each other. Despite any technological or timing-based setbacks, the students were able to take full advantage of their international connection. Teachers in all classes reported that the students felt liberated to share their cultural heritage with others in a different country and were very excited to continue with the programme.

[347] Product of Italy.

4.9 Stage 2: Exploring the Past

4.9.1 Aims of the Session

The aims of Stage 2: Exploring the Past were to broaden the knowledge base carved out for the students during Stage 1. The students were expected to continue to develop their skills and remain invested in the exploration of local cultural heritage.

4.9.2 Issues Arising

The only minor issue that arose was upon beginning the activity based around the exploration of museum objects, the students were so stimulated by the alternative learning style that it took them some time to focus their energy. This was only an issue as some students were struggling to concentrate on the task. However, this issue was alleviated due to extra support from the teaching assistant to guide the students into a more relaxed state.

4.9.3 Actual Approach

The approach to Stage 2 did not differ from the design and the workshop was facilitated through an interactive, investigative approach as planned.

4.9.4 Actual Implementation

During this stage, the students were invited to become active historians in their quest to discover meaning from objects and documents that were presented to the class in groups. To begin, the class were asked some questions about their understanding of cultural organisations and specifically the role of the museum. The responses to these questions are outlined in Table 4.5 under 4.9.5.5 - Selected Responses and Feedback. Following these questions a student asked ‘why are people in a museum allowed to touch?’. This led to a discussion about museum professionals, archaeologists and historians and their role in teaching the public about the objects. At this point, the students were told that they would be fulfilling a similar role for the duration of the workshop.

In the second part of ‘Exploring the Past’, the students began work on what would become their final *Scéal to Storia* exhibition piece. This was a large artwork that would be continuously

worked on throughout each stage of the programme and would finally be displayed during Stage 7's celebratory event.

4.9.5 Stage 2: Part 1

4.9.5.1 Classroom Configuration

The tables and chairs were arranged to form four groupings. These remained in place for the duration of the workshop.

4.9.5.2 Tools

The tools used during this session were:

1. Museum objects including documents, photographs and replica artefacts
2. Art materials including an A1 coloured piece of card for each group

4.9.5.3 Activity One

The facilitator had arrived with a large crate of museum objects for analysis. The class was split into four groups and given some instructions about the task they had to complete. Each group received a hessian sack with a selection of objects and documents inside. They also received some art materials including an A1 size of coloured card. The groups had to work together to investigate their objects and discern meaning from them. They would then design their A1 card into a poster to demonstrate to the rest of the class what they had discovered. Some of the objects were presented as 'delicate' so they were contained in ziplock bags. If the students wished to handle these objects, they were required to wear soft white gloves that were provided for them.

The objects presented to the students were sourced or created by the facilitators and are included in the list below. The contents were all replicas and there was no danger of damaging original museum artefacts.

- Maps
- Magnifying glass
- Jewellery
- Butter paddles
- Series of 'historical' documents
- Photographs
- (Replica wooden) dagger

- Ancient coins
- Ship model
- Viking ‘tool’
- Old looking large iron keys
- Iron door handle
- Fabric
- Diagrams
- Historical posters
- Postcards
- Letters
- Newspapers



Figure 4.12: Photograph of a selection of objects used for Stage 2: Activity One

4.9.5.4 Activity Two

Following the analysis of their objects, each group took turns giving a presentation to the rest of the class on what they had researched. They used their posters and showcased their objects to explain their historical discoveries.



Figure 4.13: Diagram of Elizabeth Fort illustrated by a student for their group presentation in Stage 2: Activity Two

4.9.5.5 Selected Responses and Feedback

1. The following table represents the responses received to the initial questioning at the beginning of the workshop:

Table 4.5: Oral survey of students on their museum experiences

How many of you have ever visited a museum?	Eight students indicated they had by raising their hands (30%)
How many of you have made more than one visit to a museum?	Seven students indicated they had visited multiple museums or made more than one trip

	to a museum (26%)
What is a museum?	The students described a museum as a place that houses: ● 'Old stuff' ● 'Fossils' ● 'Dinosaur bones' Other descriptions of a museum included: ● 'Ancient' ● 'Fragile' ● 'Delicate'
How do you behave in a museum?	● 'Don't touch anything' ● 'Be quiet'
Why should you not touch? (Question asked based on previous answer)	● 'Things are delicate' ● 'Stuff is fragile, it might break or rip'
What kind of objects are in a museum?	● 'Art' ● 'Old stuff' ● 'Fossils' ● 'Fortnite'
Why shouldn't we break these objects?	This was more difficult for the students to answer directly but through some discussion they agreed that objects are there to tell a story

2. Despite the delay in focusing energy during Activity One, the teacher was highly impressed with the workshop and commended the work that was put into its design. The school principal also came to observe the workshop and commented that 'the children loved it. It touched a lot of history'. The principal was also intrigued to examine the objects and assess their meaning.

4.9.5.6 Reflection

The class were extremely excited to investigate their objects and were eager to provide theories for their meaning. This excitement level was so high that many students found it difficult to concentrate on the task and were not focused on reading some of the documents that were key to discovering meaning. Instead, they were so fascinated and in awe of some of the objects that they animatedly discussed them with each other. The

facilitator took some time with each group to give some guidance and pointed out some of the facts. This helped the students to focus some of their energy. However, it was difficult to contain the level of excitement and energy for most of the students. They remained interested in the objects and designing their posters for the entirety of the workshop but with the exception of one group they largely struggled to remain calm and formulate considered opinions.

The workshop was deemed overall successful, the students thoroughly enjoyed the experience and the teachers were impressed with their level of interaction with the subject matter. The students showed an immense interest in their objects and all students were highly engaged throughout the duration of the session.

4.9.6 Stage 2: Part 2

4.9.6.1 Classroom Configuration

The classroom tables were arranged into eight groupings spread out across the room. Two more tables were used to hold art supplies.

4.9.6.2 Tools

The tools used during this session were:

1. Eight panel boards prepped with papier mâché and pencil markings
2. 12 bottles of water based paint, paintbrushes, paint pallets, water cups
3. Craft supplies including: coloured felt, wool and glitter
4. Tissue paper
5. PVA Glue and pritt sticks
6. DSLR Camera
7. Video editing software

4.9.6.3 Activity One

The first activity meant beginning work on designing the art piece for display during Stage 7. This piece was going to be a large (2.4 x 1.6 metres) map of Cork created collaboratively by the entire class and based on their research during the duration of the *Scéal to Storia* outreach programme. The map was created from eight wooden panels which had been prepped for them with a reasonably accurate rendition of the streets, river

and major landmarks of the centre of Cork city using pencil and papier mâché (Figure 2.14). During this session, the students were split into eight groups and began work bringing the streets to life with colour. Places of historical or cultural significance had been marked out and the students were given the opportunity to render them as they saw fit.



Figure 4.14: Image of ‘The Story of Cork’ mural preparation

4.9.6.4 Activity Two

The second activity largely overlapped with Activity One. During the workshop, students took turns to partake in videography documenting their Stage 2 research to create a video documentary for the exchange. This documentary was to showcase the students as historians explaining and showcasing their research to the students in Milan. The goal of

the documentary was to be short in length with simple, easily translatable messages to offer an introductory insight to the cultural heritage of Cork. This was to ensure that the students in Milan would understand the messages without any context or prior knowledge necessary and equally importantly, that it would hold their attention. The documentary was complemented by video footage from some actual locations in Cork obtained by the facilitator in order to give the viewers a real sense of the city and accentuate the role of the city in telling the stories of its past. This was particularly important as the Italian students had never visited Cork so the video footage was crucial to offer meaning and context to the research presented by the Cork students. The content was largely created and inspired by the students, however the final editing was completed by the facilitator as it required more advanced skills. The overarching storyboard followed clues to reveal the development of the city through key stages and concludes with an open-ended question to the Italian students about their thoughts of Cork, keeping an interactive element to the documentary. The fusion of art works, cityscapes and commentary created a short, factual, student-friendly documentary that could easily introduce external students to a brief but thorough exploration of Cork's past. The completed video was played for the Cork students as well as being uploaded to the exchange platform. This screening was very successful and the students pointed at their own and each other's work when it flashed up on the screen. At the end they jubilantly clapped and cheered and asked for it to be played again.

4.9.6.5 Selected Responses and Feedback

1. Several students commented to the facilitator that they were happy to be 'saved from doing work' as they did not consider the project to be a form of learning.
2. 'We're making the city look magical' student participant while painting the map.
3. 'My nan lives here' student participant while pointing out a street location on the map as they were painting it.

4.9.6.6 Reflection

The students thoroughly enjoyed these creative activities and applied significant effort to execute their painted panels to a high standard, often discussing the reasonings behind

their colour choices. By the end of this session, the students had significantly developed their production of their panels which combined to create a map of Cork. They discovered key locations in the city through this work and made choices on how best to represent them.

For the video creation activity, the final editing was completed by the facilitator as it required more advanced skills. However, the contribution of the students was very prevalent. They thought about the research they conducted during Stage 2 (Part 1) and how best to convey it to students with little prior knowledge of Cork's history, developing skills in empathy and understanding. The completed video was also shown to the Cork students themselves. Although it reached 7.5 minutes in length, the documentary successfully highlighted the research undertaken by the students in short, simple messages alongside footage of students' artworks and clips of Cork City and some prominent buildings.

4.9.7 Table of Learning Outcomes

Learning Outcome		Achievement
Discuss and defend theories	Students can deliberate about their ideas and suppositions. They can come to a conclusion and support their argument with their groups. Additionally, they are able to respectfully listen and support the theories and presentations of others. The degree to which they can communicate in these ways effectively, demonstrates their ability in developing and expressing ideas and researching as part of a team.	Students initially had difficulty discussing theories as the excitement of the physical objects was too distracting for measured analysis. All students were involved in their respective groups with examining the objects and designing their posters. They cooperated well with the design of the poster and attributing meanings. The students were supportive of each group presentation and cheered and clapped for each one. They also listened attentively to each speaker and were interested in the various objects that other groups had examined.
Infer, interpret and clarify information	By analysing their objects both individually and as a whole, the students can notice common themes and attribute meanings. This process shows increased ability to draw conclusions from the discussions and apply knowledge to the research.	While the students were eager and extremely enthusiastic about the activity, their excitement did prohibit significant interpretation and clarification of information for a large duration of time. Once familiarised with the objects and the task issued to them, the students were able to identify items and place their importance within the historical narrative. Each group reached this level at different times with the calmer groups progressing faster.

Illustrate and review findings either artistically or verbally with the ability to paraphrase specific details	The ability to demonstrate understanding through visual or verbal means represents cognitive perception of the subject as well as communicative development in expressing that understanding.	The level of accuracy varied amongst groups with some groups presenting extremely detailed facts whereas others were more imaginative in their presentation style. These imaginative elements were often displayed in relation to the origin and function of some objects. This was especially prevalent amongst the more mysterious or unknown objects. For example, one group looking at a Viking coin encased in a descriptive card claimed to have 'found the Vikings' phone number!' when the numbers were, in fact, referring to the date range. Another group designed an intricate map structure representing the location of their object in relation to the geographic context of their locality. Each group presentation offered several speakers explaining their objects in their own words to the class. These statements were largely able to communicate factual information to the class. Some imaginative embellishments were noted particularly with one speaker mentioning the presence of aliens during the Middle Ages. This fictional addition was incorporated to disguise the lack of understanding of a certain object. There were also some humorous embellishments throughout several presentations.

Differentiate between sources of information and recognise significance of certain facts	By sifting through physical objects and documents, the students can learn to recognise different media containing information. Their research skills can be measured by their ability to harvest isolated key pieces of information and coherently assemble that information into an overarching narrative or theme.	The students were easily able to distinguish the various formats the information could be delivered in. For example: objects, photographs, artworks, newspapers, documentation. They were further able to organise these items and cross reference their significance. This was done differently by each group, with some groups focusing on matching objects to pictures and documents, while others attempted to form a continuous narrative from one item to the next. There was a mixed response to recognising the significance of certain facts. This could be seen amongst individual students as well as the groups as a whole. One group in particular, worked extremely well together in dissecting information and assembling a factual narrative that highlighted all the key points available to them.

4.9.8 Italian Perspective

During the ‘Exploring the Past’ session in Milan, the students embarked on research surrounding the Austrian invasion of the city, the reunification of Italy and independence. The students sifted through documents and objects searching for clues to build the historical narrative. Each group was immersed in the discovery and were eager to refer to books and Internet searches to further their understanding. They willfully explained their discoveries through the video documentary medium to share with the Cork students. The incentive of creating a historical documentary to

share with the Cork students at the end of the session inspired them to really dig deep and search for answers that they could relay with confidence.

4.9.9 Key Observations

1. Through the active participation nature of this stage, the students had engaged thoroughly in all exercises and were able to successfully recall information learned and showed enthusiasm for the subject matter.
2. The use of the collaborative art piece helped the students to visualise the city and the specific locations they had researched.
3. Creating the historical documentary gave the students ownership over their research and they felt empowered to share the specific facts they had each learned. The video storyboard also helped them to consolidate the information and actively engage in the process of piecing it together for the Italian students.
4. Specifically, creating a narrative for the Italian students was highly motivational for all participants.

4.9.10 Summation

Stage 2: Exploring the Past created an opportunity for the students to delve into each of the historical moments first marked during their timeline exercise in Stage 1. There were several creative and immersive activities that enhanced their engagement and interest in the subject matter. Having made initial connections with their peers in Milan, the drive to create meaningful content for the exchange had significantly escalated.

4.10 Stage 2: Exchange Session

The second exchange workshop focused on the research undertaken by the students in Milan while they were ‘Exploring the Past’. These students had also been presented with documents from the *Scéal to Storia* ‘archives’ and had proceeded to discover the meaning behind them. This research was filmed and collated into their own documentary dubbed in English for the Cork students.

4.10.1 Aims of the Session

The aims of the session were to maintain a student-led approach while facilitating the exploration of international cultural exchange. Through the exchange process, the students should become more accustomed to the new culture they are partnered with. The core aim is to build the relationship between the two groups of students.

4.10.2 Issues Arising

The intention was for the Cork students to watch the historical documentary created for them by the Milanese group. However, due to the larger number of students featured, the length of the video reached thirty minutes. This would be difficult to show to the Cork students as it was entirely subtitled which would be difficult for them to follow and maintain their attention, and would take up a significant amount of class time. To address this issue, the video was not shown in one sitting but rather split up. It was not deemed crucial for the students to watch the video in its entirety if time constraints did not allow it.

Additionally, the content presented by the Italian students was largely out of context for the Irish students, who at this point, were only familiar with Renaissance art in Milan. In order to overcome this issue, the Italian students sent some photographs of their city to contextualise the information.

4.10.3 Actual Approach

While still attempting to maintain a student-led approach, the facilitator determined the timings of the Milan video documentary to structure the classes. The facilitator also enhanced the photographic resources sent through via the exchange in order to create a basic introduction for the Cork students.

4.10.4 Actual Implementation

The Stage 2: Exploring the Past exchange workshop was primarily centred on the exchange of historical documentaries created by the students. The session began with an introduction into the subject matter by the facilitator which was followed by a discussion and then the viewing of the

Italian video. Having spent a significant amount of time divulging the Italian information, the Cork students explored some of the comparisons between both cities.

4.10.5.1 Classroom Configuration

The classroom setup did not change from its traditional formation for this exchange.

4.10.5.2 Tools

1. Digital tools such as laptop, projector screen and speaker
2. Use of the exchange platform www.scealtostoria.org
3. Pencils and notebooks

4.10.5.3 Activity One

The first activity was a basic introduction to the historical context of Milan that was explored during Italian Stage 2: Exploring the Past. The facilitator presented some photographs of Milan along with some foundational facts to introduce the students to the local history there. This presentation coincided with a lively debate from the students who asked questions and offered opinions.

4.10.5.4 Activity Two

The second activity showed the first segment of the Milan documentary. The students were speaking in Italian discussing their discoveries with each other and their facilitator in a series of clips based within their classrooms. The footage saw them using the internet and books to follow up on their theories gleaned from the series of documents and archival material provided for them. This documentary was the first time the Irish students were able to watch their counterparts speaking in a video format so not surprisingly they were very curious about them. A second viewing was given during a separate session.

4.10.5.5 Activity Three

This activity was more centred on a student-based inquiry approach to assess the information from the Milan documentary. To increase the students' understanding, they used their own Cork timeline to compare with events in Milan's history. They discovered that the revolutionary events

that were being discussed by the Italian students had a similar date to the Irish Famine. Due to their prior understanding of this moment in history, the students immediately felt more connected to the history being discussed by the students in Milan.

'We were both suffering at the same time'

As they delved into this information, they also realised that the students in Milan were discovering a revolution that had happened in the city. This brought them to discuss revolutionary history in Ireland and the comparisons between both. There were several students in the class who were particularly excited to discuss Ireland's experiences with revolution and draw similarities with the Italian students through these historical experiences.

4.10.5.6 Activity Four

This segment was not so much an activity as an informal impromptu discussion. As this was the final session before the Christmas break, the facilitator spoke to the students about Italian Christmas traditions which differed from Irish traditions. The students were also treated to Pandoro - Italian Christmas cake which was offered as a Christmas gift from the Italian students. This was received with much joy and excitement and many requests of how to translate 'thank-you' into Italian.

4.10.5.7 Selected Responses and Feedback

1. Following the viewing of the Milan documentary, one student commented 'they speak very good Italian for little kids', insinuating that this student was under the impression that Italian was their second language.
2. The class teacher reported that the students were discussing aspects of their cultural learning throughout other lessons. 'They are highly engaged during these workshops and they really love getting to do them'.
3. However, some students upon watching the documentary segments could not focus and started shouting Spanish words at the screen. It was clear that the contents of the film could not hold their attention.

Table 4.6: Comments made by the Cork students following the projection of the Milan documentary

‘They are really smart’
‘They have a proclamation that looks like our one!’ (referring to Irish proclamation of Independence)
‘They are better behaved than us’
‘It’s so cool that they can use computers’
‘I like the way they discovered those two guys were brothers, Garibaldi and Mazzini’
‘It was cool how they found the person who was on their Euro coin, what was his name again?’
‘They work together really well’

4.10.5.8 Reflection

The use of Italian photographs opened up Milan and particularly its buildings up to the Irish children who were mesmerised by the size, colour and the time that must have been spent to build them all. They favoured *Il Duomo*, the cathedral in central Milan and compared it with St. Finbarr’s Cathedral in Cork which they had researched during their first workshop. The exploration of Milan in this way encouraged a multitude of questions from the students who were keen to discuss Italian culture. The connection with the students in Milan, made the city more real to them despite discovering it from their classroom.

Following the screening of the documentary, the students discussed more about what they had seen in the footage but had found it difficult to concentrate on the storyline as they were largely unfamiliar with the historical context. A lot of the students talked over the screening and paid little attention to its contents. The facilitator made the decision to cut the screening short in order to regain their attention. This was also due to a small number of students speaking Spanish words out of turn at the screen. Some students were also found to be illustrating some stereotyped drawings of Italian culture. This behaviour was considered disrespectful and inappropriate. It

gave the facilitator the impression that these particular students were struggling to empathise and be considerate towards other cultures.

At the end of the workshop, the students were upset to be finished and voiced their enthusiasm for restarting the workshops in the New Year. The enthusiasm was so great for the workshop that the students were disappointed that they had to pack up to go home.

4.10.6 Italian Perspective

The Italian students highly embraced the viewing of the Cork documentary. Following the screening, they decided to do some more research on the places that they saw in the footage. They were particularly intrigued by the river that runs through Cork and the significance it had in the cultural heritage. The river was also featured during Stage 1 so the students realised it was a prominent feature of the city.

4.10.7 Key Observations

1. The documentaries worked very well in terms of visuals and increasing a sense of connection between the two groups of students. However, they need to be short and concise in order to retain attention spans and appeal to the students.
2. The students particularly enjoyed comparing the timelines of Cork and Milan and contextualising the information.
3. The exposure of the students to a different language showed how the video exchange highlighted the language barrier between the two groups and enabled the students to reflect on communication with each other. It can also be reflected that without the use of the supported exchange platform, these groups of students would not be able to communicate with each other effectively.
4. Some students had difficulties recognising the negative effects of stereotyping and exhibited some negative behaviour towards the other culture.

4.10.8 Summation

This exchange session brought new life into the cultural heritage of each location as the students were exposed to video footage and active narration. The language barrier between the two

groups was exposed as the Cork students struggled with following the subtitles consistently. However, once the information was contextualised and discussed with them, they were able to gain more perspective. This exposure led them to further reflect on the language differences and consider how best to progress their communication. The digital platform of exchange can be seen as a vital component of inter-cultural sharing. However, some students were showing signs of irreverence towards the Italian culture in general which would need to be addressed appropriately during this project.



Figure 4.15: Photograph of Cork students watching the Milan documentary

4.11 Stage 3: The Other Side of the Story

2.11.1 Aims of the Session

The aims of this session were to expand the students' understanding of the historical information to include the awareness of people in history who are not routinely featured on monuments or mentioned in any great length in history books. 'The Other Side of the Story' theme focuses on

the lives of ordinary people as they are still a part of cultural heritage. The theme also stretched to the lives of people who are often forgotten or brushed over in the main historical overviews. By completing this stage, it was expected that the students would be able to consider multiple sides to historical narrative and as a result develop key research skills.

4.11.2 Issues Arising

During Stage 3 - Part 2, students were required to bring in their own work which not everyone remembered to do. This is not unusual for primary school students and it was not considered a significant problem. There was a simple workaround for them to base the theme of their activity on the characters from Stage 3 - Part 1 instead.

4.11.3 Actual Approach

The approach to Stage 3 remained the same as outlined in the design which was a student-centred, inquiry based style.

4.11.4 Actual Implementation

This workshop dealt with the role of ordinary or forgotten people in history. In Milan, this meant looking at the representations of local people in art beyond the large monuments on display across the city. For Cork, there was a different approach as the city does not have the same presence of monuments to historical figures as Milan. Instead, street names and places are often attributed to historical figures. A brief evaluation found that very few women were referenced to in this way. Therefore, ‘The Other Side of the Story’ in Cork was influenced by four local historical women.

At the beginning of the session, the facilitator led the class in a discussion revising what had been covered by this point. The students remembered the topics covered very well and were able to discuss the details of Cork’s heritage from its beginnings, to progressing along several points of the timeline. All students were enthusiastic to recite key facts that they had remembered and were able to work together to build up a full picture of Cork history. Having ensured the class were clear on where they were in the research process, the Stage 3 activities were instigated.

4.11.5 Stage 3: Part 1

4.11.5.1 Classroom Configuration

For this workshop, the tables were reconfigured to form eight groupings.

4.11.5.2 Tools

The tools used during this session were:

1. Four poems written by the facilitator about mysterious Cork characters
2. Stationery
3. Digital presentation on the content of the poems
4. Interview worksheets

4.11.5.3 Activity One

Following the opening revision exercise, the students were invited to consider their map of Cork. At this point, they had researched the history behind the streets and some of the key physical locations. The students were asked to think about what was missing. The students realised what was missing from this representation of the city was people. (They also mentioned green spaces and trees which are valid observations but were not the focus of this particular workshop). From this point, the students were split into groups of three and each group was given a different poem that told the story of each of the four women. The poems were untitled and the students had to glean the poems for clues about the person's identity. They were not told that the people were women and in fact this point was not drawn to at all. It was not considered conducive to lead their thinking in any way and rather more beneficial to allow them to make their own conclusions about what these people had in common that made their stories hidden from mainstream history.

This task required more focused attention and concentration from the students as they had to think carefully about each line in the poem in order to discern deeper meaning. It was a difficult task and as it was unlikely the students would have been familiar with the historical character, it was not deemed possible for them to work out their full identity. Rather, the objective was for the students to carefully read the poems line by line and use clues to guess at the identity or the lifestyle of the historical character. Prior to being

given the poems, the only information the students were given about the historical characters is that they were people from Cork. This exercise focused on the research skills and thought processes rather than reaching the correct answer.

The following series of tables are a breakdown of the research generated by the students during this activity. These tables are a brief breakdown of the critical responses the students were making upon analysis of the poems.

Table (Series) 4.7: Breakdown of Student Research during Stage 3:[348]

Poem 1

Phrase from Poem	**Student Interpretation**
Barely an adult, hardly a child	They're a teenager
Travelled for miles across the blue sea	An emigrant!
Queuing and waiting, anxious to dine	They were hungry
Why is it do you think, that it should be me? That for some reason became the queen of the sea?	Granuaile because she's the Queen of the Sea?

Poem 2

Phrase from Poem	**Student Interpretation**
the wind in my hair	It's a girl, is it Granuaile?
It was there on the beaches of the Caribbean bays, That I found Captain Rackham who brightened my days.	Is it Jack Sparrow? It's definitely a pirate though
We sailed on our ships and counted our riches, While the British navy counted their stitches.	I remember this from Granuaile, something about her son getting captured by the British navy

[348] The poems are all available for full review as part of the appendix.

Poem 3

Phrase from Poem	**Student Interpretation**
My uncle	That must mean he's a boy
Signed up to the army, went all over the world	Girls were not allowed to join the army so it must be a boy
General observation	They were a victim
General observation	They survived something
General observation	She was in the army disguised, she was not being herself
General observation	It's something to do with the War of Independence

Poem 4

Phrase from Poem	**Student Interpretation**
With the name of flower and a desire to clean	Bluebelle is a flower, so we think it's Belle from Beauty and the Beast
As someone preening	Cinderella
With a secret, peculiar	Ariel or Aladdin or Beast
Though I still hold love for those books on my shelf	It's a book series. Harry Potter? Is it Hermione?

4.11.5.4 Activity Two

The second activity was an online presentation depicting pictures of each of the historical characters so their identities could be revealed to the class as a whole. As several groups would have been working on the same poems, the clues and hypotheses were collated and the facilitator discussed the factual stories of the historical people. For Poem 2, the true story had a twist which both shocked and fascinated them. The final presentation slide depicted a collage of many faces of Cork people highlighting the plethora of individual stories that make up the cultural heritage of a city. The students were highly engaged and interested and asked for details on each person.

4.11.5.5 Activity Three

At the final point in the session, the facilitator issued the students with a task that they would need to complete at home - the 'Little Interviews'. The students were required to interview a parent or member of the community to tell their own personal story of Cork. News of this piece of homework was met with extreme excitement and several exclamations of people whose stories they were eager to share such as parents and grandparents. The fulfilment of this task would be executed during Stage 3: Part 2.

4.11.5.6 Selected Responses and Feedback

1. At the close of the workshop, the students were bustling with excitement and several students commented 'that was really fun'.
2. One student approached the facilitator to discuss a history project they had started at home with a parent and presented a picture they had drawn of a topic previously covered by another workshop. They also stated their desire to become a historian when they grew up.
3. The teacher and principal met the facilitator after the class for a progress report meeting. They primarily used the time to share their enthusiasm and gratitude for the project. The class teacher reported that the class 'loved this lesson, were highly engaged and enthusiastic'. The principal took copies of all four poems and stated their value for English lessons. Having received feedback about the students' responses and interpretations to the poems, the principal was extremely impressed with their ability and progress. She 'loved the concept' behind the poems. Both class teacher and principal were extremely appreciative of the work prepared for the class and commended its undertaking.

4.11.5.7 Reflection

At the end of this session, the students were once again disappointed to learn that the school day had come to a close and they needed to pack up and go home. They were

clearly very immersed in the activities and thoroughly enjoying them. This response is very positive towards the impact the project was having on these students.

The class had all responded really well to the poem task and were very focused on their objective. They used highlighter pens and markers to highlight significant words or phrases and wrote ideas in the margins showing dedication and concentration towards the activity. They had all demonstrated a significant improvement in research skills and were extremely focused on finding clues within the text. One group researching Poem 4 showed particular skill when decoding the following passage:

Many a face will carry my name,
Their varying parts will build up my fame.
I wonder how familiar my appearance would be,
To you, my dear reader, what would you see?

I think you would find me most familiar,
As someone preening and nosing, with a secret, peculiar.
With the name of flower and a desire to clean,
And often dismissed as incredibly mean.

But this of course, is not my true self,
Though I still hold love for those books on my shelf.
Many more times I will stand in other shoes,
Who now can tell which ones I will choose?

The students very impressively worked out that the poem was referring to a fictional character and had several guesses including Cinderella, and Belle from *Beauty and the Beast*. However, when their attention was drawn to the phrase 'books on my shelf', they realised they needed to think about a book series and guessed *Harry Potter.* The facilitator confirmed that they were now on the right track. The group made a decision to reach out to another classmate who they knew to be an avid fan of the *Harry Potter* series. The *Harry Potter* class expert took several minutes being caught up to speed with the clues by the group before coming up with the correct answer. This resourcefulness and collaboration amongst the groups to share information and knowledge was so

sophisticated and insightful. They demonstrated quick-thinking and innovation in the face of a problem, and were able to solve it through their ability to network and share ideas.

Another student who was examining Poem 2 came up with the correct interpretation of the character's identity upon their first reading. This student was often reprimanded during classes by their teacher for talking too much or getting over-excited. When questioned as to how they had come to this conclusion, they became nervous and recanted, unsure of themselves. However, the facilitator encouraged the student to think again and re-examine the poem as they had the correct interpretation intuitively but were unsure as to how they had come to the answer. This was to give the student confidence in their approach and encourage them to think more deeply about the evidence for their interpretation.

4.11.6 Stage 3: Part 2

4.11.6.1 Classroom Configuration

The classroom held its original formation but the students were free to move around and sit where they liked.

4.11.6.2 Tools

The tools used during this session were:

1. Card silhouettes of people
2. Art materials including pencils, gel crayons and markers
3. Caption cards

4.11.6.3 Activity One

At the start of the session,the students delivered their completed interview worksheets. The facilitator was able to begin a discussion about their findings and some of the local histories they learned from people in their community. The students were very enthusiastic to share the stories that they had recorded. They were proud of their families and enjoyed hearing each other's stories.

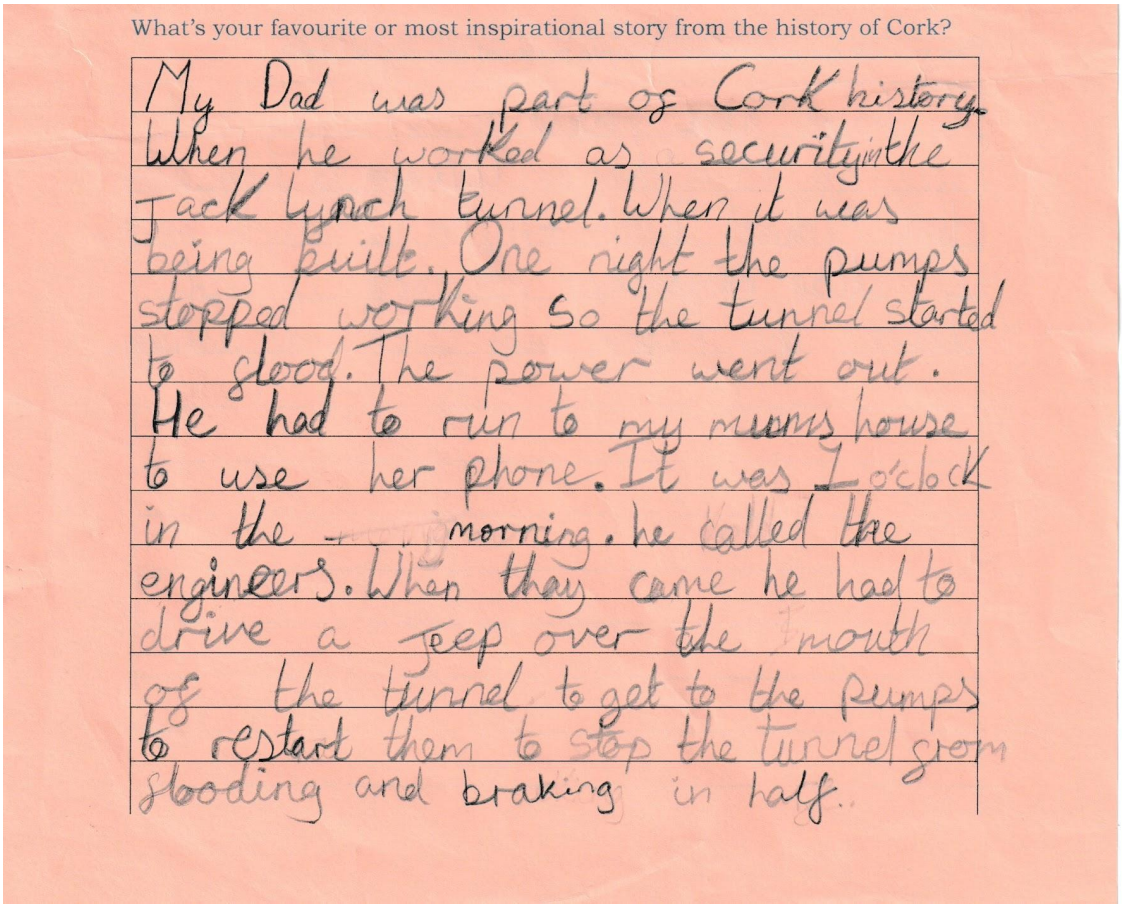


Figure 4.16: Excerpt from a completed interview

Later in the discussion the students were also asked about the poems they had studied the previous week and the stories they had learned from that. They were not only able to remember details from the lives of the four figures, but some students were able to quote exact lines from the poems and explain their meaning.

4.11.6.4 Activity Two

Following this discussion, the students were invited to partake in an artistic demonstration of the individual stories they had researched. Each student was given a blank human shaped silhouette piece of card and asked to illustrate it based on one person that they had learned about. This person could be one of the historical figures studied the previous week, or one of the people that they had personally interviewed. There was an even mix of students choosing to represent a historical figure to a known person in their lives.

This exercise brought more students to ask further questions about each character in order to decide how best to illustrate them. Many students worked individually to concentrate very hard on the details of their character. The entire class spent a lot of time on this exercise, working carefully and concisely. The students were also issued with a smaller strip of card that they were asked to write a caption on. This caption would be a phrase used by the figure or a statement relating to their story. Some of these captions were extremely insightful, with the students imagining phrases that might have been said by their figures, or quoting the poems from the previous week directly without any prompts.

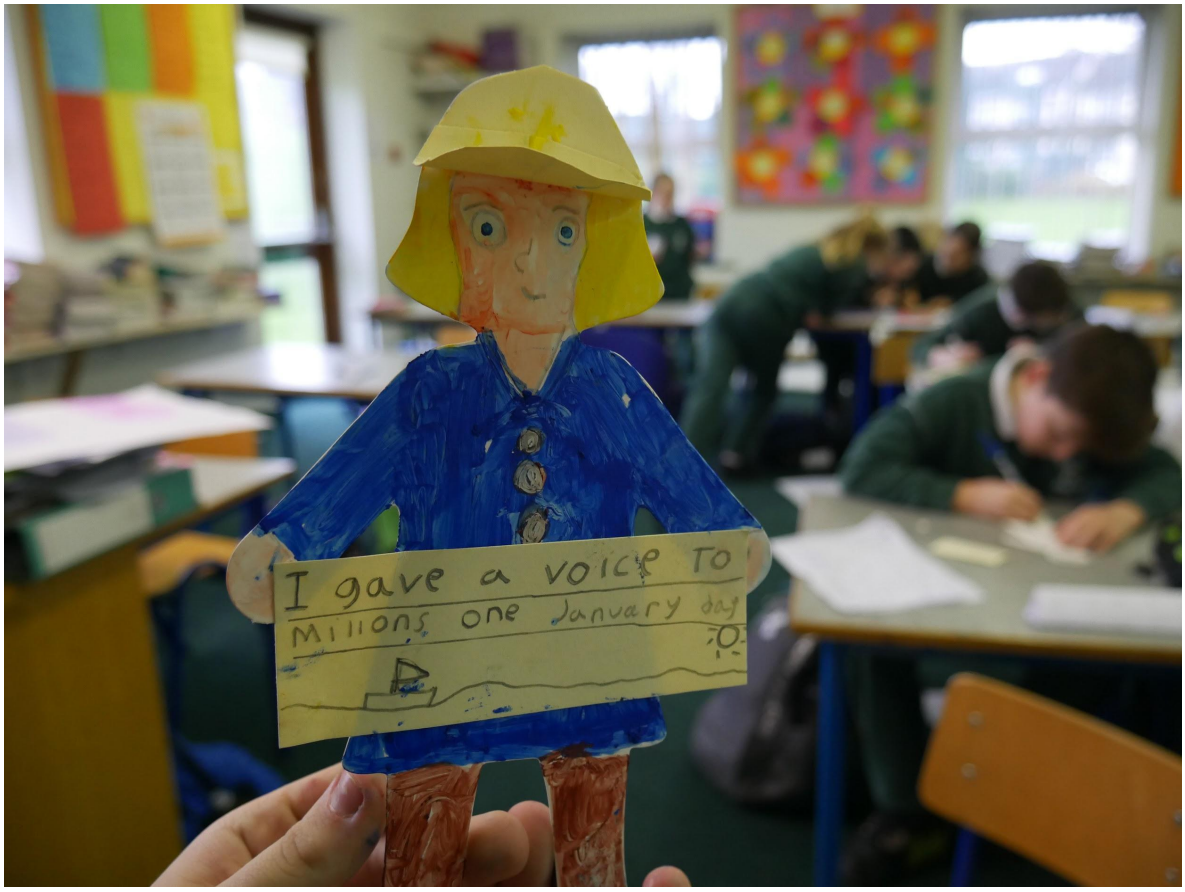


Figure 4.17: Photograph of student artwork depicting a historical person they had researched

The following table is a breakdown of some of the captions used by students to represent their characters. They mostly chose quotes of what they thought their character would say to represent their story.

Table 4.8: Selected captions used by the students representing a narrative from creative exercise

Historical Character (HC) or Personal Interviewee (PI)	**Caption Used (quotations have been altered in some instances to depict the correct spellings for clarity of understanding)**
PI - student's father	'I saved the tunnel'
PI - student's mother	'I work in UCC'
PI - imagined quote	'I hope no one finds me under the bed'
PI - student's grandfather's experience of John F. Kennedy visit to Cork	'His ancestors are from Ireland, which kind of makes him Irish'
HC - imagined quote	'I am a soldier from World War II'
HC - imagined quote	'I want to be buried straight away'
HC - imagined quote	'I hope they don't discover I'm a girl'
HC - quote from one of the poems	'I gave a voice to millions, one January day'
HC - quote from one of the poems	'Barely an adult, hardly a child'



Figure 4.18: Photograph of some student artwork from Stage 3: Part 2's exercise on individual narratives

4.11.6.5 Activity Three

During this session, once again some of the students gained the opportunity to use the DSLR camera to take photographs of their classmates at work. This photographic practice also allowed the students to choose what kinds of pictures they wanted to share with the students in Milan. For example, they took a photograph featuring the blue desk chairs they used, which the Italian students had pointed out that they liked in an earlier exchange.

4.11.6.6 Selected Responses and Feedback

1. Prior to the beginning of this session, the teacher spoke privately to the facilitator to report that the students 'absolutely loved' the interview exercise. The teacher

was really excited about their reaction and said the parents had been very involved with assisting the students in this particular assignment.

'This class can be difficult to motivate but they absolutely loved this assignment. They have been chatting to each other every morning all week swapping stories and discussing it. Saying things like "have you got yours done yet?" There was lots of discussion about it and they were reading each others'

2. One student commented that they 'hated' getting up for school but when they remembered it was a *Scéal to Storia* day, they 'do not mind coming to school *at all*'.
3. A student expressed their desire for the second time to become a historian and said they were 'going home to do more research'.

4.11.6.7 Reflection

Once again at the close of the session, the students were reluctant to finish. The facilitator was approached by individual students who expressed their thanks for the workshop and asked questions about what topics and activities would be coming next. There was a clear sense of dedication to the project and the students were eager to continue to delve into the topic. The use of personal stories to enhance their understanding was very important to them. They exhibited pride and interest in all the stories and they opened up a sense of deep connection to the cultural heritage. This was also the case for students whose parents were not native to the local area. The way the stories were told showed the interconnections of all people and the value each individual could bring to a community. This stage was pivotal in bridging any identity issues or sense of entitlement issues towards arts and cultural heritage organisations in their city.

4.11.7 Table of Learning Outcomes

Learning Outcome		Achievement
Apply research techniques	As the students will have gained some experience and knowledge of research techniques through previous sessions, they can apply them to new activities. The style in which the students use these techniques will vary as it depends on what suits their individual approach to learning and thinking.	During the activity on examining the poems, the students were extremely focused and engaged. They asked many questions and theorised several possibilities for answers based on their anonymous character's traits. Each small grouping of students experimented with varied application of research techniques. Some examples include: · Highlighting or circling suggestive words and passages · Linking visual imagery to passages · Group discussion · Lines of questioning · Quick guesswork · Leader within the group determining discussion and delegating tasks · Writing lists or bullet points

Development of critical thinking	Further to the application of research skills, students can assess the problem and apply a solution. By doing this, they are gaining confidence to think broadly about challenging topics and making structured decisions. Furthermore, they are becoming more attuned to finer details which gives them a basis from which to build theories and lines of questioning.	Each group of students were determined to apply themselves to the task and discover meaning. Some students in particular were becoming adept at deriving meanings from the poems insinuating progressive critical thinking. The students were all focused on the activity and there was no disruption to the exercise. Many theories were put forward to the facilitator which all had considered reasoning behind them.
Co-operate with others in a group setting	During this exercise students are able to examine the task as part of a small group. While drawing upon their individual skills, they must demonstrate that they can relate to their peers and attempt the activity as a group constructively.	The groups were small, and the students worked well together. They built on each other's knowledge and there was even evidence of inter-group support which was extremely progressive and cooperative. Every single group worked well together on this task and every student was giving it their full attention and were committed to the other members of their group. In some groups, a clear leader emerged and in others there were more equalised working patterns. The structure of the group did not impact the success of the

		working relationships between the students.
Interpret and examine meanings	During this activity, the students are faced with a difficult literacy-based task. By breaking down and examining the meanings they can build overall understanding of intricacies in text and therefore develop significant cognitive ability.	All groups put forward different theories based on their understanding of the text. Some of these theories were based on character profiling and others considered broader context in the messages of the poems. The students were not deterred by corrections or when they were shown to be wrong. On the contrary, this made them more determined to work harder at the task. There were several students who particularly excelled in this task, and clearly demonstrated their development in analytical skills.

Improved Literacy	Due to the complex nature of interpreting meaning from poetry, the students are actively increasing their literacy skills. As they sound out words and their meanings and then discuss the text at a greater level, they are investigating the essence of language and how it can be manipulated. This exercise allows students to play with words and their complexities, therefore they can actively practise their literacy skills.	This exercise required significant language skills to deduce meaning and understanding from literature. While this task did prove more difficult than previous activities, the students applied themselves to examining the text. They asked questions about the meaning of words to further their own understanding. Talking through some of the phrases with the facilitator and teacher, they were able to explore the nuances of the text and translate it to various theories. The students were all able to clearly explain their reasonings for their theories. They were able to question the language used and think about alternative meanings for phrases.
Development with, and engagement of, imagination	Students can engage with the poems imaginatively to fill in the gaps of the stories that they are trying to discover. This displays their understanding of the concept by inserting likely scenarios as well as showing their creative thinking skills.	There were many examples of students creatively working with the text and applying alternative and imaginative scenarios. They were enthusiastic to find a story that fit within the poem's narrative. Their use of imagination broadened their scope of thinking towards the narrative allowing them to create interesting and plausible theories to the text.

Perform interview process and hold a discussion on the topic with interviewee	This task enables students to gain confidence by working independently and empowers them to control their own learning goals. Additionally, it gives them the opportunity to lead in a discussion with their chosen interviewee and become personally connected with the heritage being discussed.	The students heartily embraced the task and spoke with classmates enthusiastically about the conversations they had had and the memories they had learned about. As the majority of students chose to interview a family member, they all developed a sense of pride and fulfilment from their family's perspective, regardless of whether their parents were originally from the locality or not. There were a few students who failed to complete the exercise, the teacher reported that this is commonplace amongst some students when asked to complete work at home. No further pressure was put on these students to complete the task.
Discover & embrace different perspectives	Through the interview process, the students learn to empathise and to see situations from another point of view. As their role requires them to ask questions of their interviewee, they are actively exploring the insight of another person and recording the information in a more meaningful way – through the eyes of another.	Further to the perspectives the students gained through their interviews, the discussion and swapping of stories which they independently embarked on with their peers showed that they were going even further to discover and embrace different perspectives. They were open towards and intrigued by the stories of others and were excited to discover more perspectives.

Value individuality	The opening of different perspectives allows the opportunity for the students to value and embrace individuality. As they explore a variety of viewpoints on local heritage, they are able to appreciate the value of each one.	As reported the students were enthused and intrigued by the many different stories discovered by the class.

4.11.8 Italian Perspective

The students in Milan creatively approached Stage 3 by representing their interviews through monochromatic watercolour designs. These images were then used to create a colourful patchwork of personal stories. The students reflected on the narratives of their family members and considered how they all fit together to form one large art piece. In order to really convey the multiplicity of narrative that makes up their community to the Cork students, they decided to post the artwork to Ireland for the students there to examine first hand. Having written captions about their family member(s) on the back, with some including the reasons why this person was important to them, the images were collected and packaged for the post. By giving their Irish peers a tactile image of their family members and community, the students felt enormously proud and excited to extend their connection with Cork. This experience gave them the opportunity to firstly independently connect with a family member, then watch as that family member's story was knitted into an overarching picture of their community. Finally, they were able to send this artwork to a community in another country and watch as their personal stories took on new importance by representing their culture in the world.



Figure 4.19: The collaborative artwork of Milan's personal narratives

4.11.9 Key Observations

1. The students responded exceptionally well to the poetry based research task demonstrating focus, increased skill and cognitive development.
2. Despite the difficulty level of the poetry based research task, the students were thoroughly engaged and thrived from the inquiry based nature of it.
3. Having individual projects to work on at home was met with much enthusiasm and as confirmed by the teacher, significant levels of motivation to fulfil the task and share the results.
4. Being able to directly quote lines from poems from which they were not required to memorise demonstrates a distinct upward learning curve.
5. The inclusion of family and community in the interview task was a powerful incentive and means of self-directed learning for the students.

4.11.10 Summation

By the end of this session, the students had further developed their knowledge of local social history and the importance of discussing information as a group. They used artistic creativity to bring some of that information to life and in doing so deepened their understanding of the stories of particular individuals. Though the level of difficulty had increased with the activities in Stage 3, the students rose to the challenge and were eager to demonstrate their skills. The culmination of research at this stage heightened skills and awareness of cultural heritage.

4.12 Stage 3: Exchange Session

In Italy the students had been evaluating artwork that featured unknown and ordinary people from the past. They shared their insights as well as posting their family portraits to the Irish students to examine during the exchange.

4.12.1 Aims of the Session

The original aims of the third exchange had been much in line with the previous exchanges. However, following some of the reactions to the second exchange, the facilitator changed the aims to advancing positive attitudes towards different cultures and developing the students' understanding of stereotyping and derision of other cultures.

4.12.2 Issues Arising

There were no issues arising during the execution of the Stage 3: Exchange sessions.

4.12.3 Actual Approach

In a deviation from the intended student-led discovery of the exchange materials, the first segment of the exchange was dedicated to an open facilitator-led discussion. This discussion platform was used as a method to address issues surrounding stereotyping and derision towards other cultures.

4.12.4 Actual Implementation

The session began with some revision on the discovery to date of Milan's culture. This part of the workshop was observed by the school principal. To initiate the revision, the facilitator

projected a mapping tool into the classroom. The students reflected on what Milan looked like on the map in comparison to Cork. See Table 4.9 for details on the students' observation.

Table 4.9: Differences noted by the Cork students between Cork and Milan on the map

Cork	**Milan**
Smaller	Bigger
Streets surround the river. They remembered the importance of St. Finbarre's Cathedral built on the site of the original monastery from which the city of Cork grew.	Main streets are in 'a circle', and a growing out from a centre point
Coastal	Inland
	Noticed the Alps in the background

Following this broad examination, the students looked for the school they were paired with and saw its location in relation to the city at large. Using StreetView, the students were able to get a sense of the different type of school building and its location in comparison to theirs. They were fascinated and impressed by the building and in some cases felt envious towards the students in Milan to go to school in what they considered to be a grand building. The facilitator showed them some more photographs of the city including an image of the skyline taken from the top of *Il Duomo.* In this image, an array of skyscrapers can be seen on the horizon. As the students were aware that no such skyline exists in Cork, they were again interested in the comparisons between the two cities that had many differences yet were linked by their collaboration. The revision continued with a short discussion about the Renaissance artists that they had learned about during their first Exchange sessions. The students successfully remembered all four names of the artists that had been taught to them by their Italian partners. They also remembered detailed facts about *The Last Supper* painting by da Vinci. There was a brief discussion about some of the correspondence from the Exchange Sessions and what the students remembered from the questionnaires they had done. As well as some clips of the video documentary depicting the research undertaken by the Milan students. At this, one of the students remembered the similarity between the Irish proclamation of independence and an Italian document featured in the documentary. This was an even more exciting similarity at this point, as this student had come

across a story related to Irish independence history when interviewing their family. This connection prompted a discussion with the class about Irish independence history and some more familial stories that related to it.

At this point, the facilitator led the students to embark on the important discussion topic that was the aim of this exchange.

4.12.5 Exchange 3: Part 1

2.12.5.1 Classroom Configuration

For the initial revision segment of the session, the students had remained in their original desk seating. For the discussion element, the class all brought their chairs together in a circle in the centre of the room.

4.12.5.2 Tools

The tools used during this session were:

1. Digital mapping tools
2. Presentation software containing revision material

4.12.5.3 Activity One

As previously outlined, the core activity for this exchange session was an open discussion about inter-cultural respect and appreciation. This activity required the students to sit in a circle with the facilitator. The facilitator then instigated an informal conversation with the class, seeking their opinions and ideas. The approach to the discussion was kept open with the intention that the students could naturally debate ideas and opinions and come to realise some of the positive and negative reactions and behaviours to other cultures.

4.12.5.4 Selected Responses and Feedback

1. The principal was impressed by their knowledge and congratulated the class on this achievement. When the facilitator demonstrated the extent of the cultural exchange thus far, specifically ‘The Last Supper’ art produced by the students in Cork, the principal praised the class and was very interested in their interpretation.

2. In order to compare attitudes about culture divides, the facilitator referenced the historical relationship Ireland had with England. To this one student replied ‘I hate England’ without being able to say why. Another student commented ‘they’re evil’.
3. Some of the students were frustrated with the conversation and were eager to ‘get back to doing the real workshops’.
4. Student A: ‘We don’t like to be called leprechauns by other countries’
   Student B: ‘Yes so we shouldn’t call other countries by their nicknames’
   Student C: ‘They aren’t nicknames, they’re rude names’
5. There were some points made from students who had relatives living in England. They discussed the reactions people had to different accents and what that made them feel and what they thought about it now in the context of this conversation. ‘We are speaking the same language, even if we say it differently’.
6. Facilitator: ‘Do you think it’s ok to shout Spanish words at the Italian children?
   Students (All): ‘No’
   Facilitator: ‘Why?’
   Student: ‘Because we are the ones who don’t understand’
7. Student A: ‘I think it’s interesting to look at the Milano buildings because we think about our buildings and sometimes it makes us jealous’
   Student B: ‘Yes they are better than us’
   Facilitator: ‘I don’t think it’s true that one culture is better than another’
   Student B: ‘They are better at us at some things though’
   Facilitator: ‘There are things to admire in every culture, maybe it would be a nicer approach to find inspiration in them?’
   Student B: ‘Yes so then we can build better, and stuff’
   Facilitator: ‘That’s right. But it isn’t a competition of course, this is a friendly way for cultures to share ideas and be inspired’
   Student C: ‘I think if everyone was inspired instead of jealous, we would live in a happier world’

4.12.5.5 Reflection

The aim of the session was to open up some discussion around the issues that arose during the previous exchange session. Following the revision of Italian culture and the conversation that followed, the students came to realise some important points about culture sharing that they had not previously thought about. There was an open discussion about stereotyping and what that meant, as well as dialogue on celebrating differences. Through the open ended format of the discussion, the students developed their thinking towards stereotyping and general negative behaviour towards other cultures. They concluded that much negative attitude comes from 'not being friends' with or lack of knowledge of other cultures. By allowing the students to tease out the issues for themselves, they could address personal bias and discover the reasoning for more positive attitudes, rather than just being told their behaviour was wrong. In this way, this exchange session opened up a narrative of understanding and respect for others, as well as helping students to critically think about their attitudes towards different cultures.

4.12.6 Exchange 3: Part 2

4.12.6.1 Classroom Configuration

The students remained in their original classroom formation for the observation of the website. For Activity Two, the tables were grouped together and multiple students sat around them.

4.12.6.2 Tools

The tools used during this session were:

1. Digital exchange platform (scealtostoria.org)
2. Projector
3. Post from Milan

4.12.6.3 Activity One

The first activity invited the students to explore the *Scéal to Storia* website to discover what the Milan students had presented for 'The Other Side of the Story'. As the Italian students had analysed some artwork of everyday or ordinary people from the past, the

Cork students were given the opportunity to discuss their own ideas on the artwork before comparing both of their responses. The discussion that ensued was lively as the students considered the new perspectives and information presented by their peers.

4.12.6.4 Activity Two

Following the analysis of the artwork and upon further exploration of the website, the students realised that they were to receive a package from Milan in the post. This realisation caused a huge amount of excited anticipation in the classroom and they immediately began to discuss this news amongst each other. The facilitator left the room to check for any post in the front office (the package had actually been sent to the facilitator to avoid confusion within the school) and returned with the large envelope addressed to the class. The arrival of mail from Italy brought a huge amount of energy to the room with the students standing up to see the package better. Inside, were four smaller envelopes filled with watercolour portraits completed by the Italian students. The portraits, which were monochromatic, depicted a friend or family member of the artist and on the back were inscriptions describing who the person was.

The portraits were shared out among the class so that students could examine them. The inscriptions were written in Italian so they could not read them but the facilitator helped to try and translate some of them. The students were soon crowding around asking for more translations to try and understand them as much as possible. They were also given art materials and asked to draw or write about their experience of this exchange and what they had discovered.

4.12.6.5 Selected Responses and Feedback

1. The table below outlines some of the responses to Activity Two.

Table 4.10: Cork student selected responses to Stage 3: Exchange (Activity Two)

Cork Student Reactions to Stage 3 Exchange Workshop
‘We think these two [portraits] are connected because they look similar and so is the handwriting’

‘This one is my favourite because I like the colours’
[On learning that the caption describes a deceased grandparent] ‘Oh, that’s so sad. And so nice that they drew him’
‘I like doing the Exchange because I’m sick of hearing about Dublin and Cork’
‘It’s nice to get to learn about new places, it’s exciting’
‘You [the Milan students] must be smarter than us because they get homework on Fridays’
‘They are really good at art. I’m horrible at art’
‘It’s nice to learn about somewhere that’s not Ireland for a change’
‘This drawing represents the Italian witch that brings candies at Christmas’
‘I hope they are enjoying learning about Cork’
‘I like learning about the Needle and Thread because it was colourful
‘We like seeing your opinions of the *Fatti’*[349]
‘It’s fun learning about different countries’
‘This is all I hear: Cork, Ireland, Dublin, Cork, Ireland, Dublin. It’s nice to have a change and learn something new’

4.12.6.6 Reflection

The students were particularly excited about their mail and sifting through the artwork. They were intrigued to translate the messages and asked many questions about Italian vocabulary and translations. This exercise clearly enlightened their understanding about the local citizens and stories from another culture. Many of the captions spoke of everyday events and why the person in the portrait was important to the student. This made the portraits easy to connect with and the Cork students really developed a sense of empathy and solidarity with their peers. The differences in culture could all melt away through this raw communication about family stories and link with humanity.

[349] Referring to L’Altra Versione di Fatti (The Other Side of the Story in Italian)

4.12.7 Italian Perspective

The Milan students absolutely loved to hear about all the stories from Cork. They firstly really enjoyed the discovery of Cork people through the poems. One student recognised one of these people as they had recently read about them in a book. Finding out that they were from Cork was a special moment for this student who felt an immediate connection with Cork culture through their understanding of this figure.

The exploration of local stories from Cork people had a similar effect on the Milan students as it had done with the portraits in Cork. One of the Cork students had interviewed their grandmother who had spoken about a golden statue on St. Finbarre's Cathedral. This anecdote was so interesting to the Milan students that they used the Internet to find photographs of this statue and employed Street View to retrace the steps of that Cork grandmother. These types of experiences and local information gave them a significant insight into the real lives of the people of Cork. As the Cork students did, they found the process exhilarating and it intensified the nature of their connection with the culture.

4.12.8 Key Observations

1. The students needed some guidance to discuss issues around stereotyping but upon having this conversation became much more understanding and aware of the need for mutual respect.
2. Both the Cork and Milan students gained great benefits and developed deeper connections with the other culture through the sharing of personal stories.

4.12.9 Summation

The Stage 3: Exchange session became a pivotal step in developing compassion, empathy and respect for other cultures amongst the students. The workshop sessions gave them the opportunity to discuss their feelings and views and address any negative attitudes they may have had without realising. The exchange of personal stories about their families and friends gave the students a deeper sense of connection with the other group and heightened their awareness of their strongest commonality, humanity.

4.13 Stage 4: One Story - Many Voices

4.13.1 Aims of the Session

This workshop was intended to highlight how different artists often interpret the same theme in very different ways. The key aim was for the students to be capable of recognising the value in various representations of single themes; how to respect the variety and therefore build up a broader narrative.

4.13.2 Issues Arising

The original intention was to explore the ways in which several artists interpreted the same theme. This theme should be linked to the local cultural heritage. However, without a strong history of art in Cork, this brief proved difficult to realise. This issue was overcome through the realisation that art does not necessarily need to be visual and as there is a strong history of local music and ballads in Cork, this medium was felt to be far more appropriate in this cultural setting.

4.13.3 Actual Approach

This stage utilised visual arts and music to create a connectivist approach to appreciating the many different sides to any one historical narrative.

4.13.4 Actual Implementation

In Cork culture and in Irish culture in general, music, folklore and ballads have a very strong presence and present a unique artform in the way of musical storytelling as an alternative to visual imagery. As such, the Cork instalment of ‘One Story - Many Voices’ examined the theme of the sea and the river in local Cork ballads and songs. The facilitator introduced the concept by highlighting some different paintings of Cork and how the artists used different techniques to represent the same places. Then the theme of music was introduced to immerse the students in the musical cultural heritage of their city. As the class teacher was also a musician, they were asked if they would like to contribute their expertise in this topic. While the teacher engaged in some conversation about songs the students were familiar with, the teacher did not choose to commit to any further collaboration with the session. However, they did suggest to the facilitator that the class have regular Irish dancing lessons and it would be great to get the opportunity to

share these skills as well as this element of Irish culture with the Italian students. As this was an excellent opportunity to showcase the local culture, the facilitator agreed to join the next Irish dancing class to collect some examples of the students' practice.

Due to this alteration of design, both installations of Stage 4 were occupied with the exploration of musical cultural heritage. As such the second phase of the design requiring the students to bring in their own objects was moved to an exchange session time slot and the exchange on the Cork end was pushed slightly back by one week. This change did not affect the Milan students' experience of the exchange. For the purpose of clarity, this activity is represented as Stage 4 - Part 3 in this thesis.

4.13.5 Stage 4: Part 1

4.13.5.1 Classroom Configuration

The classroom was split up into different groups for the students to be able to converse during the activities.

4.13.5.2 Tools

The tools used during this session were:

1. Various artworks digitally projected in the classroom
2. Digital platform and projector screen
3. Music tracks referencing the chosen theme
4. Speaker
5. Art materials

4.13.5.3 Activity One

While considering different art works, the students were invited to discuss their opinions and offer suggestions as to why the artist may have used certain colours or shapes so that the same street may look very different to another artist's perspective. Following this analysis the students were asked to name other art forms. It took several comments for one student to suggest music. From there, the students listened to some traditional local ballads that featured the theme of the sea or the river. The most prominent song being *The*

Banks of My Own Lovely Lee which the students did not recognise at first as they only knew the Irish language version. However, once they understood, they were able to discuss opinions and ideas and even offer their own examples.

4.13.5.4 Activity Two

Following this discussion, a new activity was designed to reflect the alternative musical approach to artist views. The students were arranged into groups and asked to create their own musical contributions to their perception of the River Lee in Cork. The style could be flexible to suit the tone of their perception, hence they could write a song, poem or rap together to reflect their representation of the River Lee. This exercise was received with great excitement and imagination as students worked to create many different views on the river through song. The resulting pieces were a variety of clever, funny and beautiful reflections which the students performed to each other at the end of the exercise, sometimes including actions to demonstrate their words. The following examples in Table 4.11 features a poem written by a student who opted to work individually, and a rap created by a group.

Table 4.11: Examples of student work representing the theme of the River Lee

River Lee	***The River Lee Rap***
River Lee is nice to see *I love the summer days* *Very excited to see my sister row* *Every Sunday* *River Lee is nice to see* *Lying on the grass with a blanket* *Evenings get lighter* *Every Summer day*	*Sit next to the Lee,* *And you'll feel free.* *Sit with your father,* *And you'll have no bother.* *The butter market's* *Too 'Cool for school'.* *So, get your butter now! And don't be a fool.* *Hope you enjoyed our funny rap,* *So, go to a café and get a bap!* *(And put your butter from the market on it).*

4.13.5.5 Selected Responses and Feedback

1. The principal enjoyed the use of music as a substitute for visual arts in an Irish context.
2. In one instance, a student who has struggled with engagement due to learning difficulties in past workshops raised their hand to offer their opinion on some of the paintings of Cork City. They expressed their preference for a particular painting as it featured the bridge their grandfather had worked on in the past. They expressed this opinion with pride to the rest of the class. This interaction was particularly special as it showed the personal progress of this particular student to feel involved, engaged and confident enough to share their thoughts.

4.13.5.6 Reflection

This session had the aim of increasing student awareness of the many ways one story, scene or theme could be seen by different perspectives. Using art as a means in which to explore this idea, the students quickly became aware of this concept. The many different songs, poems, rhymes and raps they created demonstrated exactly how one theme could open up many possibilities and each representation was valid. The exercise showed the students how historical narratives can work in the same way and the work of the historian is to investigate all the different voices in a story to reach an unbiased interpretation.

The lyrics in the rap in Table 4.11 incorporated cultural heritage information (Cork's Butter Market) that had been covered in previous workshops into the reflection conveying how the group were retaining information and using it creatively. It also conveys the depth of understanding they were developing for the cultural mapping and intertwining of heritage in their locality.

4.13.6 Stage 4: Part 2

4.13.6.1 Classroom Configuration

This session took place during an Irish dancing lesson in the school hall. The space was cleared for them and the placement of the students was organised by the dance teacher.

4.13.6.2 Tools

The tools used in this session were:

1. DSLR video camera
2. Standard setup for dance class

4.13.6.3 Activity One

The students were led by their dance teacher and demonstrated some of the routines they had been learning as the facilitator filmed them. The teacher then selected two of the students who were very devoted to the practice to explain Irish dancing for the Italian students. All of this footage was combined into a short film for the exchange showcasing a core feature of local cultural heritage.

4.13.6.4 Selected Responses and Feedback

Due to the nature of this session, there were no significant comments made by the students as they were preoccupied with their dance lesson.

4.13.6.5 Reflection

This session, which had been suggested by the class teacher, was a beautiful way for the students to share the rich heritage of music and dance with the Italian students. The two students who were selected to discuss the dance craft at a deeper level were particularly eager to share their knowledge and reach out to Milan. Including this session was a great example of using flexibility to enhance the exchange as well as considering the ideas of the students and what they wished to share on the exchange platform. This flexibility gives more ownership to the students and allows them to have more control over their learning.

4.13.7 Stage 4: Part 3

4.13.7.1 Classroom Configuration

The tables and chairs were cleared to the side of the classroom. A large rug was spread out in the middle of the room. In the centre a second smaller mat was laid out bordered with a string of fairy lights.

4.13.7.2 Tools

1. Student personal objects representing theme of ‘Family’ or ‘Home’
2. Atmospheric tools such as fairy lights and rugs

4.13.7.3 Activity One

The atmosphere of the classroom had been transformed into a more calm and peaceful setting, creating an authentic learning environment for the intended activity. The students were invited to sit around the large rug and make themselves comfortable. They could take off their shoes if they wanted to.

The facilitator began the exercise with a demonstration using a personal object of their own. It was described and its importance to the facilitator was emphasised. The object was then placed on a coloured mat in the centre of the circle. Upon hearing the sentimental value of the object, several students immediately responded with compassionate, unprompted reactions.

Following the demonstration, other students started volunteering to discuss the objects they had brought with them. The objects they discussed held great value to them and they talked about their meaning carefully and emotively. In turn, the listening students recognised the importance of being respectful and listened intently to their classmates. The students demonstrated extreme sensitivity and fellowship towards each other and were particularly supportive when topics of lost loved ones came up. They showed each other kindness, empathy and sensitivity as they discussed the objects most important to them. Not every student wished to speak and this wish was respected, some of these students contributed objects to the centre anyway which was their way of being involved.

Some of the objects inspired students to remember other stories or objects that were important to them which they also shared. This commonality allowed the students to form connections through the significance of one particular object which enriched their discussions. As the discussions continued, more students felt compelled to contribute and share stories about important objects they had at home but had not considered bringing to

the session previously. Through the conversation they had been inspired to think of these objects and the value they brought to their lives.

The type of objects presented by students were:

- Photographs
- Teddy bears
- Cards from parents
- Significant objects from when they were born
- Jewellery
- Clothing
- Keyrings from special outings
- Books
- Friendship badges
- Home-made crafts

4.13.7.4 Selected Responses and Feedback

1. One student discussed an object that they had at home which was important to them because of its smell. The student stated that they had not thought of it when first considering the assignment but wished to discuss it now. The object was a fishing hat which still smelled of fish. When they picked up the object and smelled it, they were reminded of very special fishing trips with their father and thought about how much their father liked to fish. The student spoke about their father in the past tense and discussed the fishing trips and the memories ignited by this object very lovingly. They stated that this object is very important and is kept on a special shelf in their bedroom.
2. One student presented a teddy bear that they were given by their parents at birth. This was an extra special teddy bear as it had been previously owned by an elder sibling that had sadly passed away. This teddy bear was now treasured by the student as their connection to their sibling. This story was found very moving by the student's classmates who expressed sympathy and solidarity. It also inspired another student to speak about a death they had experienced in their own family and what they used to find a connection with their relative(s).
3. Three students presented special matching keyrings they had which they had received after a trip out at an ice rink together. The keyrings bore a photograph of the students on the ice together with the logo of the ice rink on the reverse. These keyrings were found

very special as they were all best friends and this day held a lot of good memories for them. These objects inspired the group to speak about friendships and objects that marked friendships for others.

4. A student grew upset while speaking about the loss of their pet. The students sitting on either side were encouraged to offer comfort and solace which at first they were tentative about. The facilitator suggested drawing a special picture of the pet to share on the exchange which was met with enthusiasm.
5. One male student discussed nail varnish and why that was significant for him. He stated that when he was younger, his mother was training to become a nail technician and he let her practise on him by painting his nails.
   *'I love my mom so I don't care that I had nail varnish and I am **proud** to have helped her'*
6. Following the class, the facilitator was approached by the teacher who was overwhelmed by the responses and discussion from the students.

> *'I thought that was a really beautiful class. The way the children opened up was really special, particularly *student A who lost her father. It was really lovely getting to see *student A be able to talk about him in this setting. I think it really opened all the children to a new level of respect for others. Thanks so much, it was a really nice lesson and very special'.*

This sentiment was repeated to the facilitator several times during the following sessions emphasising the teacher's strong positive reaction to the exercise.

4.13.7.5 Reflection

The facilitator pointed out to the students that despite having the same theme, they had presented many different objects and many different stories. This exercise demonstrated to the students the value and sentimentality of seemingly mundane objects as well as the power of an object to tell a story. The group discussed briefly the meaning of museum/heritage objects and what their personal objects as a whole had taught them about the value of historical objects. It was a powerful session that allowed the students to speak about personal feelings and relationships. As well as achieving the aims of Stage 4, this session also created a moment for the students to connect with themselves and

their classmates and develop emotional skills. There was a clear change in the atmosphere within the classroom and as well as growing emotional awareness, the students' behaviour grew more mature and authentic throughout the session. It was an intimate and supportive group activity that resulted in a collective performance of connection.

4.13.8 Table of Learning Outcomes

Learning Outcome		Achievement
Compare, contrast, and analyse alternative viewpoints	This workshop further develops skills in critical analysis and broadening of views. By engaging with the discussion students are navigating their own opinions among those of others and learning how to contrast and analyse similarities and differences.	The students successfully engaged with the topic and contributed opinions and thoughts on the content. They listened to each other and did not discriminate against the views of others.
Identify with common opinions in art	Considering artwork as a means of expression and representation allows the students to identify common opinions or perspectives. Seeing these perspectives played out in an artistic medium shows them the possibilities of creative expression. It teaches them how to critically analyse artwork and how it fits into a greater narrative about society and humanity.	This was a new learning objective for the class. It was clear that some students had not been taught to critically think about artwork (fine art or music) before. The discussion was a useful opening for them to begin to learn how to critically assess artwork in a beneficial manner. It was a slower start than other previous discussions, but the students were silent and attentive rather than disruptive or distracted. They listened and built-up confidence to contribute ideas to the discussion.

Creatively respond to artwork	Students are empowered to contribute their own differing opinions based on their reading of the artwork(s). They can develop their ideas through artistic means allowing them to channel expression in a new format.	The students were able to formulate ideas by listening to the opinions of others and discussing them. They could appreciate the different perceptions of the artists and musicians and analyse what they thought these perceptions meant. During their creative responses they designed songs, raps and poems that reflected their appreciation as well as showcasing their own flair and personal style.
Application of skills	At this stage, the students can apply skills acquired through previous workshops to new tasks. This aids their individual development as well as empowering their learning.	Through their former experiences, the students applied themselves to this activity with confidence and assertion. They used several sources from previous research to incorporate into their creative responses and expanded on their individual style of expression. During the discussion, they listened carefully and gave insightful responses when called upon. In comparison with such discussions from Stage 1 of the programme, the students were more attentive, articulate and their comments were far more thought through. Their written output also demonstrated significant departure from initial work completed in Stage 1. It was more composed, expressive, and detailed.

Articulation of knowledge	Through their creative responses the students can express the heritage-based knowledge that they have so far acquired. The level of articulation in referring to this knowledge shows not only the accumulated research completed by the students, but also their literacy skills in communicating the information clearly and through an alternative medium.	Each piece of work put forward by the students clearly showed individualised creative expression of knowledge. A variety of topics were explored, all displaying different approaches yet all clear in their communication of the information.

4.13.9 Italian Perspective

The Italian students had equally thrived during this stage in the project. Their stories about their objects were often deeply moving and emotional. This was particularly the case amongst some of the students of migrant families who spoke of their journey to Italy. One student said afterwards that they valued this session the most because ‘it reminded me of when me and my mum spent time together when I was a little boy, and it helps me when I am alone, and when I feel bad’.

Having also engaged in a thriving discussion about the Mother and Child theme through visual arts of Milan, the students collectively developed a sense of symbolic representation. They were able to appreciate the value of diversity in culture and the use of a theme to form connections with others. The teachers in Milan were also moved by the power of this session and offered their own objects and stories to contribute to the connection between the students.

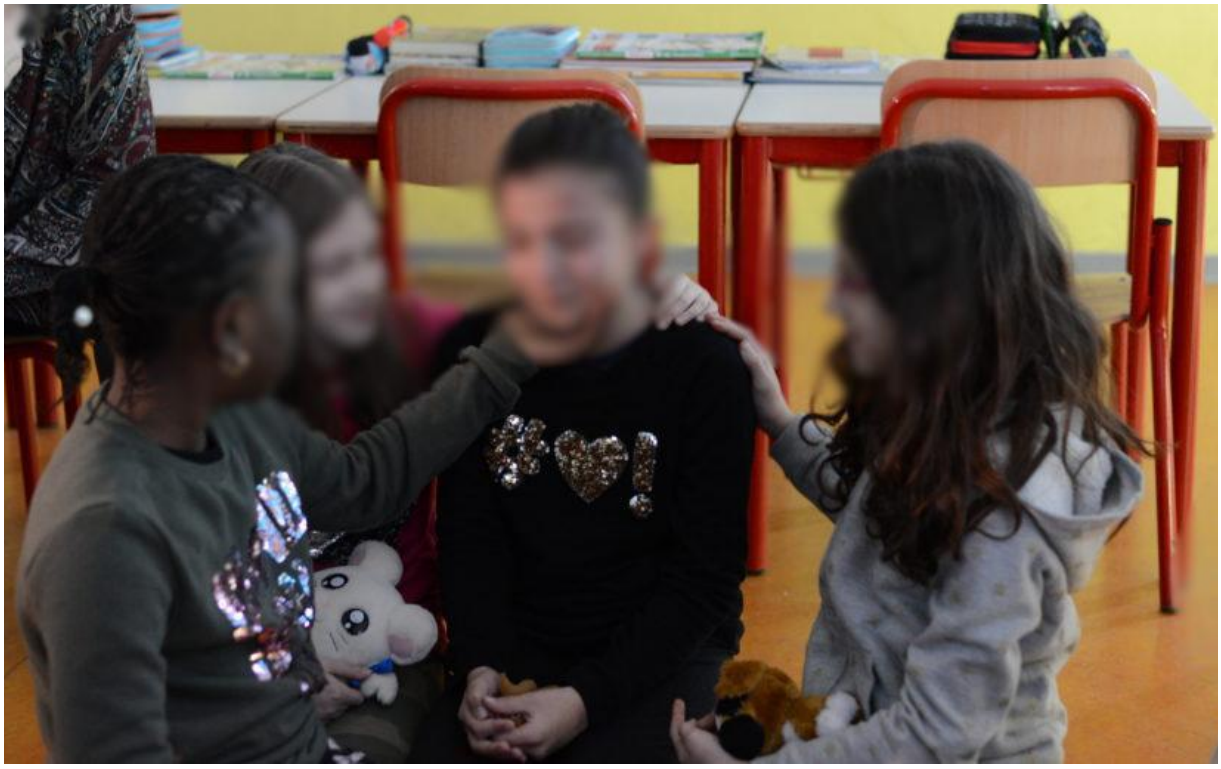


Figure 4.20: Photograph of the Milan students supporting their friend who grew emotional while sharing their story

4.13.10 Key Observations

1. Art was a valuable tool in demonstrating to the students the value in diversity and how to appreciate different perspectives.
2. Art including musical art proved to be a significant means of immersing the students in local culture.
3. The use of atmospheric effects were profound in the creation of an alternative authentic learning environment.
4. Students could connect with each other's stories and respond with respect, grace and maturity.
5. This session was influential to the teachers who recognised the power of this session in emotional growth.
6. Personal stories enabled the students to form connections with and appreciation of their fellow classmates.

4.13.11 Summation

This session became a profound stage in the project which brought the students to a new level of cognitive growth. The medley of art, music and atmosphere created a unique learning environment from which the students could embrace the topic and deep dive into the appreciation of diversity, culture and sharing. The object sharing activity was an immersive, participatory experience that forged a culture of support and connection for the students. By using art as the foundational aspect of this session, the facilitators were able to build on ideas of expression and individual perspectives, which proved to be an enriching and powerful grounding for the completion of this stage.

4.14 Stage 4: Exchange Session

The Italian students had sent their analysis of Mother and Child themed artworks as well as some stories of their personal objects on the exchange platform for the Irish students.

4.14.1 Aims of the Session

This session aimed to build on the progress made in the previous exchange on mutual cultural respect through the sharing of more personal stories. Additionally, it aimed to continue to strengthen the intercultural relationship between the two groups of students.

4.14.2 Issues Arising

There were no issues during the execution of this exchange.

4.14.3 Actual Approach

The time to focus on the exchange material was narrowed down to one time slot as mentioned in 4.13.4.

4.14.4 Actual Implementation

During this student-led exchange session, the class were introduced to the material sent to them by the Italian class and they discussed and contemplated their opinions.

4.14.5.1 Classroom Configuration

The classroom remained in its standard formation but the students were permitted to move around the space as they wished.

4.14.5.2 Tools

The tools used during this session were:

1. Digital exchange platform (scéaltostoria.org)
2. Projector
3. Several printed copies of website material
4. Speaker

4.14.5.3 Activity One

The students were invited to explore the website and were given the opportunity to decide how they would proceed. One of the most profound messages they received was in the form of a voice note sent in English from the Italian facilitator responding to the Irish dancing video. The session proceeded with an examination of material and the students formulated groups and discussed their reactions amongst themselves. Some students took some art materials to interpret their reactions through drawing or write some comments to the Milan students.

2.14.5.4 Selected Responses and Feedback

1. The students were all touched and impressed at how their Italian peers examined the art in a performative and compelling way.
2. The students in Cork were incredibly proud and emotional when they heard the reactions from the Milan students to all of their work. Upon hearing the voice message response to the Irish dancing, the teacher and principal were also extremely proud and honoured to receive the praise of their students.
3. The student whose interview with their grandmother had prompted such excitement and a new connection between the cities, could not stop smiling at the news.

4.14.5.5 Reflection

All of the students were brimming with excitement and joviality at their latest Exchange and were eager to delve further into the content from the Milan students. The sight of individual students holding themselves higher and smiling widely as the messages came through from Milan was incredibly inspiring. Equally, the teachers involved were visibly moved and joyful upon receiving the reactions from Milan.

4.14.6 Italian Perspective

The Italian students were in awe of the Irish dancing video. The Cork students were seen to be so skilled dancing together embracing Irish culture that the Italian students responded emotionally towards it. They watched it several times and made sure they understood all of the translations correctly. Additionally, the students were immersed in the stories and objects presented by the Cork students and spent their entire session divulging the information.

4.14.7 Key Observations

1. The students in both groups responded very well to the sharing process. Having similarly aged students interested in their personal stories was very motivational and empowering.
2. The messages from the exchange school were meaningful and inspiring to the teachers just as much as the students.

4.14.8 Summation

The students of both Cork and Milan had developed profound abilities to respectfully share their views and empathise with topics of sensitive nature. They were able to maturely converse and support their classmates, and have the confidence to share their own intimate and personal stories. All the teachers that had been present for these workshops were impressed and moved at the maturity and sensitivity of their students in handling personal stories and objects in such a sensitive way.

4.15 Stage 5: School Trip

4.15.1 Aims

The aim of the school trip was to allow the students to apply their research and skills into the physical spaces of their locality outside of the classroom. It additionally gave them the opportunity to explore new places and take inspiration from their surroundings.

4.15.2 Issues Arising

There were no issues in the organisation or execution of the school trip in Cork. However, in Milan, the facilitator had some administrative issues organising school chaperones for the number of students attending as the chaperones would not be paid for their work. This was resolved and the full number of students were able to attend.

4.15.3 Actual Approach

The trip was organised with the support of the schools who were both supportive and flexible in the planning and undertaking of creating an environmentally stimulating learning experience for the students. The facilitator collaborated with several cultural organisations in Cork to allow the students the opportunity to visit several key locations with specialised guidance provided for them at each stage.

4.15.4 Actual Implementation

The students and teachers travelled to the city by bus, they met the facilitator who provided them with ‘Explorer Pack’ workbooks and pencils. These workbooks were used to document their trip at each stage of the journey. It also contained a printed version of a 17th century map of Cork as well as a modern map for the students to mark out and follow their path - both historically and contemporarily. The trip consisted of a walking tour through some key locations of Cork city which had featured strongly in their research.

Each point in the walking tour is represented below:

1. **Elizabeth Fort, Cork**

Summary:

The group were met by an official tour guide who spoke to the students about the broad history of the fort. The students looked at maps and were invited to ask questions. One student was chosen to demonstrate the use of the pillory under the supervision of the tour guide. The students were given free time to explore the grounds and fill in their worksheets. There was a good opportunity to view the city from the top of the fort as well as St. Finbarre's Cathedral which the students recognised from their research. As this location had featured in two of the interviews undertaken by the students, these stories were shared and documented by illustrations. The visit was finalised by a brief summary discussion with the facilitator and the tour guide.

Reflection:

There was a high level of excitement from the students. They were all very well behaved and asked many questions to their teachers and the tour guide. They were very respectful of the rules and of each other.

Selected Responses and Feedback:

1. 'I like learning about all the soldiers'
2. 'This is fantastic!'
3. 'Look you can see the Cathedral from here!'
4. Facilitator: 'Do you like being here'
   Student: 'Yes, because it gives us more evidence'
5. 'I feel like a tourist, take a photo of me doing tourist things'



Figure 4.21: Photograph of student art installation in Elizabeth Fort

2. North Main Street

Summary:

The students walked from South Gate Bridge to North Gate Bridge on what would have been the main street of the Norman city. Along the street, there are several plaques, indicating the names of laneways that have since been restructured and are mostly no longer in use. The street is also home to St. Peter's Church which was one of the locations featured on the cultural map of Cork produced by the students. There was no stopping point along this route and there was no key discussion with the entire group of students.

Reflection:

The students were informed of the significance of the street prior to following the route. Due to the ratio of students to teachers and to adhere to safety standards for the group, there was no

point to stop along the route. This meant that only a certain number of students were alerted to the plaques on the pavement and other clues of historical significance. The students that were present for these discoveries became increasingly more excited and were eager to spot more.

Selected Responses and Feedback:

1. Upon passing St. Peter's Church, one student pointed it out immediately and recognised it from the drawing they had completed of it for the cultural map of Cork.



Figure 4.22: Photograph of student exploration of North Main Street

3. Shandon Bell Tower and St. Anne's Church

Summary:

The students were warmly welcomed to the building and brought into the main church. Here, a guide discussed some of the history and significant points about the building with them. At this point, some of the students shared personal memories or histories of their interactions with the

building which were welcomed by the guide. Following this discussion, the class was split into two groups to comply with the maximum number of people permitted to explore the bell tower at a time. The students were also issued with safety equipment to protect their ears from the noise of the bells. Once they were exploring the tower, the students experienced bell ringing and climbed to the open area at the top of the tower. From here they were able to view the whole of Cork City as well as the rest of their classmates on the street.

Reflection:

The students were captivated by this experience. They exhibited personal interest in the history of the building and thoroughly enjoyed the opportunity to both ring the bells and see them up close. Even the teachers were excited for the opportunity to ring the bells and became more involved with this experience. Most significantly, the students were enthralled by the opportunity to experience Cork City from the top of the tower. There was an overwhelming sense of excitement to the extent that the students all burst into song unexpectedly. They thoroughly enjoyed pointing out recognisable locations and reminiscing about stories both historical and personal that the view inspired.

Selected Responses and Feedback:

1. ‘It’s feels like you could rule the city’
2. ‘We don’t normally get to go around the city’



Figure 4.23: Students entering Shandon Bell Tower with the resident guide

4. Shandon Sweet Shop

Summary:

The students were able to visit an old sweet shop that was established in 1928. The proprietor spoke to them about the sweet making process and some of the history of the shop. One of the students had a relative that used to visit the shop as a child which they learned through conducting their interview. The students were all treated to two free boiled sweets at the end of the visit.

Reflection:

The students were excited to visit the shop and especially to be gifted with some sweets. After leaving and returning to the meeting spot, they were able to view their classmates at the top of Shandon Bell Tower. This brought them more excitement and they had to be calmed down by their teachers.

Selected Responses and Feedback:

1. ‘This was my favourite place to visit because we got sweets’
2. ‘My grandad used to visit here when he was a boy’



Figure 4.24: Students waving from the top of Shandon Bell Tower

5. Cork Folklore Project

Summary:

The students were welcomed to the facility by a guide who spoke with them about the work being done by the Folklore Project. They participated in several interactive games led by the guide and once again the teachers became excited by the content and got involved with the activities.

Reflection:

Despite being the end of a long day for the students that included a lot of walking, they were alert and engaged with the information provided by the guide. The activities were very well designed and demonstrated the value of learning local folklore. The students were proud to share details of their own interviews with the guide. They were eager to participate in demonstrations with the guide and the entire class listened attentively to the entire presentation. When the guide asked a question, the students were leaving their seats in their enthusiasm to answer.

Selected Responses and Feedback:

1. ‘This was my favourite place to visit. I loved hearing about the Echo boys in the 1950s and 40s’.
2. Teacher: ‘This is a really great experience for the children’
3. Teacher: ‘I cannot believe they are still so full of energy, it’s been a long day for them’



Figure 4.25: Students playing a game about local folklore with the resident guide

4.15.5 Table of Learning Outcomes

Learning Outcome		Achievement
Significant development of observation skills	Throughout the exploration of locations outside of the classroom, the students are inspired to pay attention to new details. By examining physical locations for links to their research, the students become more curious, observant, and knowledgeable about the world around them.	The students excelled in observing their physical surroundings. They were keen to point out their observations and find out more about them. This was particularly true when they recognised buildings or streets from their research. They took time to look out at the landscape from various viewing points in quiet observation. This was significant as much of the trip was filled with excitement for them.
Identify and record and discuss signs/symbols	Recognising and signifying cultural signs in the physical environment relating to their own research. Ability to discuss their meaning in a broader context.	There was much discussion from the students around places, buildings, plaques, and statues that they identified throughout the trip. They were keen to discuss what they saw, particularly with their peers. They gathered together and shared opinions, ideas and observations with each other with ease and enthusiasm. Notably, one student recognised a building from work they had done drawing it, the details they had covered in their drawing highlighted the significance of the building in the

		distance which had not been in the immediate trip route.
Evaluative skills	Progression of critical thinking through analysing observations. Expanding these observations through thought and discussion.	During stops on the trip, the students were invited to evaluate and discuss several topics relevant to the location. These discussions were often led by trained facilitators at the locations. The students were fully engaged and energetic with these discussions right up until the end of the day despite being physically and mentally tired from the trip. They contributed many significant points and answered the questions put to them. By the end of the trip their enthusiasm even infected the supervising teachers who also joined in with discussion points despite having not been involved in previous workshops.

React to observations	Use mediums of art or performance to interpret personal reactions. Exploring means of personal expression through art as well as language.	During the course of the trip, the students were able to fill in worksheets which included a visual report. This visual report allowed them to express a poignant memory through visual imagery rather than words. Additionally, there were some opportunities on the trip to interact with the physical spaces using research and artwork created in the classroom by students. Examples include: · Characters from stories could be integrated with real physical spaces · Accounts from interviews describing certain views could be matched · Physical interaction or play with statues and other objects

Relation or empathy skills	Ability to relate to subject matter observed and discussed. Draw parallels or use other personal experiences to empathise with different subjects.	The majority of students were able to find a narrative to relate to during the trip. This often came from the previous interview research undertaken when the student could relate to a story, place or object through the experience told to them by a family member. Several students were able to visit exact locations mentioned in their interviews, which allowed them to personally relate to it. This also had an effect on some of their peers whom they had recounted the story to and were then able to relate to the locations themselves.

4.15.6 Italian Perspective

The Italian students used the train and other public transport to reach the city centre where they began their walking tour. Throughout the day they embarked on adventures through the city while observing their maps. They interacted with the art and cultural landmarks and places which they recognised from their research.

Finding inspiration from their city and remembering the legends from Cork that had enthralled them, the students set out to write their own Milan legends. This creative writing exercise was designed by the facilitator having seen how much the Cork legends had mesmerised the students, and it was completed in the classroom. Through creative writing, the students could explore their language skills, particularly their written skills as well as creating compelling legends for their friends in Cork. One student commented ‘I would never have thought that I would write a legend one day! The Cork students taught us how. It is such an excellent idea, I am so glad we could do that!’. This exercise proved enormously beneficial for the students who did not use Italian as

their first language. They became compelled to research words in the dictionary and many students endeavoured to expand their stories at home. It gave them the opportunity to intertwine their own perspectives into Milan's cultural heritage and express themselves creatively in a new language.



Figure 4.26: Students in Milan on their school trip

4.15.7 Key Observations

1. All students were engaged, alert and curious as they explored their city.
2. The physical spaces inspired questions and hypotheses from the students about the history and the local people.
3. Performing installations in the spaces gave the students a creative connection with the location. These moments can leave strong memories for the students.
4. The students were excited to see the locations from the interview stories in reality. They made strong connections to their places - even if they were not stories from their own family.

5. The teachers were just as inspired and excited by the trip as the students were and by the end of the day, were also getting involved in the activities designed by the local guides.
6. The Cork legends from Stage 1: Exchange continued to inspire the students in Milan and created a possibility for heightened cultural engagement and increasing the link between the two cultures.
7. Students used research language, and based questions on their knowledge while exploring the sites and interacting with the guides.

4.15.8 Summation

The school trips were a resounding success in stimulating active participation in learning and inspiring curiosity in the students. They were thoroughly immersed in all activities and explorations of the cities. The trips even gave the teachers refreshing inspiration in learning about the local cultural heritage. At the end of the day, the Explorer Pack workbooks were collected and the notes produced by the students are analysed in the following chapter.

4.16 Stage 5: Exchange Session

4.16.1 Aims of the Session

The aim of this session was to open up a different city to the students. They would be able to explore and differentiate between the two cultures as well as embrace the shared learning and collective cultural development.

4.16.2 Issues Arising

There were no issues that arose during the undertaking of this session. However, as already stipulated the lack of computer access prohibited mass individual access to the website. The facilitator provided a large computer monitor and connected it with the laptop and personal hotspot to set up an access station in the classroom. Groups of students took turns exploring the website for the duration of the session.

4.16.3 Actual Approach

The learning style of this session was in keeping with the design to maintain a student-led approach to the exploration of the exchange material.

4.16.4 Actual Implementation

The exchange was an informal session where the students arranged themselves into groups and, having explored the material on the website, were given copies of the Milan legends to read as groups. The prospect of having a virtual tour of Milan was very exciting to them and they were keen to get started.

4.16.5.1 Classroom Configuration

The classroom was generally kept in its original formation but the students were free to move chairs to join different groups.

4.16.5.2 Tools

The tools used during this session were:

1. Digital exchange platform (scealtostoria.org)
2. *Leggende di Milano* or 'The Legends of Milano' a collection of stories written by the students in Milan
3. Projector
4. Additional monitor for continued website access

4.16.5.3 Activity One

The students were invited to be taken on a virtual tour of Milan through the eyes of its students. There were many photographs and analyses put forward on the exchange platform to be explored. The students asked many questions and used Street View to gain a more thorough understanding of the Milan school trip.

4.16.5.4 Activity Two

Each group of students were issued with copies of *The Legends of Milano* to read either individually or as a group. The groups were encouraged to discuss the stories as well as the virtual tour of Milan.

4.16.5.5 Selected Responses and Feedback

1. ‘I definitely want to visit Milano one day’
2. ‘Can we go to Milano to visit on our next school trip? Please!’
3. ‘This reminds me of a statue I’ve seen in Cork’
4. ‘They are really good at writing legends, I love reading them’
5. ‘It’s really good learning about different cultures and countries’
6. ‘We taught them about the legends and now they are teaching us’
7. ‘I love their made up legends. They’re really funny and really good’
8. Student A: ‘They found out a lot of things they didn’t know before’
   Student B: ‘That’s like us too’
   Student A: ‘And then they told us and we found out so we know more about Milano’

4.16.5.6 Reflection

The classroom was buzzing with activity and discussion following the exploration of Milan. Many students drew pictures based on the photographs that had been shared with them and wrote notes about some of the things they liked. Where the creative writing exercise had been beneficial for the Milan students, it proved to be just as beneficial to the Cork students for reading and language skills.

4.16.6 Italian Perspective

The Milan students were equally as excited to receive a virtual tour of Cork. They were able to use a computer lab to access the website where there was one computer for every three students. This allowed them to become fully immersed in the updates from Cork and they discussed their reactions in their groups as they used the website.

‘We’re learning things that we can do when we go there’.

4.16.7 Key Observations

1. Having access to the website on a more informal and personal basis gave the students more authority to reflect on the material and explore the research at their own pace.

2. The theme of legends had travelled back and forth between the two groups for several sessions and was proving to be a valuable and immersive tool for the culture exchange.

4.16.8 Summation

The exchange sessions have a certain level of unpredictability due to the nature of the unknown material being transmitted as well as the student-led approach. However, once again this workshop was filled with focused attention and curiosity about other cultures. The use of the legends intertwining with both cities was allowing the students to generate deeper connections and embrace the merits of culture sharing and different points of view.

4.17 Stage 6: Telling Our Story

4.17.1 Aims of the Session

This session was designed to be entirely student-led putting the focus on the students and their research. The aim was for the students to successfully take ownership of this workshop and contribute their story to the narrative of the local cultural heritage.

4.17.2 Issues Arising

There were no issues during this session.

4.17.3 Actual Approach

While the design stipulated for an entirely student-led session, the facilitator offered an art activity to use as a baseline for the students' creative output. This art activity was entirely optional but it gave the students a framework or starting point from which to channel their views.

4.17.4 Actual Implementation

The students were introduced to the session by means of a quick catch up of their research to this point. They were asked to think about what future generations might think of their story and what they thought this story might be. Following a class discussion on this perspective, the students were given instructions for the art activity and offered the opportunity to tell their story.

4.17.5 Stage 6: Part 1

4.17.5.1 Classroom Configuration

The classroom was rearranged to form several groupings of tables where students could choose where to sit. This was supervised by the class teacher to ensure proper behaviour would be executed.

4.17.5.2 Tools

1. Multitude of art materials including coloured card, craft scissors, glue, glitter, scrap paper etc.

4.17.5.3 Activity One

Following the introductory discussion to the session, the facilitator gave instructions for an art activity. This activity was to create a pop-up book from card and paper that would be the basis for each students' story. The pop-up image could be a significant person, object, place or even letter. The students had the autonomy to choose to tell their story as they wished. Alternatively, they could use the art materials to tell their story in another way if they preferred. The pages of the pop-up book could be filled with what the students deemed important to them and how they would like themselves to be represented in the future.



Figure 4.27: Photograph of a page from a student's pop-up book story

4.17.5.4 Selected Responses and Feedback

1. 'In the future there could be the fall of technology' This was a really interesting perspective to have which prompted further discussion about objects in museums and digital footprints.
2. The class teacher made a speech about the value of the *Scéal to Storia* project; how much it had influenced their approach to teaching as well as how much the students had enjoyed taking part. The students had engaged in a conversation with their teacher prior to the arrival of the facilitator where they had asked to remember everything they had done. The teacher now relayed elements of that conversation to the facilitator stating the sheer enthusiasm for every moment of the project.

4.17.5.5 Reflection

The students discussed at length what was important to them to feature in their stories. Each student had a very individual approach portraying their confidence and display of self-worth. The stories they created depicted many different elements to their lives and collectively told their story. In contrast to earlier sessions in the project where they had struggled to focus on the task, the students were enthusiastic yet calm and carried out the discussion and their artwork diligently.

4.17.6 Stage 6: Part 2

4.17.6.1 Classroom Configuration

The classroom was transformed into an art workshop with different areas for different projects.

4.17.6.2 Tools

1. Panels that make up the exhibition piece
2. Art materials including paints, felt, paper, string, tissue paper etc.

4.17.6.3 Activity One

This session was used to complete work on their exhibition artwork called *The Story of Cork.* The students were divided into different groups based on abilities and interests and each group then progressed various features of the map.

4.17.6.4 Selected Responses and Feedback

1. The students were impressed with their own work and made many enthusiastic exclamations when the panels were joined together at the end of the session.
2. The principal observed part of this workshop and expressed sincere gratitude at the work being done.
3. Another teacher from a different class in the school came to look at the panels after the session had finished. They stated their delight in observing the project unfold from a distance and said all the other teachers in the school were envious of the opportunity. They further stated that the students in this school were quite

disengaged from the cultural heritage of the city as they were based in a suburb. They found this project to be an excellent means of bridging this gap for these students.

4.17.6.5 Reflection

The students had developed immensely in concentration and ability when it came to organising the various features of the map. The groups worked well together and went on to help other classmates if they had finished their task. Once the panels were put together, there was a clear atmosphere of pride and achievement which was accentuated by praise from their principal and teachers.

4.17.7 Table of Learning Outcomes

Learning Outcome		Achievement
Formulate & Generate Ideas	The students are confident enough to take ownership of the task issued and have gained sufficient assertion in their abilities and opinions to develop their ideas.	There was no issue with the students' confidence to undertake this task. They had many ideas and were eager to demonstrate their abilities to execute them.
Defend their opinions effectively	Students are able to think about and discuss their opinions on the appropriate topic. Additionally, they have developed sufficient language skills to respectably defend these opinions with their peers.	All students were able to think about their stories in their own unique way and produced a variety of different approaches to the topic. They were also able to share and discuss ideas with each other. Despite the variety of approaches within the group, the students were individually confident in their own work and were happy to defend their ideas.

Creative summation of thought processes	The students are all able to produce individual artwork that is sufficiently based on the discussion topic.	All students produced a piece of work that demonstrated their interpretation of the discussion topic ‘Telling Our Story’. Each artwork was individual and displayed creativity and independent thought.
Express themselves freely and thoughtfully	The use of discussion and artwork to create a free space for the open flow of thoughts and ideas. The students can feel confident to explore different ideas and identify their opinions with their peers.	The artworks completed by the students displayed significant thoughtful expression. They chose themes that were important and individual to them. Upon completion of their artwork, the students passed their pieces around to each other. They were excited and were interested in the work of others.
Effective communication within a group	Students can respect and support the opinions of others as well as sharing ideas between each other. This leads to good practice for communication skills in a group setting.	The students were very respectful of each other's work and offered compliments and praise to each other. They all worked very well and coherently in groups to discuss and share different ideas for the activity.

Independent management and leadership	Due to the nature of the student-led session, the activities and discussions are open to interpretation. Students can assert independence and ownership over activities and are capable of managing their responses to it in a reasonable and effective manner.	The students took full ownership of the topic and executed the artwork to their own perspective. In some cases, students produced wholly different art pieces to the pop-up book style demonstrated by the facilitator, which was welcomed and supported. These students still engaged with the topic but were able to engage their creativity further by developing an alternative production of 'their story'. There was no instance of a student not being compliant or misbehaving when given more autonomy over their work. They all were interested in exploring the topic and developing their ideas in relation to it.
Relation or empathy skills	Further development in interpreting personal feelings and empathising with others.	Through their interactions with each other's individual interpretation of 'Telling Our Story', the students were exposed to new opportunities to relate to others. They approached this opportunity with humble respect and were positive and empathetic to all of their peers. In particular, a student that documented their experience of a parental divorce was greeted with much support

		and positivity by their classmates.

4.17.8 Italian Perspective

The student in Milan had a slightly different approach to this session. They were split into groups and issued with a variety of art materials. The groups then worked together to produce an art piece under the theme ‘Telling Our Story’. There were many different approaches and the students embraced the topic and worked well together to produce their final piece. The outcomes of their stories were different to many of the themes featured in the Cork students’ work which demonstrated the spectrum of narratives held by this generation of students about ‘their story’.

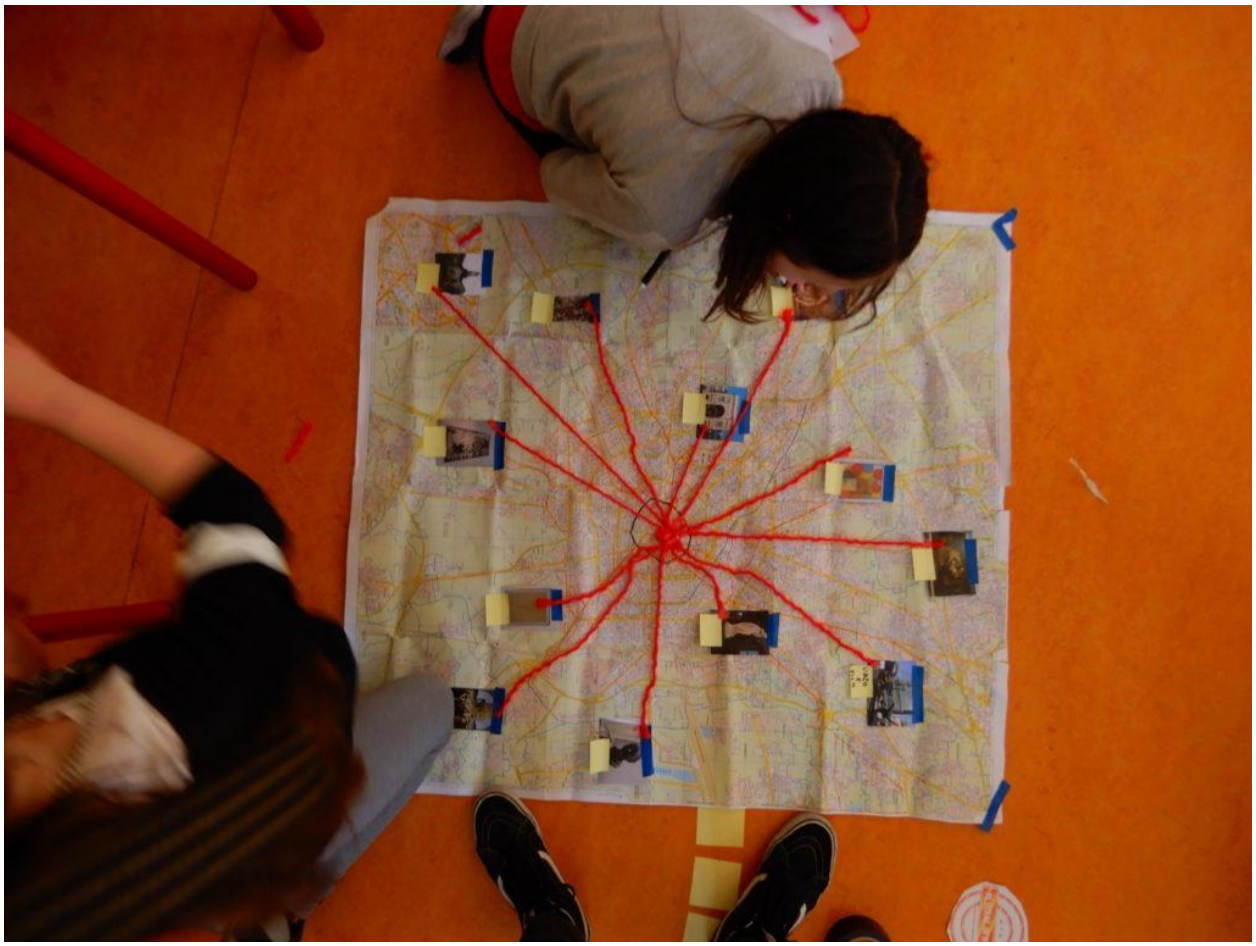


Figure 4.28: Photograph of ‘Telling Our Story’ artwork from Milan

4.17.9 Key Observations

1. The students had varied and carefully thought through responses to the discussion topic.
2. Each student demonstrated significant personal growth in their application of both motor and cognitive skills.
3. The use of a collaborative art piece enabled the students to connect with each other as well as develop effective communication skills.
4. The power of the artwork to elicit strong praise from the principal and other teachers, created much joy and pride amongst the students.

4.17.10 Summation

This session showcased the development of the students from a point of being guided by the facilitator to being able to lead in their own discussions and articulate their personal expressions. The use of art and collaborative work created a productive space of positive communication and focused energy.

4.18 Stage 6: Exchange Session

This was the final formal exchange session to take place as well as the final workshop in the classroom.

4.18.1 Aims of the Session

This exchange aimed to give the students a final opportunity to actively share stories and embrace the other culture.

4.18.2 Issues Arising

Some of the students found it hard to focus, particularly towards the end of the session as they were so emotional at the thought of finishing the project.

4.18.3 Actual Approach

As it was the final session in the classroom, the atmosphere was far more relaxed. The students were permitted to ask questions about the research covered throughout the project rather than focusing on Stage 6: Exchange material only.

4.18.4 Actual Implementation

As the facilitator had travelled to Milan to take part in the final Stage 7 event, they brought back a bag of Italian sweets and postcards for the class. The teacher helped to share out the sweets while the students chose their favourite postcard to take home. Following this distribution, the planned execution of the exchange session took place. After which, the students were briefed on their upcoming celebratory event which was to take place in Cork Public Museum in the city.

4.18.5.1 Classroom Configuration

For this session, the classroom remained in its original formation.

4.18.5.2 Tools

1. Digital exchange platform (scealtostoria.org)
2. Projector

4.18.5.3 Activity One

The students were invited to review the exchange material of Stage 6 - Telling Our Story and think about the different themes exhibited by the students in Milan. Due to this session being the final opportunity to use the website in the classroom, the students also delved further into previous exchange materials and thought about the progress made by the Milan students on their cultural heritage journey.

4.18.5.4 Selected Responses and Feedback

1. The students were enthralled by their postcards and were all very gracious to receive their gifts.
2. Many of the students pleaded for the project to return to their classroom the following year.
3. Due to the nature of the final classroom session, the class teacher asked to have some time before the end for the class to thank the facilitator. During this time the students produced approximately 60 cards, pictures and letters exclaiming their thanks and joy at being included in the project. They also used this opportunity to portray their knowledge on the research topic using relevant facts and images to embellish their work.

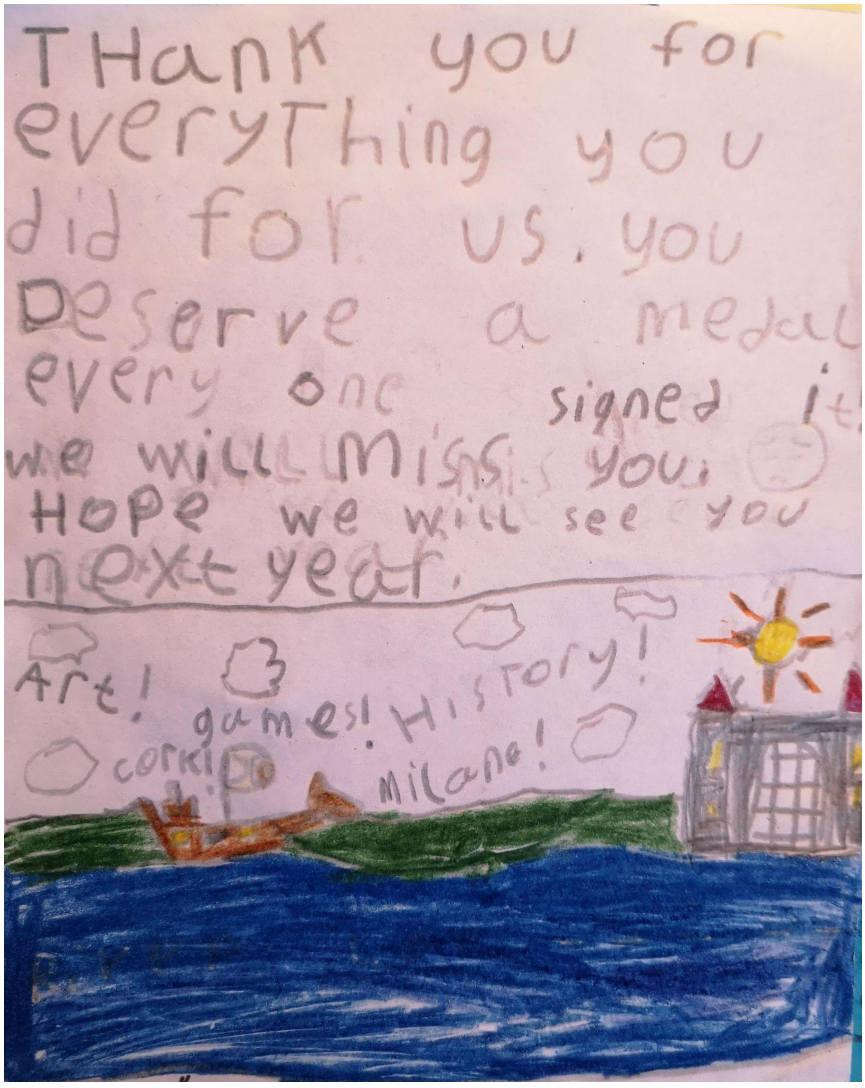


Figure 4.29: Photograph of a letter that accompanied a handmade medal from a student

4.18.5.5 Reflection

As there was much anticipation ahead of the Stage 7 celebratory event, and due to it being the last classroom session, the students did not become totally immersed in the exchange material. Several of the students were visibly and vocally upset at the prospect of finishing the workshop, with some crying by the end. The enormous amount of gratitude and devotion to the project was palpable and made the upcoming celebratory event more valuable.

4.18.6 Italian Perspective

The students thoroughly enjoyed the artwork created by the Cork students. They were interested in the alternative approach and impressed by the pop-up feature in the books. The students felt upset at the end of this session at the thought of saying goodbye to their friends in Cork. One student asked to send a final message to the Cork students: 'I would like to tell them that I really liked all the stories about their city'.

4.18.7 Key Observations

1. As the students realised this was their final classroom session, they were sentimental and therefore found it difficult to focus.
2. Sharing artwork prompted interesting discussion in both countries about the alternative perspectives they all had about the story of their generation. This was interesting as the information was not coming from notable artists or writers but rather from fellow students their own age.

4.18.8 Summation

It was clear the students were very invested in the project and were very disappointed that it had to come to an end. The exchange sessions had blossomed into a friendship and the students felt connected with each other and invested in each other's stories. The sharing of artwork brought a natural element to the exchange where, in spite of language barriers, the students could form a more immediate understanding of the others.

4.19 Stage 7: Celebration Event

The celebratory event took place in Cork Public Museum in conjunction with Cork City Council. The museum housed the exhibition as well as the main event and the Deputy Lord Mayor was in attendance to support the project. Without the prior knowledge of the students, the Italian facilitator Giulia Ferrati who they would recognise from the exchange workshops was also present. Friends and families of the students were invited to share in the special occasion with them. In Cork, the event took place during the school day with an invite to friends and family, whereas in Milan, the students attended an evening event with their families.

As this stage was executed in a vastly different manner from the previous stages, the structural representation in this thesis reflects this difference. There is not a breakdown of individual activities but rather an overview of the event.

4.19.1 Aims of the Session

The final stage in the project aimed to generate a positive and joyful occasion for the students to celebrate their research and personal achievements. It was hoped that the event would spark self-worth and pride for the students and allow them to recognise what they had accomplished. The potential for positive memories would then go on to shape future relationships with learning.

4.19.2 Issues Arising

There were no significant issues during the organisation of this event. However, there were many stipulations from Milan City Council to gain the correct permissions to hold the event.

4.19.3 Summary Overview and Event Organisation

The students arrived at the location of the museum at an agreed time with their teachers and principal. Here they were met by a theatrical performance by Giulia Ferrati whose presence they were shocked and excited by. She then led them to the entrance hall of the museum where they were greeted by their own facilitator, Aoife Hegarty and the museum curator, Dan Breen.

Firstly they were led to their own exhibition *The Story of Cork* which had been mounted on the wall. The level of excitement and thrill at seeing their own artwork on the wall of the museum was immense. They were given the opportunity to explore the art piece with their teachers before they were led back to the entrance hall of the museum. From here, the curator led them on a tour around the museum which was based on Cork history. The students asked many questions and to the surprise of their principal were able to use advanced language and had a well informed basis. During some free time the students had to explore the museum, they were able to notice many objects that they recognised or topics that were familiar to them. In these instances they often drew the attention of the facilitator or teacher to observe their discoveries.

'Look! It's from the Butter Market! Quick, come and look at this, it's really cool'

Following the tour, the group had a short lunch break in the surrounding park before being led into the events hall. Here they were joined by their friends and families as well as some guests from Cork City Council. The event was initiated by the Deputy Lord Mayor of Cork who greeted the students and issued them with praise and admiration for their participation in *Scéal to Storia.* He was particularly impressed by their role in exchanging cultural heritage with Milan and honoured them as ambassadors of the city. This speech was followed with a joint presentation from the facilitators who reviewed the research journey that had been undertaken by the students. The presentation outlined the various layers of research that had informed their exhibition piece and recounted several of the significant moments of the workshops. This presentation culminated in a short video showcasing all of the highlights of the project, including messages from the students in Milan. Finally, the principal of the school spoke to the students about their success and their accomplishments and commended the facilitators for the work put in to successfully execute the programme. There was a brief presentation to both facilitators of framed artwork created by the students to thank them for their work. At this point, the students were called one by one to receive certificates of achievement to resounding applause from all present. They were able to greet their families, who proudly took photographs and celebrated with them. They all had the opportunity to interact with their exhibition and explain their work. This gave families a chance to support their children and discuss what they had learned which was an important moment for the students to encounter as part of this event.



Figure 4.30: *The Story of Cork* exhibition piece

The exhibition piece featured a geographical map of Cork, cultural and historical buildings, anonymous quotes from the interviews and a personalised vision of Cork's story.

4.19.4 Selected Responses and Feedback

1. The reactions of the students to their exhibition were highly charged and animated. There were several shrieks of joy, outbursts and spontaneous physical reactions.
2. The teachers were in awe of the event and showed extreme pride in the achievements of their students.
3. Many family members approached the facilitators to discuss the impact the project had on the students at home. They were very happy to have been included in the interview exercise and connect with their children and with their own stories.

4. One mother reported that her child refused to go on holiday for fear of missing a *Scéal to Storia* session. She stated that her child absolutely loved the project and is devastated it has come to a close.
5. A mother whose nationality was not Irish spoke about her feelings of inclusion and integrated heritage. She thoroughly enjoyed conversations of this theme with her child as a result of the project.
6. A student's grandfather expressed his gratitude and congratulations for such a successful and meaningful project. His grandchild had interviewed him as part of the Stage 3 activity and he recounted his joy over that discussion and connection. He remained involved with his grandchild's progress in the project from that point. He believed his grandchild was equally happy in the closeness that developed between them since that first interview and learning about their family heritage together.

4.19.5 Reflection

The celebratory event was a momentous occasion which fulfilled all of the aims it had intended. There was an immensely palpable joyful atmosphere and all present were elated with the proceedings. It was certainly a crucial and valuable stage in the process which celebrated the students themselves as well as their learning journey and created a space for inspiration for further learning. The event was specially designed with a new location, exhibition and collaboration with the city council, however fundamentally it was the celebratory atmosphere that drove the success of learning. It showed the students that great things could be accomplished within the classroom as well as demonstrating the value of well resourced outreach programming.

4.19.6 Table of Learning Outcomes

Learning Outcome		Achievement
Acclamation	Praise themselves and their classmates on the successful completion of their research project. Value the importance of the skills they have developed. Recognise the value of learning and the way they like to learn.	The atmosphere generated by the excitement of the students was tenable. During the ceremony, they applauded each other warmly and pointed out the successes of their peers. In their evaluation forms their answers highlighted the joy they felt from learning and the different subjects they now embraced. They also distinguished from different types of learning and why they appreciated learning in a certain way. The students were disappointed to find themselves at the end of the programme and indicated they would enjoy a new topic to explore.
Review Reflection	Reflect on the project, the various tasks they completed and how they fit into an overall exploration of the research topic	The students gave serious consideration to the research they accomplished and to the successes they achieved. Through the course of the presentation, they reflected on the process as each workshop added a new layer to the research to produce their final exhibition piece by the end of the programme.

Confidence and pride in abilities	Hold confidence and pride in themselves and their abilities. Value their achievements.	Upon initial exploration of their exhibit in the museum, the students displayed physical reactions of pride and excitement at seeing their work. They jumped in the air, screamed, laughed, pointed out their contributions and hugged each other. The use of the celebratory ceremony meant that the students took particular notice of their achievements. This could be seen in the effort they put into their outfits as well as the presence of their families. Following the presentation of their certificates, they ran to their family members to share in their excitement. They took many photographs and guided their families around their exhibition. Many parents, family members and teachers personally approached the facilitator to offer their congratulations and express their gratitude for the success of the programme.

4.19.7 Italian Perspective

The event in Milan was held in *Museo dei Bambini Milano* (MUBA) - the city's children's museum - also with the collaboration of the city council. Following a similar process of certificates being issued and presentations from a city council representative, both of the facilitators and the teachers, the students and their families were led to the unveiling of the exhibition. The Milan exhibition was a photographic series of prints following the journey of the

students during *Scéal to Storia.* The students were able to walk through the exhibition with their friends and families and showcase their learning and memories of the project.



Figure 4.31: Photograph of the photographic exhibition in MUBA, Milan

4.19.8 Key Observations

1. Celebrating achievement was deemed a valuable and crucial stage in the process for the students to recognise themselves and their work as well as share in the moment with their families.
2. The use of an exhibition opening during the event helped to emphasise the importance of the event and gave the students an opportunity to interact about the project with their families.

4.19.9 Summation

The celebratory events in both cities were an exhilarating experience for all the participants of *Scéal to Storia* as well as their teachers and families. The final messages from the exchange students during the event highlighted the strong bond that had been formed through the course of story sharing and culture embracing during the project.

4.20 Design Changes: Video call

During the course of the project, the facilitators initiated a new feature to the original design by means of a video call between the two school groups. This call needed to be very specifically timed to account for scheduling in each school as well as the time difference between the two countries. Both schools welcomed the idea and were flexible in negotiating a time that suited everyone.

When the call went ahead, the students were animated and eager to communicate with their peers. They took turns asking questions which were translated for them by the facilitators. The teachers were equally excited by the call and took the time to greet each other.

There were no specific additional learning outcomes to this experience but rather it was an additional feature for the students to embrace the learning and culture exchange. Having some familiarity of each other through the photographs and stories shared, there were several moments of recognition that proved invigorating. Several students in Cork experienced such moments when despite language barriers, communication cues made it obvious that they had been recognised personally by the Milan students which was incredibly profound for them.

This video call event was not inserted into the overall design of the outreach programme but was still a welcomed feature of meaningful experience for all participants involved.

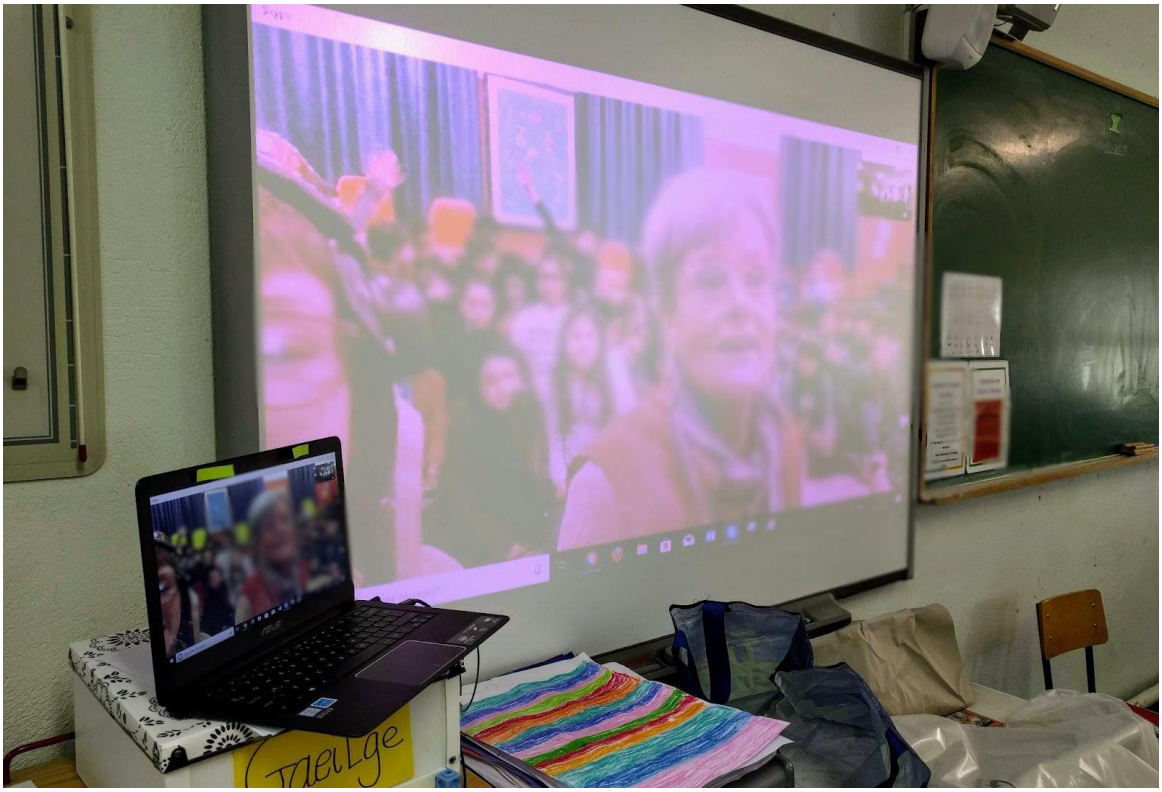


Figure 4.32: Photograph of the group in Milan featured in the Cork classroom through video call

4.21 Implementation Conclusion

The implementation of *Scéal to Storia* was largely successful and any issues experienced were resolved or adapted to suit the circumstances. By the end of the project rollout, the students had completed all intended stages and had immersed themselves fully in the learning journey. Each stage delivered an advancement in skills as outlined in the Learning Outcomes tables as well as developing the cultural connection between two European cities. The students participating received cultural heritage outreach education increasing their knowledge of their locality, and created a forum for the development of their personal expression. Their interaction with and exploration of a different culture broadened their perspectives and gave them the opportunity to link with international peers. Opening the line of communication between Cork and Milan allowed the students to exchange their ideas and research and open new lines of inquiry. The connection between the two schools blossomed over the course of the programme and both teachers and students engaged heartily with the cultural heritage that was exchanged. The use of outreach programming in this instance was a viable method to bridge accessibility gaps with arts

and cultural heritage education. The programme could easily adapt to varying circumstances between the localities and was flexible to changes in timings and to fit the needs of the teachers. There is potential for growth within the project by creating a proper digitised archive of student work, including papier-mâché models - teaching curation and 3D scanning skills. The links between different cultures could also be grown and adapted to various localities creating a network of young learners engaged in research and cultural diversity.

Chapter 5: Analysis

5.1 Analysis Introduction

Arts and cultural heritage education has been shown to be incredibly valuable for primary school students.[350] Access to cultural organisations therefore, formulates a crucial element in delivering such education.[351] However, it has been seen that such access is often limited for a number of reasons which were discussed in Chapter 1. The design and implementation of *Scéal to Storia* offered an opportunity to analyse the methodologies of cultural outreach programmes to address such access issues, and explore the effects of cultural learning in a primary school setting.

The *Scéal to Storia* project was analysed based on a number of factors:

- The ability to deliver an outreach arts and cultural heritage programme to primary school students in areas with socio-economic challenges.
- The level of success in utilising various educational methodologies
- Creating a level of exchange between the class groups of two European cities
- Broadening the interests and cultural awareness of the participants
- Evaluation of the impact of a varied arts programme on primary school students

By considering the project through these aspects, it may be determined how the learning needs of students with limited access to arts and cultural resources can be improved with outreach programming. This analysis also examines the methodologies that can be utilised by teachers or cultural facilitators to bridge a connection for public (primary school students) with local and international cultural heritage.

In order to analyse these factors, a number of evaluation tools were employed to give a broad and in-depth synopsis. They are as follows:

1. Student questionnaires - both before and after the execution of the project
2. Parents' insight questionnaires

[350] Hooper-Greenhill, *Museums and Education*, pp. 36-41.
[351] Ibid., pp. 37-38.

3. Field notes - the use of a reflective durational portfolio, auto-ethnographic research by facilitators in both Cork and Milan
4. Learning Outcomes tables
5. Student evaluation of Stage 5 in the form of an 'Explorer Pack'
6. Teacher report post completion of the project
7. Student overall comments & discussion as noted by teachers and facilitators throughout the project
8. Student feedback and reflection on project in the form of a discussion after the final stage of the project
9. Feedback from the Cork Public Museum on revisits by the students
10. Facilitator reflection based on the Field Notes
11. Year-on reflection[352]

Evaluation tools 1 and 2 are discussed in sections 5.2, 5.3, and 5.4. The remaining tools are integrated with the overall analysis of each key project stage.

5.2 Student Questionnaire Pre-Project

Prior to beginning the workshops in *Scéal to Storia,* the students were asked a series of generic questions about their understanding of, and relationship to, learning. These questions gave some insight into the perception students had of learning and education and what kinds of learning they valued. The questionnaires were issued to the students by the class teacher without the presence of the facilitator to ensure neutrality from the students. Out of 26 students present in the class at that moment at the start of the year, 23 questionnaires were returned.

All questions were devised through collaboration with the teachers and aimed to gauge a neutral insight into the student's perspective of learning and their understanding of cultural organisations. The structure of the questions issued are explored in Table 5.1. The questionnaire was issued with spaced lines for the students to write in their answers in a simple and clear format.

[352] This follow-up was not possible due to the restrictions in place from Covid-19.

Table 5.1: Questionnaire Design Table

Question	Rationale
Do you like learning?	This was a simple opening question asking the students to intuitively respond to their initial opinion of learning.
What kind of things do you like learning?	The student is asked to consider their preferred topics of learning. It is not specified whether they need to respond with school subjects. This question is gauging whether students consider any topics outside of standard school curriculum as something that they learn. It also gathers information on the range of topic interests the students enjoy learning.
Do you think it's important to go to school?	A simple question to understand whether the students believe in the importance of school. The question is structured from a neutral standpoint inviting students to answer with their own opinion. It also paves the way for the following question.
Where else can you learn things outside of school?	This question was important to gain an understanding of where the students recognise learning taking place outside of the classroom. The ideal answer would be for the students to consider ‘everywhere’ as a potential space for learning. Particularly, it is of interest to determine how many students recognise museums or other cultural

	organisations as places of learning.
What's the best and worst thing about learning?	The intention for this question was to understand the students' perspective when they considered their enjoyment of learning. The answers could lead to an understanding of successful and unsuccessful educational methodologies. For instance if there was a particular style of learning that emerged as 'the best' or 'the worst' from the perspective of the student.
What's a museum?	There were three questions under the theme of cultural organisations. The term 'museum' was used as it was thought this would be more understandable and relatable to the students. This first question was asked to deduce the students' understanding of the role of a museum. A good understanding would highlight museums as a place of cultural learning, conservation and exploration. It was considered that a poor understanding would include answers that sounded stereotypical of museums from popular culture as this may indicate the student answering does not have an understanding of museums deriving from personal experience.
Do you go to museums? Why/Why not?	This was a simple question to assess the frequency of museum visits by the students. The follow up question seeks to understand the students' reasoning for their answer.

Do you think museums are important?	A similar question to the previous one regarding the importance of school. This question asks the student whether they understand the value of museums. It is also an important question to compare with the answers from the previous question regarding museum visitations.
What do you like to spend your time doing outside of school?	This question asks the students about what they enjoy doing. The answers offer an understanding about how learning can be optimised as a form of enjoyment. It also questions what the students have a personal interest in learning about, for example sports or chess. As personal hobbies are also forms of expression, personal growth and development, and learning, the students' answers can determine how closely aligned their interests are with what they find 'the best' about learning.
Do you think adults learn? Think about your parents, grandparents and teachers!	This question was asked with the concept of lifelong learning in mind. It gives an understanding of whether the students believe learning stops after school or whether they see learning as taking place in the community. Their answers can be cross referenced with the answers to museum visits and where learning takes place in order to gain a broader understanding of the students' interpretation of learning.

The results from this initial questionnaire deduced that the vast majority of students saw school as important and valued the benefits of learning. However, when questioned about the purpose of a museum, only three students used the term ‘learn’ in their response and only three students used museums as an example of where learning can take place outside of school. These results suggest that this particular cohort of students were not exposed to educational experiences in cultural organisations on any great scale.

Comparing the results taken before and after the project can determine the impact cultural outreach had on their understanding of learning.

5.3 Student Questionnaire Post-Project

In the repeat questionnaire that was issued to the students following the *Scéal to Storia* project, the students were asked additional questions about their thoughts on the programme. These questions offered some insight into the experiences of the students and gave them an opportunity to reflect on their views. The design of this questionnaire replicated that of the pre-project questionnaire using a clear simple format and asking open-ended based questions.

Table 5.2: Additional questions asked in the Post-Project Student Questionnaire

Question	Rationale
Did you like Scéal to Storia?	The first question was a simple ‘yes or no’ based question used to gather the basic percentage of enjoyment of the project.
Why did you like/not like this type of learning?	The follow-up question allowed for the student to express the reasoning behind their answer. These reasonings give insight into the students’ perspective of positive or negative styles of learning.
Did you go to your exhibition in Cork Public Museum? Who did you bring with you?	This question examines whether the student was able to visit a cultural organisation when

	they had an incentive to do so. Understanding who accompanied them can bring further understanding to the nature of the visit.
If you didn't go to see it, why not?	Examining the students' reasons for not attending their own exhibition can highlight access issues or barriers to cultural organisations. The answers may also demonstrate whether the student understands that revisiting outside school was a possibility for them - are they aware of potential barriers to cultural organisations?
What did Scéal to Storia teach you about yourself and what you like to learn?	This question is aimed at understanding whether the students developed any personal benefits from the style of learning. Particularly whether they were aware of what elements of learning they enjoyed.
If you could choose a new subject for school that you would like to learn about, what would it be?	This question asks the student to use their imagination and consider what they would personally like to learn about. The aim of this question is to determine whether the student can broaden their view of what they can learn about. The decision to add this question came after the results from the pre-project questionnaire showed that the responses to 'What kind of things do you like learning?' only reflected traditional school subjects and no instances of personal learning pursuits.
What was your favourite Scéal to Storia	The aim of this question was to observe if

workshop and why?	there were any trends amongst the workshops that stood out. If this was to be the case, the methodologies of that workshop could be analysed to understand the popularity of it.
What didn't you like about Scéal to Storia workshops?	The responses to this question can highlight any areas that need improvement or which did not work well, particularly if any trends emerge.
If someone said 'I think learning is boring', how would you respond?	This question was framed to respond to 'What's the worst thing about learning?' asked in the pre-project questionnaire. Many of the students had used the word 'boring' to answer this question. Therefore, this final question revisits that perspective and asks them to inadvertently reflect on that previous opinion.

The first question the students were asked about *Scéal to Storia* was 'did you like *Scéal to Storia'*. The students all answered positively with answers ranging from 'Ya it is the best thing ever' to 'Yes so much!!!!'. The table below depicts a cross selection of responses to the question.

Table 5.3: Selection of responses to the question 'did you like *Scéal to Storia'*

Yes I **loved** Scéal to Storia	YES!!!!	Ya it is the best thing ever	Yes, I loved Scéal to Storia	YES!!!!!!!!!!!!!!!!!!!!!!!!!!!	Super a lot

The second question the students were asked is 'why did you like this type of learning?'. The students responded with a variety of answers which were grouped into the following categories:

1. Interesting

2. ‘I like history’
3. ‘It's fun’
4. Content

Below are some of the exact responses written by the students detailing their reasoning for enjoying *Scéal to Storia:*

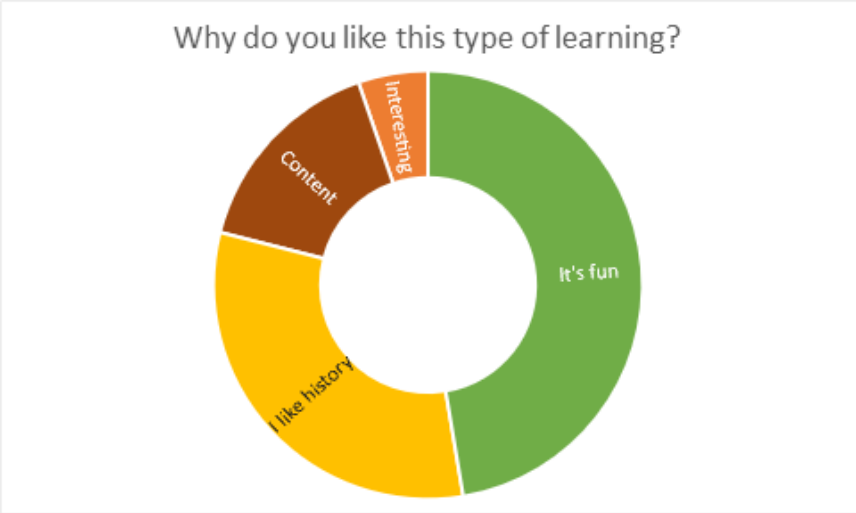
Table 5.4: Selected responses to the question ‘why do you like this type of learning?’

I liked this learning because it is fun and not boring	Because it was really, really, really, really, really, fun	I like this type of learning because you learn about new stuff	We saw children and people with various backgrounds	I always thought history was boring but when you do it it's so fun	I liked it because it was Irish history and I learned a lot

When the responses are categorised into the groups, the following Figure 5.1 conveys that the strongest response to ‘Why do you like this type of learning?’ is due to the perception that ‘it’s fun’. This response can be linked to the response given to the question from the first section ‘What do you like to spend your time doing outside of school?’ which is detailed in Figure 5.5. This result shows that students responded well to the learning content of *Scéal to Storia* due to the incorporation of play, and active participation in its programming.

After this response, the second strongest response group is ‘I like history’. By linking this result to the comparison of the question ‘what kinds of things do you like learning?’ detailed in Figure 5.4, it can be noted that it is not until completion of the *Scéal to Storia* project that a larger cohort of students list history or another *Scéal to Storia* style of content as a topic that they enjoy. Therefore, while this question conveys the group ‘I like history’ to be the second strongest response to the question regarding why the students enjoy this type of learning, it can be deduced that it is only following the type of learning methodologies used in *Scéal to Storia* that the student may have realised that they enjoy this particular topic.

Figure 5.1: Graph detailing responses to 'Why do you like this type of learning?' from post project questionnaire



The next question asked the students whether they had independently had the chance to visit their exhibition which was still showing in Cork Public Museum. For the students that had gone, they had brought along a family member including parents, grandparents, aunts, uncles and cousins. However, the majority of students had not gone to the exhibition despite the opportunity to see their own research and artwork being displayed by an official city council museum. This result indicates the importance of outreach workshops being delivered to schools. Despite the incentive of personal work being exhibited, students were still unable to get the opportunity to visit a cultural organisation. Considering the increase in positive responses to learning following *Scéal to Storia* as tabled in Figure 5.3, it is clear that these experiences in learning would not have been discovered without the access to the cultural programme being delivered to their classroom.

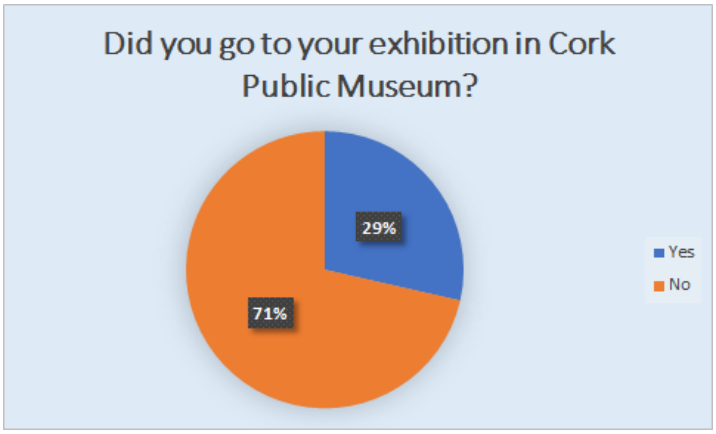


Figure 5.2: Graph showing responses to 'Did you go to your exhibition in Cork Public Museum?' from post-project questionnaire

Table 5.5: Selected responses answering the question: 'If you didn't go to see it, why not?' referring to visiting the *Scéal to Storia* exhibition in Cork Public Museum

I could not go because I never got the time	I don't know	Because I never got the time	I couldn't	I don't have time and my mom and dad always have work	It was too far

The following question asked the students to reflect on their individual learning experience: 'What did Scéal to Storia teach you about yourself and what you like to learn?'. The responses were quite varied and reveal the multitude of personal benefits gained by the students. Due to the wide variety of responses, it was not deemed suitable to group the answers into categories. However, by reviewing the selected responses in Table 5.6, it can be seen that the learning experiences delivered by *Scéal to Storia* were valued and enriching for all the students in several individual ways. Several responses detail the realisation that learning can be fun. This discovery further emphasises the argument that the incorporation of play with learning creates a more positive learning experience and one in which is more engaging and pleasurable for students.

Table 5.6: Selected responses to the question ‘What did Scéal to Storia teach you about yourself and what you like to learn?’

It taught me that learning can be fun	It taught me that we're all the same in one way	Scéal to Storia taught me to stay happy and I like to learn about what happened back then	It taught me I'm good at history	It taught me learning is fun!	It taught me I love learning and I love history

The selected responses are all rather striking in the way they depict meaningful emotional reflection from the students. Students responded that their experience taught them that they are good at something, or that they liked something. One student responded that the experience taught them ‘to stay happy’. These responses show that the students were able to grow in response to the cultural learning and it had an impact on their cognitive development as well as their self-worth.

Overall, the evaluation of these student questionnaires convey that there have been many positive aspects to taking part in the *Scéal to Storia* programme. The students themselves have acknowledged it as a positive experience and can articulate individual responses of reflection supporting this. Notably the personal growth, and appreciation for history, culture and other societies are significant accomplishments of the programme.

5.4 Student Questionnaire Pre and Post-Project Results Comparison

Comparing the results of the questions asked pre and post the *Scéal to Storia* programme taking place gives insight to the effects of the project on the students. These comparisons help to map the impact of cultural arts and heritage learning on the students, as well as indicating some of the reasons behind any such impact.

The first question that was asked on both questionnaires was ‘Do you like learning?’. This was a simple question aimed at discovering the basic perception of learning from the students. The

word ‘school’ was not used to keep the interpretation of learning as wide as possible. In the first questionnaire the majority of students stated that they did enjoy learning (71%) with 12% responding ‘No’ and 17% responding with ‘Sometimes’. The way in which the students answered the questions varied, with some responses such as ‘kind of’ and ‘it depends’ being classified as ‘sometimes’ for reporting purposes.

Following the completion of *Scéal to Storia,* the number of students to respond positively to the question ‘Do you like learning?’ raised considerably to 95%. Additionally, 0% of students responded negatively and only 5% responded with ‘Sometimes’. This definite increase in favour of learning could be attributed to the broader understanding of the term ‘learning’ by the students which was discussed during workshops or rather the variable ways in which they actually experienced learning.

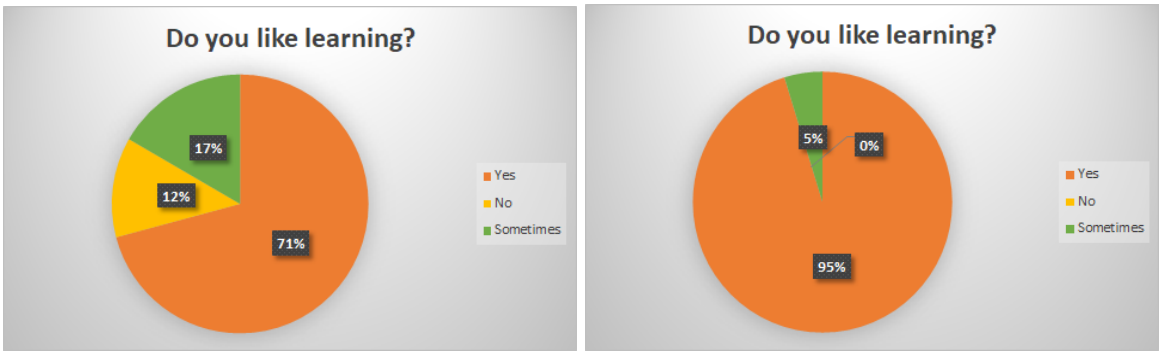


Figure 5.3: The comparison between the before and after responses to the question ‘Do you like learning?’

The second question asked the students ‘What kind of things do you like learning?’. On both occasions there was a broad mix of answers such as: ‘tables’, ‘science’, ‘music’. For the purposes of reporting, the answers for both questionnaires before and after the *Scéal to Storia* project are grouped into ‘*Scéal to Storia* style content’ and ‘other’. The *Scéal to Storia* style content refers to art, history, local heritage, physical geography and mention of either ‘Cork’ or ‘Milan’. When responses came back with topics for both i.e. ‘maths and history’, they were counted into both. As detailed by Figure 5.4 below, the number of respondents considering *Scéal to Storia* style content as something that they enjoy learning about has significantly increased

following the programme. In these questionnaire results, there were only two responses that did not mention any form of *Scéal to Storia* content. This means that only 10% of respondents did not consider this content as something they enjoyed to learn. The alternative subjects chosen were 'Music' and 'Maths/English'. The remaining 90% of answers chose to include *Scéal to Storia* style content as all or part of their answer. This result indicates the overwhelmingly positive response to the subject matter contained within the project and the likelihood of a positive learning experience from the students.

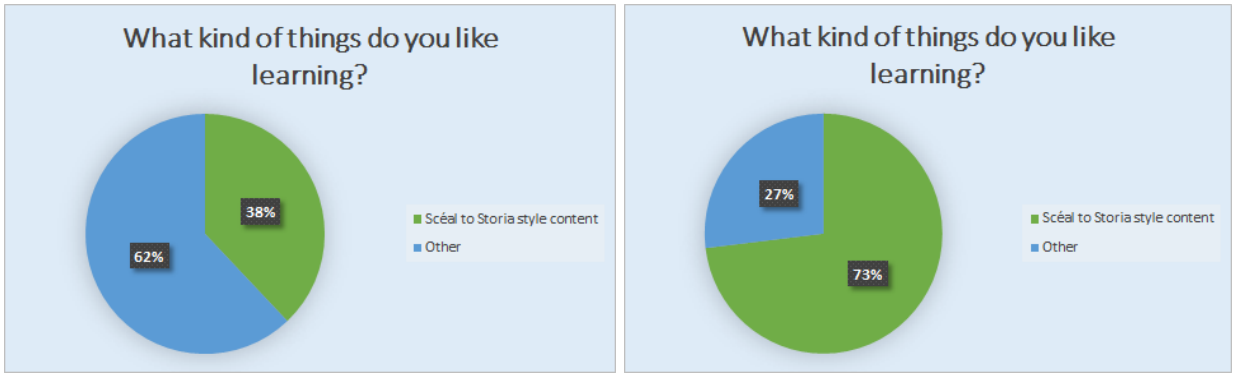


Figure 5.4: What kind of things do you like learning? Left: Pre-Project Result, Right: Post-Project Result

At this point, it is clear that the *Scéal to Storia* project has made an impact on the students' perception of learning and influenced what they enjoy learning about.

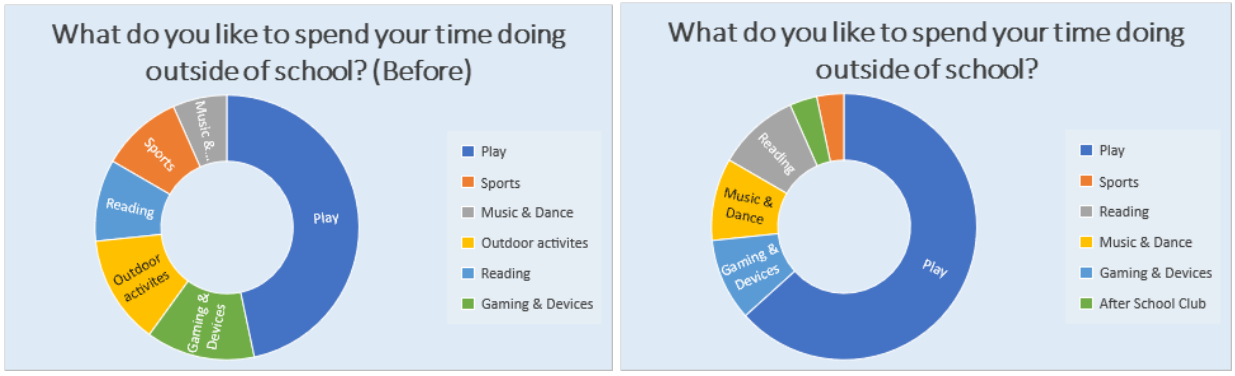


Figure 5.5: Graphs showing comparison between the question 'What do you like to spend your time doing outside of school?' asked in both pre and post questionnaires

When asked what activity was most preferable outside of school, the results overwhelmingly showed that the students preferred some sort of play. Answers included: play with friends, pets and siblings doing activities outdoors, in sports or on video games. Play has often been cited as a vital component of learning during a child's formative years and is often used as the basis for learning in early years education.[353] Despite these students being ranged in ages nine to ten, it is clear that play remains a strong component of their personal time. It also provides evidence that play is the most popular choice for free time. Therefore, it can be argued that the use of play in education can still be used as a valuable resource to gain engagement and commitment from students. Using play as a methodology for learning helps students to immerse themselves in an activity that they see as fun or enjoyable, taking the onerous elements out of learning. This stance is underpinned by the responses to the question 'what is the worst thing about learning' where the students responded with answers such as 'boring', 'hard' and 'it takes a long time'.

Notably some answers referred to memorising information as the worst thing about learning.[354] Responses such as these, relate to a style of learning that does not evoke any sense of fun or enjoyment insinuating that the students can struggle with their engagement.

Table 5.7: Responses to the question 'What is the worst thing about learning?'

The bad thing is memorising the stuff we learn	The worst thing about learning is that it is boring	The worst thing is you get bored really fast	The worst thing is you have to memorise things like your spellings	The worst thing is it takes too long	Worst thing is it takes forever

In contrast to 'the worst thing about learning', the students were also asked 'What is the best thing about learning?' For these answers the students generally responded that the best thing about learning was getting to be more informed. The students appreciate the benefits learning has to offer but find it at its worst to be 'boring' and through evaluation of their responses mentioned

[353] L. Vygotsky, *Play and its Role in the Mental Development of The Child,* featured in D. Webb, ed., C. Mulholland (translator), Psychology Classics Series, 2013, pp. 63-447.
[354] Robinson, *Creative Schools,* pp. 89, 109-110.

in Table 5.7, also tedious and draining. Therefore, it stands to reason that to ensure learning is delivered at its best, it should incorporate more elements of play. This does not necessarily always have to mean play in the traditional sense with games but rather an incorporation of play elements. This can include the formation of teams, logic, drama, music or art as elements to embellish the delivery of learning content. Examples of these methodologies were used in the *Scéal to Storia* workshops and, as can be deduced from the evidence shown, these teaching styles were effective at garnering engagement and overall enjoyment in the learning content.

The best thing is knowing about stuff	The best thing about learning is we become smart	The best is if you get it right the teacher gives you jellys	The best thing about learning is that you will be intelligent	The best thing about learning is it helps you in your life	The best thing is learning can help you

Table 5.8: Responses to 'What is the best thing about learning?'

There are a number of key points to be drawn from the results of the student questionnaire comparison:

1. The *Scéal to Storia* programme was thoroughly enjoyed by the students and can be attributed to developing personal growth, cultural learning, cognitive skills and appreciation for learning new things.
2. Students feel positive about the knowledge to be gained from learning and in general like to learn.
3. The methodologies used during *Scéal to Storia* heightened students' interest in cultural heritage style content.
4. There are positive results to be gained from incorporating play as part of educational methodologies. Students find play inviting and worthy of their time.
5. Students find some elements of learning - such as memorising exercises - uninteresting suggesting they are unengaged in the content as a result of the methodology.

5.5 Parent Questionnaire

Prior to the installation of *Scéal to Storia* in the classroom, the parents of the students taking part were issued a questionnaire. The questionnaire was issued by the school principal at a parent

meeting at the start of the school year. No such meeting was taking place at the end of the year so it was not possible to issue a second questionnaire and the principal was not agreeable to sending one home to the parents. The questionnaire was styled with multiple choice questions as per the advice of the principal who stated that it would be more likely for parents to comply with this format and to maximise the number of returned questionnaires.

This set of ten questions asked the parents to consider learning that takes place in cultural organisations, and how valuable they feel that learning is. The purpose of this questionnaire was to gauge the overall parental approach to cultural learning and whether families proactively sought such experiences for their children. It has been discussed that parental unawareness of cultural learning opportunities can pose an access issue which can in turn lead to consistent generational exclusion from cultural learning opportunities.[355]

Out of 28 sets of parents who had students registered to the relevant class at the time, 15 questionnaires were returned. Therefore, only 54% of the parents are being represented by the results of this questionnaire. While this is a low cohort, it is representative of the principal's judgement that it would be difficult to engage the parents. With this in mind, the results that were gathered can offer an insight into the parent perspective on cultural heritage learning in their community. Overall, these results show that the respondents like learning, are aware of local history and 51% of them are content with the number of cultural heritage sites accessible in their locality. They overwhelmingly agree (93%) that it is important for people to have regular access to museums. However, very few of them answered 'frequently' to taking their children to visit museums (13%). Whereas those who 'never' visit or visit museums with their children less than twice a year accounted for 73% of the cohort. This lack of visits are in spite of acknowledging the importance of regular access and could be attributed to some of the accessibility issues discussed in 3.3. When asked how many cultural heritage sites they were familiar with around Cork, 27% of respondents answered that they knew five or more. According to an official Cork tourism website, there are 19 venues listed under the arts, culture and heritage heading.[356]

[355] Kay, Wong, Polonsky, 'Understanding barriers', pp. 3-4. Falk and Dierking, *Museum Revisited,* pp. 54, 88-9.
[356] See list here: https://purecork.ie/things-to-do/categories/art-culture-heritage?id=14532&nodeId=2494&sortId=1&f=9741,14532&page=1 Last accessed 12th January 2022.

Therefore 73% of respondents are aware of less than five of these venues, with 27% knowing less than two and 7% knowing none at all. Only one respondent answered that they frequently visit cultural heritage sites around Cork. These results enforce the theory that there appears to be accessibility issues affecting these respondents and their families. This is especially underpinned by the result of 100% of respondents answering that they like to learn new things. These results indicate the need for cultural history outreach programmes to enable the students to have reliable access to such learning opportunities.

In summary, the results of the parents questionnaire suggest that they appreciate the value of cultural learning but this does not aid the burden of access issues. There seems to be a pattern of lack of awareness of potential cultural heritage venues in the locality, as well as several respondents infrequently attempting to bring their child/ren to such a venue. However, there is strong positivity towards learning and in particular the learning of Cork history (67% responded that they feel they are familiar with Cork history). Therefore, it can be deduced that parents support the idea of cultural heritage learning, though struggle with accessibility issues of some kind. This situation then can be improved with cultural heritage outreach programming in the classroom.

5.6 School Report

Following the completion of the project, the principal and class teachers submitted a feedback report on their experiences which is included in full in the appendix. This report highlights some key factors and observations made by the school portraying the direct effects of *Scéal to Storia* on the participants involved. It details the benefits of an integrated project for the curriculum but also highlighted the importance of time management, particularly with regards to an already strained timetable. Considering the goals of the project, the report outlines many fulfillments detailing the skills and opportunities that the students were exposed to and learned from including their awareness of diversity and inclusion. Additionally, the report highlighted a number of key points that amplify further the possibilities of successful outreach programmes:

1. ‘Opportunity to flourish’

The report states the observation that each child was able to flourish in their own way as a result of their involvement in the programme. This was positive feedback from the teachers conveying a success in the project in presenting different learning experiences that provided each student a pathway to honing in on their individual learning styles.

2. Involvement and Commitment of Parents

Despite the low level of questionnaire responses from parents, the school report details a high level of positive engagement from parents for the project. They detail some of the potential personal situations of the parents that may hinder involvement, yet provide insight into the resounding support they received from them in various ways. The report highlights that the parents may not always be willing to support a project that is not directly affiliated with the school. However, it also states that the parents are eager to support something that they can see the value from through their child. Therefore, outreach programmes need to be aware of including parents to ensure their support and hence elevating the experience of the student.

3. Alleviating Stress

This is an important result to be considerate of and conscious of for future projects. Creating a positive learning environment has a role in offering a calm and stress-free environment for students who may have other stress factors in their lives. For outreach programmes, the facilitators would not have any prior knowledge of the students or their personal backgrounds. Therefore, charging sessions with positive and calm energy infiltrates the learning environment and in effect the students’ experience.

4. Building Trust

The report specifically highlights the importance of the facilitator in gaining trust with the students and building a positive relationship with them. This factor is reflective of creating a stress-free environment, as well as securing trust and commitment from the parents. It is difficult to guarantee a positive relationship between an outreach facilitator and potential students. However establishing positive dialogue and engaging the students in student-led activities that

demonstrate faith in their capabilities are some of the techniques that programmes can utilise to maximise the chances of securing a positive teaching and learning relationship.

5. Interacting with 'New Adults'

A skill which had not been previously considered but was stated as valuable by the report was giving the students the opportunity to interact with new adults in a professional manner. This was the case for the introduction to the facilitator, but also the professional tour guides and historians that the students met during their trips to various cultural organisations in the city. The teachers recognised the value of this opportunity for their students and noted the progression they made in their communicative skills in this area.

6. Teacher Learning

The class teacher specifically mentions the professional value gained from observing new methodologies in the classroom. It demonstrates the open-mindedness of the teacher and willingness to learn new skills to refresh teaching and learning styles in the classroom. If the students are being denied access to new learning opportunities in cultural organisations, then it is also true of teachers who are affected by lack of resources and alternative teaching environments.[357] Therefore, it can be determined that outreach programmes can provide a space for teachers as well as students to embrace and learn new skills.

7. Approaching Bias

Addressing issues with stereotyping and bias was briefly mentioned in a report, and was not concentrated on at any great length. Despite having experienced some biassed opinions and statements from a minority of students, the teachers have not shown they were concerned by the statements or how they might have been addressed within the school. While this may be an oversight, it is important to note that these prejudices and bias statements do need to be addressed and exposing students to a celebration and exploration of other cultures helps to create a context from which these discussions can be held.[358] Outreach programmes can aid students in

[357] See heading 'Technology' in Table 4.2.
[358] S. Bodo, 'Museums as Intercultural Spaces', in R. Sandell and E. Nightingale ed., *Museums, Equality and Social Justice,* Routledge, London: 2012, pp. 182-3.

broadening their learning and as was reported by the teachers, *Scéal to Storia* did succeed in broadening their horizons in an age appropriate manner.

8. Lifelong Memories

The report mentioned the value of the project in giving the students lasting memories to support their learning journeys throughout life and even passing on to their children. This was valuable feedback that the teachers envisioned the future possibilities of positive effects from participation in *Scéal to Storia*. The research data would not be projected into adulthood as these types of results can be difficult to measure, though the research that has been undertaken shows that museum style experiences are overwhelmingly memorable.[359] Given the experience and foresight of the teachers in their professional capacity though, it is favourable to have future possibilities acknowledged as strong benefits of participation in outreach programming.

9. Preparation for more advanced learning

This skill in preparing for more advanced learning in older classes and beyond into secondary school is important to consider. If the students were not exposed to this opportunity, arguably would they have been arguably less prepared for advancement in academic learning? Being offered different learning experiences is valuable to students as they develop their own skills and independent learning styles.[360] Therefore, outreach programming development is essential to enable all students the chance to gain such skills in preparation for advancement. Otherwise, there is the possibility that they will constantly fall behind their peers who were afforded more learning opportunities.[361] As the teacher's report specified this skill as something the students gained as a result of *Scéal to Storia,* it can be argued then, that it is likely they would not have developed this experience without it.

10. Happy in their learning

The report concludes with a hugely important and positive observation that the students were happy in their learning. More than being content with a positive learning experience, being happy in their learning demonstrates students who were gaining joy from their learning. As

[359] Falk & Dierking, *Museum Revisited,* pp. 197-202.
[360] Ibid., pp. 221, 226, 240-242. Robinson, *Creative Schools,* pp. 143.
[361] Falk & Dierking, *Museum Revisited,* pp. 232. Robinson, *Creative Schools,* pp. 36, 64, 73.

outlined in the review of the questionnaire responses, one student even stated that the experience taught them to stay happy (Table 5.6). This result showcases the value of outreach programmes in delivering varied and alternative content to school settings, enabling students to learn in new ways, gain new experiences and participate in different styles of learning. This exposure to variation in learning is a key factor in creating more positive learning experiences.[362]

These factors showcase many positive outcomes of the project and support the theory that outreach programming is needed in underprivileged communities. Having examined the perspective of the school, parents and students on their experiences, it is necessary to now assess the implementation reporting.

5.7 Introductory Session

"Cork started with a dragon getting slayed and then came back to like a monastery and then it got built on water"

5.7.1 Summary Analysis

The introductory session stood as a precursor to the main programme content. Its purpose was to gently acquaint the facilitator with the students, launch the core programme and capture the attention and imagination of the students. By capturing their attention at an early stage, the aim was to ensure strong engagement with the programme. The introductory session is a crucial element to the delivery of the project as it is a moment to forge a solid foundationary rapport with students and offer them clear instructions and expectations of what is to come during the installation of the project. Sufficient time and dedication must be given to the introductory session to allow a smooth transition into the foundation phase of the framework. Additionally, the introductory session establishes the relationship the facilitator has with the class and the teachers. The relationship with teachers is important for the project to be successful as this relationship demonstrates mutual professionalism and respect which is observed by the students. This collaboration aids the cohesive planning of continued workshops and allows for flexibility

[362] Hooper-Greenhill, *Museums and Education,* pp. 120-3.

in the practical rollout as well as vital insight to the responses from the students outside of the project's established workshop hours.

As outlined during Chapter 4, the introductory session in Cork was amalgamated into the first session due to time constraints. It was noted that the teacher was unprepared to integrate the previous lesson smoothly with the beginning of the workshop which led to a somewhat confused introduction. This incident underlines the importance of having a strong relationship with the teachers. There needed to be a more firm approach taken to the organisation of the introductory session. In comparison, the teachers' approach in Milan was far more integrated which led to a more elaborate and cooperative introductory session.

During the introductory workshop the students were asked about their knowledge of the term 'heritage'. It was clear from their responses that they were unfamiliar with the meaning of the term. This further indicates the lack of exposure this group had to prior cultural heritage education opportunities.

5.7.2 Selected Responses - Evaluation

As outlined in 4.6.8 the selected responses to the introductory session are included under the Stage 1 responses.

5.7.3 Italian Perspective

In Milan, the introductory session went ahead as originally planned. The collaboration with the teachers was an important differentiation that led to this outcome. The students were mesmerised and completely invested in the project and it was clear that the introduction design immediately secured their attention and engagement due to its theatrical formation.

5.7.4 Findings

1. Establishing a strong introduction relies on firm and positive communication with the teachers that are involved. While it is not always possible to ensure initial teacher engagement and commitment, their input needs to be valued as part of the planning process.

2. Using theatre based techniques and a solid narrative are highly useful and powerful in establishing a connection with students and ensuring a high level of engagement. These findings are consistent with research undertaken regarding the value of theatre-based education tools.[363]

5.7.5 Outcome

The introduction session functioned as a pivotal stage in creating a link between the students and the facilitator who would have been an outsider. Blending the outsider role to a respected and established member of the classroom requires strong commutative links with the teachers as well as commitment to the programme from the teachers.

Consolidating the introduction with a well-formulated narrative and building on this narrative with theatre-based methodologies led to an engaged and stimulating session that captured the attention of the students. This engagement paved the way for the programme to continue and for the narrative to flourish. The development of which was important for a sense of continuance and active progression for the students.

5.8 Stage 1: The Beginning of the Story Analysis

What was your favourite Scéal to Storia workshop and why? The timeline because it was the best way to start off about learning about when it happened

5.8.1 Summary Analysis

The 'Beginning of the Story' workshop was the foundation stage in the programme. It aimed to establish a broad overview of the research topic with the students and ensure that all students were suitably placed at the same level of understanding for further investigation into the topic. The research topic being explored was local Cork heritage so the students were introduced to this by investigating a timeline that highlighted the major events in Cork history, as well as exploring maps of the local area and signifying the prominent locations that cross referenced with events

[363] Silva and Menezes, 'Art Education', pp. 40-49.

on the timeline. Maps were further used by the students to discover their locality and to ensure that they were all confident to point out their community and principally their school as the key common point for all students.

The aims of Stage 1 were met in spite of any time constraints. The students were drawn to engage with the programme content and listened attentively. There were no adverse effects noticed by splitting the session into two segments. For future planning, outreach programming can be flexible and adapt to the needs of the school.



Figure 5.6: Photograph of Cork students examining maps and timeline artefacts

5.8.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Recall Details	Through the drawing exercise, it should become clear whether the students understood the historical content and can actively recount specific details demonstrating their knowledge.	Subject matter was represented through many various details. Some students included captions offering literary references to the details recalled.	The students were clearly capable of visually representing details of the subject matter. This shows that they were able to engage with the content; record and arrange the information in a coherent manner.
Show and Arrange Information	The students can exhibit knowledge development through the variety of subject matter recorded. This variety shows the students had individual ideas or remembered different elements of the content.	In total 20 drawings were returned to the facilitator. The content was arranged according to the theme shown. The themes and the number of drawings in each category are as follows: · Dragon based theme = 5 · University College Cork (UCC) = 2 · Castle theme = 4 · Boats or ships = 3 · Local community = 2 · River Lee = 3 · Character of St. Finbarr = 1	The significant variety in the subject matter demonstrates the individual learning that has taken place. Each student has recounted a different element of significance from their understanding and recollection of the events. Additionally, though many different elements of the topic are reproduced, each individual record has been arranged accurately, which shows the understanding of information each student had for their chosen representation.

Relate to Subject	Students can express their knowledge of a subject through their sensitivity to the subject matter. Whether the students can relate to the subject, showing understanding, can be measured by how personalised the students represent the information.	Even when the students covered the same topic, the way in which they were depicted was always individual in style, colour, and composition. This conveys that each student was able to successfully understand and interpret the subject showing independent understanding.	The students developed their own understanding of the subject matter demonstrating that learning had taken place. The variety in visual representation shows the creative drive of the students. This creativity enabled the students to process the information at a more intuitive level.[364]
Identify Ways to Imaginatively Represent Subject Matter Which Shows Knowledge & Understanding of Themes	Whether the students can expand or enhance the subject matter through imaginative elements shows their understanding and knowledge is great enough for them to situate characters or places in alternative circumstances that they can experiment with the information. It also shows a creative drive that allows them to contemplate and play with information given to them.	Overall, there were few students who chose to push the boundaries of the narrative with imagined elements. There were two students that notably altered the narrative in an imaginative way delivering the key information in a creative context.	The arrangement of the information in an inventive way shows how the imagination of the students was sparked. These students demonstrated the ability to recognise themes in subject matter that can be played with, or altered in order to represent information in new ways.

[364] Hooper-Greenhill, *Museums and Education,* pp. 82-4, 171.

Examine Details	The level of specific detail recounted by the students indicates the depth of information comprehended and retained.	From the 20 drawings returned to the facilitator, 14 of them showed significant detail representing facts. Some of these details include place names, emotions and composition. For example, when representing the dragon from a mythological story, some drawings rendered its shape in a specific way significant to the telling of the story. As it is not the standard shape of a dragon, this is an important detail to include in the pictorial design.	The level of details included by the students demonstrates how much information they had retained. It further demonstrates their level of understanding of the broader topic and the depth with which they could recall and present.

The evaluation of the Learning Outcomes suggests that the foundation workshop was successful in its objective to establish intrigue and engagement from the students. The students responded well to the activities, and engaged with the topic. They discussed their opinions and creatively expressed their cognitive responses to the subject matter.

5.8.3 Selected Responses - Evaluation

This analysis will examine the responses from all segments of Stage 1 regardless of the split in the physical undertaking of the workshops.

Table 5.9: Analysis of selected responses from *Scéal to Storia* Foundation Stage

Selected responses from the students following the Introduction and Stage 1 session	**Individual analysis of selected statements**
'Thanks for coming to *us'*	This response emphasised the student's gratitude that their class were chosen to take part in the project. It implies that the student felt special and honoured by the inclusion and was perhaps not familiar with such a feeling. While this reading of the student's statement is speculative, the emphasis on the word 'us' by the student supports this analysis.
'I'm really excited for you [the facilitator] to come back'	This statement shows clear enthusiasm and positivity towards the project following just one session. It conveys the eager reception from the students towards the research work and highlights the success of the initial delivery of the narrative and activities.
'I'm so glad you came in, you saved us from doing work'	In saying this, it is clear that the student has not associated the work completed during the session as standard school work. In fact they have likened the project's activities as something which has 'saved' them from their school day insinuating that the typical school work they had been doing was found to be tedious and unenjoyable.
'My step dad always tells me to look at buildings'	This student has already sought a comparison from the project with their personal life. They have recognised this similarity and highlighted it to the facilitator to show that they are aware of this type of learning and are eager to showcase their previous experience. This comment denotes pride for the student and enthusiasm towards the project. It is a very positive reaction having completed only

	one outreach session.
‘I’m glad we’re with Italy. They have nice pizza in Italy’	Having considered their exchange location, this student is clearly showing enthusiasm for the partnership. They are also contemplating what they already know about Italy and expressing their knowledge of this element of Italian culture.

These statements, along with the other selected responses featured in 4.7.9 and 4.8.9 convey a strong sense of positivity, gratitude and enthusiasm for the programme. As these comments were made during Stage 1 of the project it is encouraging that there were signs of constructive engagement, curiosity and supportive reflection at this early point.

5.8.4 Italian Perspective

The alternative contextual method was well adapted for the Milanese students. This flexibility in approach to Stage 1 demonstrates the programme’s successful design. The students embraced the exploration of the Italian Renaissance from a local perspective and studied some of the key artists and art works that could be found in their city. Although this was not the chronological beginnings of Milan, the heavy presence of the Renaissance in the city meant it was an appropriate starting point for their cultural research. The flexibility of this approach allowed the facilitator in Milan to take the local students into consideration and embrace one of the key features of Milanese culture for the students from migrant families who would have less knowledge of this prominent local background.

5.8.5 Findings

The data from this stage in the framework suggests that:

1. Students responded well to a new research learning workshop within their classroom
2. There needs to be good lines of communication open with the class teacher in order to integrate with the classroom atmosphere and structure smoothly
3. It is possible to adapt Stage 1’s structure and objectives to two different cultures

4. The level of excitement and intrigue into the physical objects and presence of a new person in their classroom, did not distract students from applying themselves to the learning
5. Students highly anticipated the return of the facilitator for future workshops

5.8.6 Outcome

Stage 1 of the programme demonstrated creative and interdisciplinary outreach methodologies that integrated with the school programming. The model incorporated the needs of the students and teachers with the educational output of a cultural organisation. As a foundational stage, it delivered a contextualised base of information from which further research could spring from. In this way, it provided a firm backdrop for the continuation of future workshops. The methodologies utilised formulated an engaged and productive session which was well received by all users.

5.9 Stage 2: Exploring the Past Analysis

I liked the way we learned about Cork because it's our home and it's just fun to learn about

5.9.1 Summary Analysis

The second workshop aimed to equip students with the 'building blocks' of the chosen topic. Through the exploration of physical objects, students were invited to research information about historical events in their local area which built upon their previously learned knowledge of key moments in the city's timeline. The students worked in groups to engage with the topic and were then asked to present their findings to the rest of the class group so the class as a whole could share the knowledge. This task was also intended to instil purpose and initiative in the research. This structure of learning then can be broadened in subsequent workshops. Stage 2 - 'Exploring the Past' brings the students to the next stage of learning and builds up their knowledge in the topic being explored - cultural heritage. By using the peripheral knowledge gained during the first workshop, this session facilitated the assembling of more detailed information into the framework of the foundational timeline and map exploration.

In the image below (Figure 5.7), the student has used the timeline imagery learned from the previous session to organise the information learned from the objects during the second session. The student has illustrated objects that they found and linked them with a particular time period in history. These dates were discovered by the student through their own research and then constructed into a chronological timeline by them. This design, which includes several labels, shows how the student has reflected on the information available to them and constructed the knowledge based on prior learning techniques. It conveys that they have successfully built up their knowledge from the broad periphery and that they have used their own creativity and merit to present this knowledge in a cohesive, structured way.

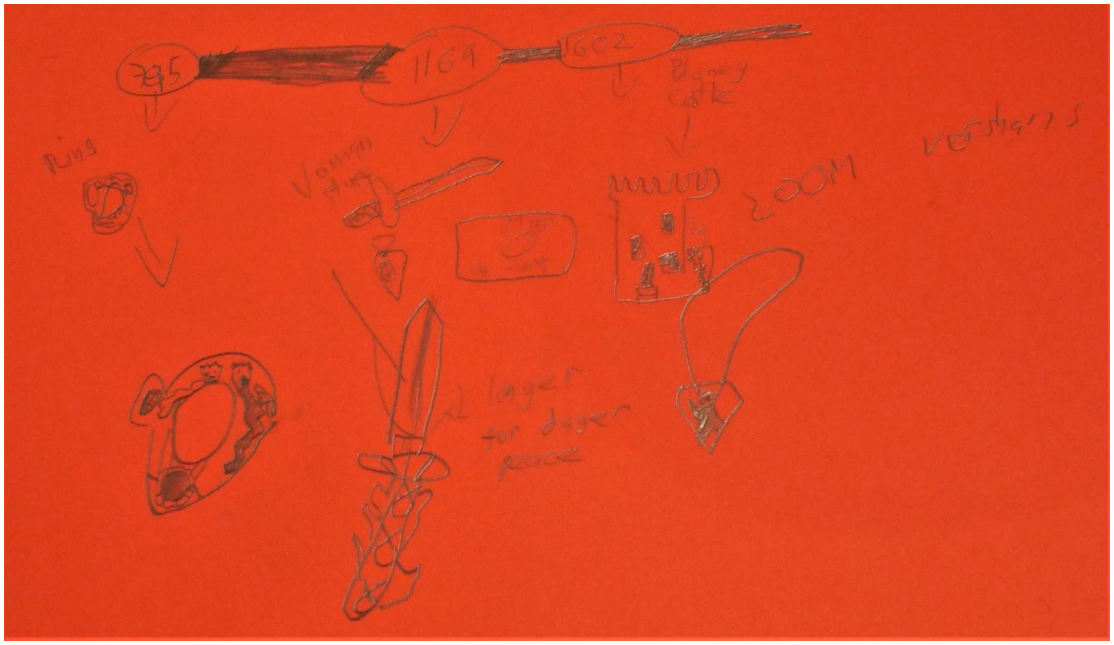


Figure 5.7: Student Illustration from Exploring the Past workshop

Another image (Figure 5.8), displays the process of learning about an object from another student. The object they are investigating is butter paddles which are illustrated in the bottom right of the image. To the left of the butter paddles are several blocks of butter along with a fork. Above, the word ‘butre’ is written, labelling the image as ‘butter’. The only object which was presented to the student was the butter paddles, with no label attached so their use was not clear. Another student initially mistakenly identified them as ‘hand clappers’. The way for the students to realise the purpose of the wooden instruments was to sift through some of the documents and

recognise them being used in a photograph to make butter. This student has successfully discovered the purpose of the misidentified 'hand clappers' and presented the information visually which was later presented to the class.

This particular student struggled with reading and writing and needed additional support from the school resource teachers to keep up in class. Through this image it is clear that this style of exercise proved the student's abilities in researching and presenting key information to the group.



Figure 5.8: Student Illustration from Exploring the Past Workshop

A student drew a picture of the *Titanic* visiting Cork in 1912 where they included the last coordinates issued from the ship before it sank above the drawing. This student would have had to find this information from replica *Titanic* documentation provided, showing their interest in the topic and their desire to label the drawing with additional information. Alongside this drawing, another student represented a modern cruise ship as a comparison. This presentation of the progression of time and comparison between the two ships conveys the creativity of the

students to represent interesting information as well as the value of their collaboration when given the freedom and the means to research a topic. By including physical objects and documents, their interest was sparked and they were excited to find interesting information to include in their diagram. Additionally, this inclusion prompted the use of tactile stimuli to enhance learning and memory of presented information. [365]

The 'Exploring the Past' workshop session was continued with a creative activity in beginning the mural of Cork City. This task enabled the students to imaginatively reinvent their local city using art materials and their own ideas. The students were split into small groups and provided with a board which made up a section of the map of Cork City. These boards were prepared by the facilitator using a layer of papier-mâché with the streets roughly drawn in pencil as seen in Figure 4.14. The students then had the freedom to represent the city as they wished. Completion of this mural project was staggered throughout the workshops allowing the students to make design decisions based on their continued research of the local area.

During this exercise the students thoroughly enjoyed expressing their knowledge creatively and making decisions about what cultural elements of the city to include. In the first session working on the mural, one student cut out the letters T-O-W-N to stick onto the map as this was the word they associated with the city - what the city centre is colloquially known as. This personalisation was welcomed as it showed the passion the student had for representing their locality in their own words. A student decided to make a 3D whale appear in the river using felt. Although factually incorrect, this type of imaginative input was indicative of the student's personal expression through art.[366] It shows their positive engagement with the project and their piqued interest in the creative task of designing a map. As they were working on a body of water, they made the connection with an aquatic mammal and made the decision to feature it. The innovation used to create a 3D effect for the whale conveys the dedication the student had to maximise their creative efforts for the project. They were really proud of this input and keen to show it off to both teachers and fellow classmates. It is this enthusiasm that showcases the value of creativity in learning.

[365] Gallace and Spence, 'A Memory for Touch', in Chatterjee, *Touch in Museums*, pp. 163-186.
[366] Hartle et al.,'ArtsIN', 289-97.



Figure 5.9: Photograph of students designing the mural

5.9.3 Learning Outcomes Evaluation

Learning Outcome	Achievement	Evaluation

Discuss and defend theories	Students can deliberate about their ideas and suppositions. They can come to a conclusion and support their argument with their groups. Additionally, they are able to respectfully listen and support the theories and presentations of others. The degree to which they can communicate in these ways effectively, demonstrates their ability in developing and expressing ideas and researching as part of a team.	Students initially had difficulty discussing theories as the excitement of the physical objects was too distracting for measured analysis. All students were involved in their respective groups with examining the objects and designing their posters. They cooperated well with the design of the poster and attributing meanings. The students were supportive of each group presentation and cheered and clapped for each one. They also listened attentively to each speaker and were interested in the various objects that other groups had examined.	The stimulation the students received from this workshop clearly inhibited their ability to rationally and calmly initiate discussion within their groups. As they found the use of physical objects such an unusual method for learning, it was clear that they had not been exposed to object or physical based learning before and could therefore greatly benefit from such an approach. In spite of this initial excitement, the students were able to progress to sufficient team working. They collaborated on their poster designs and presented the content cohesively as groups. Some groups particularly excelled at working together, and produced in depth analysis of their objects. Through showing their appreciation and support for their classmates, the students demonstrated their respect for one another as well as their acknowledgement of the research completed. Their

			attention to each topic shows their overarching interest in the research and their intrigue at connecting the results from each of the group presentations.
Infer, interpret and clarify information	By analysing their objects both individually and as a whole, the students can notice common themes and attribute meanings. This process shows increased ability to draw conclusions from the discussions and apply knowledge to the research.	While the students were eager and extremely enthusiastic about the activity, their excitement did prohibit significant interpretation and clarification of information for a large duration of time. Once familiarised with the objects and the task issued to them, the students were able to identify items and place their importance within the historical narrative. Each group reached this level at different times with the calmer groups progressing faster.	Throughout the duration of the workshop, the students adapted their initial excitement and distraction into more concentrated interpretations and analysis. The activity was attractive to the students due to its physical nature, which sparked their interest and enthusiasm. By the close of the workshop, they had learned how to manage their excitement and focus on the task issued. Giving the students appropriate time to work through their excitement was necessary for them to learn how to process it and refine their concentration. Their analytical and research skills could progress as a result.

Illustrate and review findings either artistically or verbally with the ability to paraphrase specific details	The ability to demonstrate understanding through visual or verbal means represents cognitive perception of the subject as well as communicative development in expressing that understanding.	The level of accuracy varied amongst groups with some groups presenting extremely detailed facts whereas others were more imaginative in their presentation style. These imaginative elements were often displayed in relation to the origin and function of some objects. This was especially prevalent amongst the more mysterious or unknown objects. For example, one group looking at a Viking coin encased in a descriptive card claimed to have 'found the Vikings' phone number!' when the numbers were, in fact, referring to the date range. Another group designed an intricate map structure representing the location of their object in relation to the geographic context of their locality. Each group presentation offered several speakers explaining their objects in their own	The delivery of the presentations including the completion of the posters showed the capacity of the students to translate their understanding both visually and verbally. With the exception of some humour and fiction which was welcomed for this age range, the students were successfully able to communicate their research findings in their own words. This ability demonstrates their increased comprehension of the information presented. Through the physical examination and presentation of research, the students were able to actively participate in their own learning. As such, they were able to review the information through their poster design and explain their overall research findings through their presentation to the class.

		words to the class. These statements were largely able to communicate factual information to the class. Some imaginative embellishments were noted particularly with one speaker mentioning the presence of aliens during the Middle Ages. This fictional addition was incorporated to disguise the lack of understanding of a certain object. There were also some humorous embellishments throughout several presentations.	

Differentiate between sources of information and recognise significance of certain facts	By sifting through physical objects and documents, the students can learn to recognise different media containing information. Their research skills can be measured by their ability to harvest isolated key pieces of information and coherently assemble that information into an overarching narrative or theme.	The students were easily able to distinguish the various formats the information could be delivered in. For example: objects, photographs, artworks, newspapers, documentation. They were further able to organise these items and cross reference their significance. This was done differently by each group, with some groups focusing on matching objects to pictures and documents, while others attempted to form a continuous narrative from one item to the next. There was a mixed response to recognising the significance of certain facts. This could be seen amongst individual students as well as the groups as a whole. One group in particular, worked extremely well together in dissecting information and assembling a factual narrative that highlighted all the	By being given the opportunity to physically sift through items to discover meaning and relevance, the students were able to easily differentiate different sources of information. It also demonstrated to them how different items could offer different types of facts. As this was clear to them, they could take ownership through the way they were going to process that information, with different styles of organising facts becoming obvious throughout the lesson. This demonstrates that individual learning was taking place. Although the groups progressed at different rates, the final presentations allowed the students to observe the alternative methods used by their classmates. They were given the opportunity to reflect on their different learning styles and other potential approaches. This increased awareness of learning enables them to be confident in using the approach that works

		key points available to them.	best for them at an individual level.

5.9.3 Selected Responses Evaluation

The following table depicts the evaluation of the student responses to questions asked by the facilitator at the beginning of the session. These responses imply the need for cultural heritage outreach in the classroom as the students overall had little knowledge of the subject.

Question from facilitator	Student Response	Evaluation
How many of you have ever visited a museum?	Eight students indicated they had by raising their hands (30%)	Very few students in the class had visited a museum. This result indicates that the class had limited access to cultural heritage resources outside of school.
How many of you have made more than one visit to a museum?	Seven students indicated they had visited multiple museums or made more than one trip to a museum (26%)	Slightly fewer students indicated that they had made multiple museum trips. Overall a very low number of students suggested that they had made multiple museum trips in their lifetime demonstrating the need for better access to museum education resources in the classroom.
What is a museum?	The students described a museum as a place that houses: ● ‘Old stuff’ ● ‘Fossils’ ● ‘Dinosaur bones’ Other descriptions of a museum included: ● ‘Ancient’	The description of museums provided by the students was limited. Their understanding of the role of a museum or the educational opportunities available to them was minimal. This result is not surprising given the low number of students that

	● 'Fragile' ● 'Delicate'	claimed to have visited a museum.
How do you behave in a museum?	● 'Don't touch anything' ● 'Be quiet'	The answers provided by the students to behaviour in a museum is accurate. However, the knowledge only of stringent rules indicates that the students had not benefited from interactive or child-friendly museum exhibitions which often allow play and freedom to explore as core elements to their organisation.[367] The answers also indicate rules that are limiting to a child's natural instincts to ask questions or use physicality as a means of exploration, when learning.[368]
Why should you not touch? (Question asked based on previous answer)	● 'Things are delicate' ● 'Stuff is fragile, it might break or rip'	These responses are again accurate and demonstrate the students' competence in understanding rules. The style of answer using words like 'things' and 'stuff' convey that the students are unsure of what objects they might expect to find in a museum. This result is indicative of the low number of students in the class who claim to have had actual interactions in a museum.
What kind of objects are in a	● 'Art'	The limited knowledge of

[367] 'Too many exhibitions are designed with the assumption that the museum, rather than the visitor, controls the experience'. Falk and Dierking, *Museum Revisited,* pp. 105.
[368] Robinson, *Out of Our Minds,* pp. 97-8.

museum?	• ‘Old stuff’ • ‘Fossils’ • ‘Fortnite’	possible objects found in museums is again conveyed in these answers. One student answered ‘Fortnite’ which is a contemporary video game. This response indicates the student’s potential embarrassment at not knowing the answer and choosing instead to answer with humour. When the facilitator responded that the game could be included in a future exhibition about life in 2019, the student responded by saying ‘Oh! Wow!’. This response shows that the student was surprised to be taken seriously by the facilitator, and also impressed that their answer could be considered correct when considering exhibitions of the future.
Why shouldn’t we break these objects?	This was more difficult for the students to answer directly but through some discussion they agreed that objects are there to tell a story	The students were not able to answer this question immediately because as indicated above, they were unsure of the type of objects that would be in a museum. However, their discussion demonstrates their willingness to consider the reason and their ability to think critically about a question.

5.9.4 Italian Perspective

The nature of the investigative methodology with a myriad of documents, photographs and newspaper cutouts to choose from enlivened the research process for the students. They were encouraged to seek more information via literature, web searches and questioning their teachers. Using problem-based learning as a foundation to this workshop gave rise to an authentic investigative environment from which the students thrived. Their historical documentary highlighted the cognitive processes at large as they worked together in search of meaning.

5.9.5 Findings

The execution of this stage of the framework has shown that:

1. It is possible to create meaningful alternative environments within the classroom
2. Students enjoy the investigative process of fact-finding to furnish their knowledge
3. The benefits of group and shared learning can be done amongst one class group or through connecting virtually with another classroom
4. Students gained incentive from sharing their research with others
5. Students can channel information learned through creative processes which enhances their understanding of the facts. This is particularly so, when the creative process is a visual representation of these facts

5.9.6 Outcome

The objectives of this stage of the framework were to broaden the general knowledge of the research topic and grow the skills and competencies of the student groups. The use of physical objects and documents utilised as part of constructivist methodologies created authentic learning environments for the students in both Cork and Milan to independently explore. This student-led learning style resulted in enthusiastic students who were keen to further their own knowledge through self-directed discovery.

Connectivism played a large role in the construction of this learning environment as students sifted through information laid before them. This environment led to a space in which students could disseminate between different forms of information and connect relevant facts to build up an overall understanding of the topic.

The interactive use of video media during the exchange gave the students the opportunity to not only share their research but also to learn from their classmates and peers. This platform gave them a voice to generate shared learning and proactively impart their independently gained knowledge.

The creative outlet of designing the map required imaginative expression based on the research undertaken. Students could apply their learning in a creative outlet that allowed them to enhance their physical understanding of the city and exercise their cognitive perceptions visually.

5.10 Stage 3: The Other Side of the Story Analysis

We usually just read a page of History from our English books but we learn way more in real life

5.10.1 Summary Analysis

This stage required the students to reach out to their own networks within their family and community to engage with local knowledge and value their perspectives. This exercise was intended to be empowering for the students as it taught them that every story matters. The first part of the workshop asked the students to consider the life stories of non-prominent historical characters while the second part invited the students to investigate the stories of the people in their own lives. This stage in the framework takes the students from following key events in a timeline to broadening their perspectives and learning to consider a fuller picture of the topic. Furthermore, it teaches them collaborative skills as well as building their skills in empathy and understanding.

The workshop sessions introduced personal connections to the students and engaged them with connective research. They use clues from language to build up and argue their theories which also has a positive impact on their literacy skills. This was evidenced by the students asking questions to understand new words or words in new contexts. They also worked hard when analysing meaning from the words and phrases. They thought about what the phrases might mean and what kind of person or situation they may be describing. This level of investigation encouraged the students to critically think about literacy and the way language is used to convey meaning. In the case of the student described in 4.11.5.7, they were able to pick up on what the

poem was saying but found it difficult to understand why they knew it. This exercise aided this student to consider certain points in more detail and decipher exactly what phrases had led to their conclusion. This student was able to prove themselves within their group as they were the only student to guess correctly which was very important for their confidence in themselves and within the social constructs of the classroom.

It is different from normal school because we do reading, a lot of reading and usually it's just what the teacher tells you to do

The breakdown of the student research represented in Table(s) 4.7 conveys the students' abilities to dissect the poems to divulge meaning. There were several instances of students creatively solving clues and collaborating successfully. Additionally, students were focused and engaged by the exercise showing their enthusiasm and interest.

5.10.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Apply research techniques	As the students will have gained some experience and knowledge of research techniques through previous sessions, they can apply them to new activities. The style in which the students use these techniques will vary as it depends on what suits their individual approach to learning and thinking.	During the activity on examining the poems, the students were extremely focused and engaged. They asked many questions and theorised several possibilities for answers based on their anonymous character's traits. Each small grouping of students experimented with varied application of research techniques. Some examples include: · Highlighting or circling suggestive words and passages · Linking visual imagery to passages · Group discussion · Lines of questioning · Quick guesswork · Leader within the group determining discussion and delegating tasks · Writing lists or bullet points	The level of engagement shows that the students were both interested in and motivated by the exercise. Despite the difficulty level, they were still keen to try their best and use a variety of approaches. This conveys their investment in the project and its success at inspiring the students to improve their skills and knowledge. By using a variety of research techniques, the students are displaying their independence in learning and their individual approaches to it. Additionally, this progress implies that they are developing cognitively from previous levels of passive or facilitator-led learning techniques.

Development of critical thinking	Further to the application of research skills, students can assess the problem and apply a solution. By doing this, they are gaining confidence to think broadly about challenging topics and making structured decisions. Furthermore, they are becoming more attuned to finer details which gives them a basis from which to build theories and lines of questioning.	Each group of students were determined to apply themselves to the task and discover meaning. Some students in particular were becoming adept at deriving meanings from the poems insinuating progressive critical thinking. The students were all focused on the activity and there was no disruption to the exercise. Many theories were put forward to the facilitator, which all had considered reasoning behind them.	The clear focus and drive of the students shows the application of thought processes to the task. By exercising different techniques and remaining focused, the students are expanding their individual learning styles. This is a significant development as it shows that the students are becoming more confident in their learning techniques rather than copying each other, and practising their own personal skills. Therefore, they are successfully applying their knowledge to challenges as well as transferring skills to new tasks.

Cooperate with others in a group setting	During this exercise students are able to examine the task as part of a small group. While drawing upon their individual skills, they must demonstrate that they can relate to their peers and attempt the activity as a group constructively.	The groups were small, and the students worked well together. They built on each other's knowledge and there was even evidence of inter-group support which was extremely progressive and cooperative. Every single group worked well together on this task and every student was giving it their full attention and were committed to the other members of their group. In some groups, a clear leader emerged and in others there were more equalised working patterns. The structure of the group did not impact the success of the working relationships between the students.	The success of the group work and student cooperation for this exercise was indicative of their ability to communicate effectively with each other and support each other's opinions. Their successful communication allowed them to cohesively approach the challenge and make progress on solving it. By executing positive working relations, the students demonstrated significant communication levels as well as respect and understanding for others.

Interpret and examine meanings	During this activity, the students are faced with a difficult literacy-based task. By breaking down and examining the meanings they can build overall understanding of intricacies in text and therefore develop significant cognitive ability.	All groups put forward different theories based on their understanding of the text. Some of these theories were based on character profiling and others considered broader context in the messages of the poems. The students were not deterred by corrections or when they were shown to be wrong. On the contrary, this made them more determined to work harder at the task. There were several students who particularly excelled in this task, and clearly demonstrated their development in analytical skills.	The increased level of difficulty posed an opportunity for the students to challenge and focus themselves. They all responded very well to the increased difficulty and indicated improved attention and analytical skills. This exercise showed that the students had benefited from exposure to research techniques and were adapting their learning to apply to new challenges. This highlights the value of creative and involved teaching techniques and activities adding to the research that emphasised more authentic, inspired learning.[369]

[369] M. Musser, M. M. Caskey, L. L. Samek, Y. M. Kim, W. L. Greene, J. M. Carpenter, and J. Casbon, 'Imagine a place where teaching and learning are inspirational: A decade of collected wisdom from the field', *Middle School Journal,* Vol. 44, No. 4, 2013, pp. 6-13.
http://www.jstor.org/stable/41982220 Last accessed: 16th February 2018.

Improved Literacy	Due to the complex nature of interpreting meaning from poetry, the students are actively increasing their literacy skills. As they sound out words and their meanings and then discuss the text at a greater level, they are investigating the essence of language and how it can be manipulated. This exercise allows students to play with words and their complexities, therefore they can actively practise their literacy skills.	This exercise required significant language skills to deduce meaning and understanding from literature. While this task did prove more difficult than previous activities, the students applied themselves to examining the text. They asked questions about the meaning of words to further their own understanding. Talking through some of the phrases with the facilitator and teacher, they were able to explore the nuances of the text and translate it to various theories. The students were all able to clearly explain their reasonings for their theories. They were able to question the language used and think about alternative meanings for phrases.	The nature of this task allowed the students to think deeply about the language used and its significance. This meant that they were improving their literacy skills by actively exploring language and meaning. Through discussion and asking questions, they were able to engage with the language and drive their curiosities about words and phrasing. Apart from the benefits to cognitive development, this activity pushed the students to think and question language itself and improve their literacy skills.

Development with, and engagement of, imagination	Students can engage with the poems imaginatively to fill in the gaps of the stories that they are trying to discover. This displays their understanding of the concept by inserting likely scenarios as well as showing their creative thinking skills.	There were many examples of students creatively working with the text and applying alternative and imaginative scenarios. They were enthusiastic to find a story that fit within the poem's narrative. Their use of imagination broadened their scope of thinking towards the narrative allowing them to create interesting and plausible theories to the text.	The students were able to think creatively and use their imagination to contemplate various meanings. The students' enthusiasm for this aspect of the task shows that they were using the language in creative ways to build narrative. These are important abilities in perception and reasoning, which in turn support cognitive awareness and understanding.

Perform interview process and hold a discussion on the topic with interviewee	This task enables students to gain confidence by working independently and empowers them to control their own learning goals. Additionally, it gives them the opportunity to lead in a discussion with their chosen interviewee and become personally connected with the heritage being discussed.	The students heartily embraced the task and spoke with classmates enthusiastically about the conversations they had had and the memories they had learned about. As the majority of students chose to interview a family member, they all developed a sense of pride and fulfilment from their family's perspective, regardless of whether their parents were originally from the locality or not. There were a few students who failed to complete the exercise, the teacher reported that this is commonplace amongst some students when asked to complete work at home. No further pressure was put on these students to complete the task.	For the students that were able to complete the interview process, there was a strong eagerness to share their experience with classmates, teachers, and the facilitator. The task had been successful in the building of confidence in the students' own learning. It also boosted a love of learning considering the enthusiasm with which the students were applying to the exercise and the swapping of stories in the classroom afterwards. The building of this confidence and enthusiasm is important in creating a positive attitude towards learning experiences as well as encouraging students to pursue learning projects in the future.

Discover & embrace different perspectives	Through the interview process, the students learn to empathise and to see situations from another point of view. As their role requires them to ask questions of their interviewee, they are actively exploring the insight of another person and recording the information in a more meaningful way – through the eyes of another.	Further to the perspectives the students gained through their interviews, the discussion and swapping of stories which they independently embarked on with their peers showed that they were going even further to discover and embrace different perspectives. They were open towards and intrigued by the stories of others and were excited to discover more perspectives.	After the interview process, the students embarked on discussion and discovery of their classmates' experiences independently of teacher or facilitator-led exercises. This reaction shows that they had taken full ownership of the task and were confident in leading their own discussions outside of formal learning. They were fully immersed in the discovery of various perspectives to the point that it became natural discussion for them. This was a significant turning point for the students and demonstrates the progression they were making in their learning journeys.

Value individuality	The opening of different perspectives allows the opportunity for the students to value and embrace individuality. As they explore a variety of viewpoints on local heritage, they are able to appreciate the value of each one.	As reported the students were enthused and intrigued by the many different stories discovered by the class.	The students were able to appreciate individuality in a different way through the course of this exercise. By actively engaging with the personal stories of others and comparing these stories through discussion, they were able to draw inspiration from individuality.

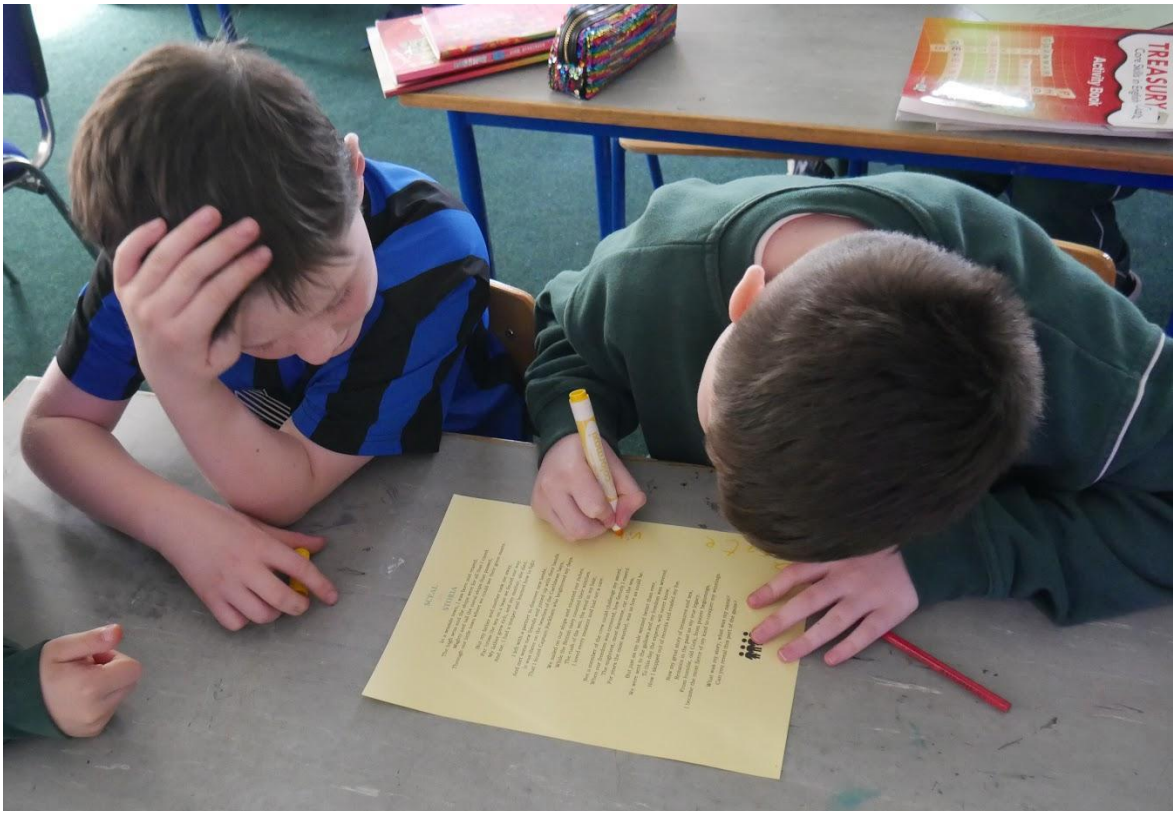


Figure 5.10: Photograph of students working on the Stage 3 poem exercise

5.10.3 Selected Responses Evaluation

This exercise was very well received by the students, their families and the teachers. It allowed students to connect with their families in a new way and also share their discoveries with their classmates. As they were all personal perspectives there was no sense of competition or ranking so there was no pressure on the students in terms of academic performance.[370] The teacher's report about the students' enthusiasm for this exercise showcased the pride they felt from sharing family stories and anecdotes. Building this pride in their local stories allowed the students to gain confidence in themselves and develop empathy skills in the sharing of the stories with their classmates. It also demonstrated the value held in generating and strengthening bonds with family through shared learning.

The responses used in Table 4.8 demonstrate the vast individualised responses the students had to the exercise. Meaning was derived in various ways and highlights the individuality of learning and the emotional connections to learning experiences.

5.10.4 Italian Perspective

The Italian students conducted Stage 3 through a similar means of connecting the students with their family and community stories. As these stories were naturally vastly different from the local stories in Cork, the execution of the exercise produced ever varying results. This again highlights the importance of appreciating individuality in learning and sharing stories or experiences.

5.10.5 Findings

The execution of this stage of the framework has shown that:

1. Giving the students progressively more difficult tasks does not lead to distracted behaviour but rather encourages a sense of heightened ability and they are eager to rise to the challenge.
2. Trusting students with autonomy over their own research empowers and incentivises them. It also demonstrates the extent of their abilities and independent thinking.
3. Parents and extended family are interested in working with their children when given the opportunity.

[370] 'Competition in the classroom disrupts connection' Hooks, *Pedagogy,* 130.

4. Students become more confident and interested in a subject when they enjoy learning it.
5. Students become more aware and empathetic to the personal stories of others when engaged in investigative personal research of their own.

5.10.6 Outcome

The third instalment of the *Scéal to Storia* programme marked a definite shift in difficulty which rendered a change in student attitudes to being more confident in their abilities and interested in the subject matter. They took on a more serious stance when confronted with tasks and engaged in more thought provoking discussions and analysis. Using self-directed learning as a key methodology in this stage brought about a wave of engaged, autonomous research.

The aim of this stage to demonstrate the multifaceted layers of historical representation, particularly through the investigation of local, social and personal history resonated with the maturing skills of the students. Blending the research with independent investigative skills at home brought about a sincere feeling of pride and heightened interest in the stories of others. Therefore, this Stage also increased skills in empathy, awareness of diversity, and listening to others.

5.11 Stage 4: One Story - Many Voices Analysis

What's different about these lessons to normal school lessons? *They're more fun, we learn more and it's just more exciting*

5.11.1 Summary Analysis

The fourth stage in the framework aimed to teach students how to appreciate and consider varying perspectives on a theme. The purpose of this approach was to enable students to discuss their opinions, respect those of others and to encourage them to contemplate alternative approaches to a topic. This exercise was delivered by examining and discussing the different styles of artists' representations to one particular theme. Due to the individualised nature of the cities involved, both visual and musical artists were used to present this exercise.

During the first part of this workshop, the students were asked to analyse and discuss artists' representations of a given theme. The stylistic choices used by artists clearly portrayed to the students, how one theme can be seen very differently by different people. This empowered them to offer their own opinions and discuss them with the class. Following this, the students were split into groups to recreate their own versions of the artwork they had assessed. This allowed them to practically apply the new information being discussed with them on their own terms. The physical material that was produced showcased the incredible variety between each group's approach to the theme. Having been given the opportunity to exchange creations with each other, the students could appreciate the philosophy of the exercise from their own personal viewpoints in a practical way.

An additional opportunity for the students to embrace their culture and the artistic ways of representing it arose with the inclusion of the facilitator to an Irish Dancing class. This class allowed the students to demonstrate further an artistic interpretation of Irish culture through dance. Dance is considered an important expression for students and intertwining it with the discussion on culture meant that they could consider its value in a new way.[371] Some of the students spoke about their passion for the practice already, but for the students who did not routinely enjoy it, the exploration of dance in relation to cultural heritage was important for them as they could consider it now as part of the discussion on artistic styles of representation and its relevance in a broader perspective.

During the third installment of this framework stage, the students were invited to take part in a further exploration of their views through a practical presentation of personal objects representing one theme. This exercise clearly exhibited how individuals could have very different approaches to the same subject and yet still appreciate the viewpoints of others. Throughout the course of this exercise, the students were able to establish skills as well as developing new ones. These skills are as follows:

- Expressing personal feelings and opinions

[371] Dance, valued among the arts as 'activating body and mind'. Hartle et al., 'ArtsIN', 294. Further, referenced by Robinson as 'giv[ing] form to to ideas and feelings that cannot be expressed in any other way'. *Creative Schools,* p. 62.

- Respect and value the opinions and stories of others
- Connect with peers about personal topics and support them
- Develop a sense of, and appreciation for, diversity

The expression of personal feelings and emotions is an important skill to learn and it is important to facilitate this development.[372] By altering the usual setup of the classroom and changing the atmosphere, a safe space was created for the students to feel comfortable in personal expression. This was particularly important for the students that chose to discuss sensitive topics. Additionally, the change in atmosphere led the students to behave differently to each other and offer their peers deeper respect and support as they shared their stories. From the first story shared, the students showed immense respect for one another. Although they had to occasionally be reminded not to call on anyone to share their story, the students listened attentively and showed appropriate support when it was needed.

This experience was intended to demonstrate that objects representing the same theme can mean many different things to different people. It was also intended to highlight the importance of seemingly mundane objects in a museum for their power in telling a story. However, the activity took on a much greater importance in the way that it fostered a deep connection between the students and allowed them to consider diversity at a much deeper level. As there were objects that clearly represented highly emotional feelings or events for their peers, the students learned how to appreciate the value of sentiment and of respect for how people interpret such objects. Out of all the activities, the class teacher found this one to be the most compelling portraying its value from an educational point of view.

[372] Jarvis, *Human Learning*, pp. 179-182.

5.11.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Compare, contrast, and analyse alternative viewpoints	This workshop further develops skills in critical analysis and broadening of views. By engaging with the discussion students are navigating their own opinions among those of others and learning how to contrast and analyse similarities and differences.	The students successfully engaged with the topic and contributed opinions and thoughts on the content. They listened to each other and did not discriminate against the views of others.	Developing empathy and respect towards diverse opinions is an important learning development. By being able to have a discussion that demonstrated such respect shows that the students were behaving at a mature level and capable of reflecting on alternative viewpoints.

Identify with common opinions in art	Considering artwork as a means of expression and representation allows the students to identify common opinions or perspectives. Seeing these perspectives played out in an artistic medium shows them the possibilities of creative expression. It teaches them how to critically analyse artwork and how it fits into a greater narrative about society and humanity.	This was a new learning objective for the class. It was clear that some students had not been taught to critically think about artwork (fine art or music) before. The discussion was a useful opening for them to begin to learn how to critically assess artwork in a beneficial manner. It was a slower start than other previous discussions, but the students were silent and attentive rather than disruptive or distracted. They listened and built-up confidence to contribute ideas to the discussion.	The students' commitment to engagement demonstrates progressive thought processes as well as art appreciation. They are developing their broader understanding of the topic and engaging with more difficult points. Developing the ability to appreciate art and discuss reflections is a more complex skill for the students to learn. It contributes to their development of self-expression as well as creating a new avenue of perspective for topics. It also significantly contributes to the development of critical thinking and analysis.[373]

[373] D. H. Bowen, J. P. Greene, B. Kisida, *Educational Researcher,* 'Learning to Think Critically: A Visual Art Experiment', Vol. 43, No. 1, 2013, pp. 37–44.

Creatively respond to artwork	Students are empowered to contribute their own differing opinions based on their reading of the artwork(s). They can develop their ideas through artistic means allowing them to channel expression in a new format.	The students were able to formulate ideas by listening to the opinions of others and discussing them. They could appreciate the different perceptions of the artists and musicians and analyse what they thought these perceptions meant. During their creative responses they designed songs, raps and poems that reflected their appreciation as well as showcasing their own flair and personal style.	The students showed that they were capable of analysing and responding to artwork through creative means. This use of creativity and imagination as a method of analytical contribution to a discussion topic shows the value of integrating artistic learning with formal learning topics.

Application of skills	At this stage, the students can apply skills acquired through previous workshops to new tasks. This aids their individual development as well as empowering their learning.	Through their former experiences, the students applied themselves to this activity with confidence and assertion. They used several sources from previous research to incorporate into their creative responses and expanded on their individual style of expression. During the discussion, they listened carefully and gave insightful responses when called upon. In comparison with such discussions from Stage 1 of the programme, the students were more attentive, articulate and their comments were far more thought through. Their written output also demonstrated significant departure from initial work completed in Stage 1. It was more composed, expressive, and detailed.	By applying their skills and demonstrating clear progress in their oral, written, and creative work, the students have shown that they are adapting to the techniques being shown to them. They are showing improved cognitive and psychomotor abilities and are successfully applying learned skills to new tasks regardless of the differences in format.

Articulation of knowledge	Through their creative responses the students can express the heritage-based knowledge that they have so far acquired. The level of articulation in referring to this knowledge shows not only the accumulated research completed by the students, but also their literacy skills in communicating the information clearly and through an alternative medium.	Each piece of work put forward by the students clearly showed individualised creative expression of knowledge. A variety of topics were explored, all displaying different approaches yet all clear in their communication of the information.	By showing their abilities in communication and articulating their research knowledge, the students are making it clear that their literacy skills have improved. This is also particularly evident in that they are expressing this knowledge freely, creatively and through their own individual application.

5.11.3 Selected Responses Evaluation

Macmillan discusses the importance of identity and connection with community when learning about history.[374] While it is vital to not allow political and historical learning to come too close to emotions, understanding of one's self and role in society is a valuable learning attribute. The responses to this stage in the programme (as outlined in 4.13.7.4), demonstrate the evolution of identity connection for both the students individually and also with their awareness of others.

More students are gaining confidence to discuss their opinions and mention family members with distinct pride. It is important that the students can feel self-assured enough to discuss these matters, retaining to their identity and sense of community within the classroom.[375] The responses shared were heartfelt and moving. The students were engaged and comfortable discussing personal matters and cherishing memories together. This level of engaged discussion demonstrates the level of trust the students had with the facilitator and in each other. As such, it would not have been possible to carry out this session earlier in the programme as that trust

[374] Macmillan, *Uses and Abuses,* pp. 53-77.
[375] Hooks, *Pedagogy*, p. 109.

relationship needed to be established first. Without the context of a particular exhibition space or alternative learning environment, this immersive and emotive session required the lengthened style of the outreach programme in order to fulfil its role.

5.11.4 Italian Perspective

During this stage, the Italian experience was very profound. For the exploration of objects, the students shared very intimate details of their personal stories and the objects that represented family to them. The presence of many migrant students in the class brought several stories of hardship and intense experiences. The camaraderie and friendship that blossomed over the course of this workshop was beautiful and moving. They embraced this platform and truly opened up and shared with one another. Several students were moved to tears and were supported and comforted by their classmates. The teachers found it to be a transformative session and the maturity of the students evolved as they listened and celebrated all of their family stories.

5.11.5 Findings

The execution of this stage of the framework has shown that:

1. It is possible to progress to more complex analysis of topics through the structured building of research skills
2. Art in all its forms (visual, audio etc.) is a useful methodology for exploring perception, varied opinions and diversity. Through it, students can be taught about difficult concepts.
3. Dance, as a physical expression of personal and cultural heritage can be incorporated into a research structure and is indeed a valuable variety of research.
4. Giving students the platform to open up and share personal perspectives can be immensely rewarding. It builds trust, acceptance and respect amongst the classmates and gives them an authentic opportunity to learn each other's stories.
5. Kindness and showing friendship and support are powerful learning tools in empathy, and social and emotional maturity.
6. Social development is a vital part of understanding diversity. Sharing stories with peers builds solidarity and understanding which gives rise to mature emotional responses in a social setting.

5.11.6 Outcome

This stage in the programme brought about a new level of growth from the students. In particular, their empathy and social development skills flourished. The discussions that played out were far more emotionally driven than anticipated, as well as being handled in a sincere and respectful manner by the students. All teachers present for the discussions in both Cork and Milan were in awe of their students and embraced the methodology of the workshop.

In sharing stories about what they valued, they appreciated the significance of objects and the stories they can tell and what they can mean to others. In particular, for the students facing hardship, they were able to tell their stories in a safe space. This was a profound moment for students to talk about such sensitive topics but their classmates rose to the occasion and responded with gentle empathy and supportive friendship. For all the students to engage in personal expression in this discussion conveys significant social development. They also learnt how to listen attentively and give their classmates deserved respect when speaking. This development of emotional and interpersonal skills is integral to the overall educational progress of a student.[376]

5.12 Stage 5: School Trip Analysis

You should visit Ireland because there is lots of stories that people tell you

5.12.1 Summary Analysis

The school trip was viewed as the fifth stage in the framework where students were given the opportunity to exercise their skills in the physical spaces of the city. It consisted of a walking tour with several points of historical significance visited along the route. The group engaged with professional tour guides at several of the locations and had the opportunity to interact physically with the spaces they had been researching. For many of the students, it was their first time visiting these locations in their city. The trip empowered them to use their student-led skills in directing their curiosities and explorations of authentic learning environments.

[376] Jarvis, *Human Learning,* 177-183.

5.12.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Significant development of observation skills	Throughout the exploration of locations outside of the classroom, the students are inspired to pay attention to new details. By examining physical locations for links to their research, the students become more curious, observant, and knowledgeable about the world around them.	The students excelled in observing their physical surroundings. They were keen to point out their observations and find out more about them. This was particularly true when they recognised buildings or streets from their research. They took time to look out at the landscape from various viewing points in quiet observation. This was significant as much of the trip was filled with excitement for them.	The expansion of observation through the exploration of new physical environments enabled the students to pay attention to details and seek out meanings from landscapes that they previously would not necessarily have noticed. The change in scenery for them to learn outside of the classroom also brought renewed enthusiasm for learning and considering the environment around them. Physical spaces contribute to development by creating stimulating atmospheres in which curiosity is generated and active learning is inspired.[377]

[377] Jarvis, *Human Learning*, pp. 63-65.

Identify and record and discuss signs/symbols	Recognising and signifying cultural signs in the physical environment relating to their own research. Ability to discuss their meaning in a broader context.	There was much discussion from the students around places, buildings, plaques, and statues that they identified throughout the trip. They were keen to discuss what they saw, particularly with their peers. They gathered together and shared opinions, ideas and observations with each other with ease and enthusiasm. Notably, one student recognised a building from work they had done drawing it, the details they had covered in their drawing highlighted the significance of the building in the distance which had not been in the immediate trip route.	The ability to register observations as significant and draw them into broader discussions on their research topic shows that the students were independently and proactively learning. Sharing and exchanging their discoveries and ideas between them further demonstrates their intent on discovery and widening their understanding of the research topic. The nature of their learning could be seen as informal as they willingly discussed information with peers rather than in a classroom or formalised setting. Therefore, they were positively influenced by the use of an excursion to promote independent learning.

Evaluative skills	Progression of critical thinking through analysing observations. Expanding these observations through thought and discussion.	During stops on the trip, the students were invited to evaluate and discuss several topics relevant to the location. These discussions were often led by trained facilitators at the locations. The students were fully engaged and energetic with these discussions right up until the end of the day despite being physically and mentally tired from the trip. They contributed many significant points and answered the questions put to them. By the end of the trip their enthusiasm even infected the supervising teachers who also joined in with discussion points despite having not been involved in previous workshops.	The commitment to engagement and group discussions portray the development of evaluative skills. That the enthusiasm of the students was infectious enough to influence the participation of the teachers, demonstrates their love of these learning experiences. As such, their devotion to improving their skills is apparent. There were no incidents of misbehaviour or distracted behaviour due to tiredness or boredom showing the influence varied, active learning experiences and physical environments were having on the development of skills. Indeed, their evaluative skills were certainly improved based on their in-depth and thorough interactions and discussions with the trained facilitators.

React to observations	Use mediums of art or performance to interpret personal reactions. Exploring means of personal expression through art as well as language.	During the course of the trip, the students were able to fill in worksheets which included a visual report. This visual report allowed them to express a poignant memory through visual imagery rather than words. Additionally, there were some opportunities on the trip to interact with the physical spaces using research and artwork created in the classroom by students. Examples include: · Characters from stories could be integrated with real physical spaces · Accounts from interviews describing certain views could be matched · Physical interaction or play with statues and other objects	The various methods utilised to respond to observations, allowed the students to express their reactions more thoroughly and without limitations. As not every student can be comfortable with expressing themself orally in a group setting, the alternative devices gave each student an opportunity to consider their personal opinions and reactions. This allowed them to manage their individual expressions and opinions, as well as develop their own awareness of their opinions. This awareness generates cognitive thought and the ability to manage or express thoughts.

Relation or empathy skills	Ability to relate to subject matter observed and discussed. Draw parallels or use other personal experiences to empathise with different subjects.	The majority of students were able to find a narrative to relate to during the trip. This often came from the previous interview research undertaken when the student could relate to a story, place or object through the experience told to them by a family member. Several students were able to visit exact locations mentioned in their interviews, which allowed them to personally relate to it. This also had an effect on some of their peers whom they had recounted the story to and were then able to relate to the locations themselves.	The empathy and respect that the students exhibited during their exploration of physical spaces demonstrate significant social skills. Their increasing abilities to understand others and find ways to connect to each other and to cultural heritage are complex psychological developments. It was also clear that personal stories had the most profound effect on students' ability to associate with a topic or a physical space. This shows the value of their interview skills workshop in allowing them to identify with subject matter.

5.12.3 Selected Responses Evaluation

The responses summarised in 4.15.4 portray excitement, curiosity and also awe. 'We don't normally get to go around the city' was one such comment made by a student who could not quite believe the experiences they were having. These comments all relay an immensely positive experience but also one which was valued and cherished by both the students and their teachers. Gaining the opportunity to take their research into the physical spaces of the city was not something the class had done before and their responses highlight their visceral reactions. 'I feel

like a tourist, take a photo of me doing tourist things' - this student felt like a visitor in their own city and was so amazed by the experience they wanted to document it to show their parents. These types of responses showcase the importance of the physical learning environment in enhancing the education experience for students. Another student reported that they found it 'calming' to be able to explore the city with their friends conveying the sense of peace and enjoyment being gained from the freedom of exploration in new places. As the city in itself was outlined by the school report to be largely inaccessible to the students, the responses can be understood as those from students who have very little prior knowledge or experience of their locality and are thriving from the opportunity to explore it.

5.12.4 Student Explorer Report

As part of the trip, the students were issued workbooks to document their findings and reviews of their explorations. An analysis of these workbooks portray further insight into the experiences of the students during their trip. Out of 26 students in the class, only one was absent from the trip. Of the remaining 25 students, 17 returned their workbooks and were reviewed anonymously. So, the data is representative of 68% of the students present. The workbook is featured in the appendix for reference.

When asked whether they found such trips to be important, 100% of the respondents answered yes and all respondents answered that they would return to all the places featured in the trip with their friends and/or family. One student stated they wished to return with the facilitator. This is a hugely positive response which shows the enthusiasm of the students and their desire to revisit with family. Fauk and Dierking outline that family visits are often enjoyed by children as they have more freedom to explore spaces or exhibits of their choosing.[378] Family visits are described as being a time for families to socialise and learn together. As the students unanimously stated that they would like to return to the places featured on the trip, they are demonstrating their enjoyment and interest in continuing their learning explorations. As they mostly outlined family and friends as their company of choice for a return visit, it can be argued that they are seeking a visit with the increased flexibility gained from family accompaniment. It can be argued further that their exposure to such excursions can increase the possibility of families making return visits

[378] Falk and Dierking, *Museum Revisited,* 150.

to cultural sites. Should this be the case then the outcome is reducing accessibility barriers and should it not be the case, then it can be argued that without this trip the students would have no access or knowledge of these cultural sites at all. Therefore, either way the trip has posed a vital link to the students of cultural organisations in their local city.

As part of the workbook, the students were invited to complete a 'visual report' asking them to draw something about their trip. The inclusion of the visual report meant that students could picture their most standout moment and freely illustrate it without the use of words. It was thought that this means of reporting would allow the students to be expressive and intuitive with what they considered to be the most memorable moment they experienced. As seen in Table 5.10, the majority of students chose to represent their memory of Shandon Bell Tower which was attended during the middle of the trip schedule. Yet, in the creative nature of the visual report, the Bell Tower was represented in different colours, with 'besties' waving from it, from both the exterior and interior and with different features. In fact, all of the visual reports represented individual memories and showcased the trip through the eyes of the students. It is through these visuals that their true joy of the trip can be ascertained. In Figure 5.11, there is a selection of visual reports where one student has carefully drawn in all the bricks of Elizabeth Fort, another has labelled Shandon Bell Tower with 'school' highlighting the history of the site, and another represents a memory of ringing the clock tower bells with a friend.

Table 5.10: Graph showing the themes represented in the student trip visual report

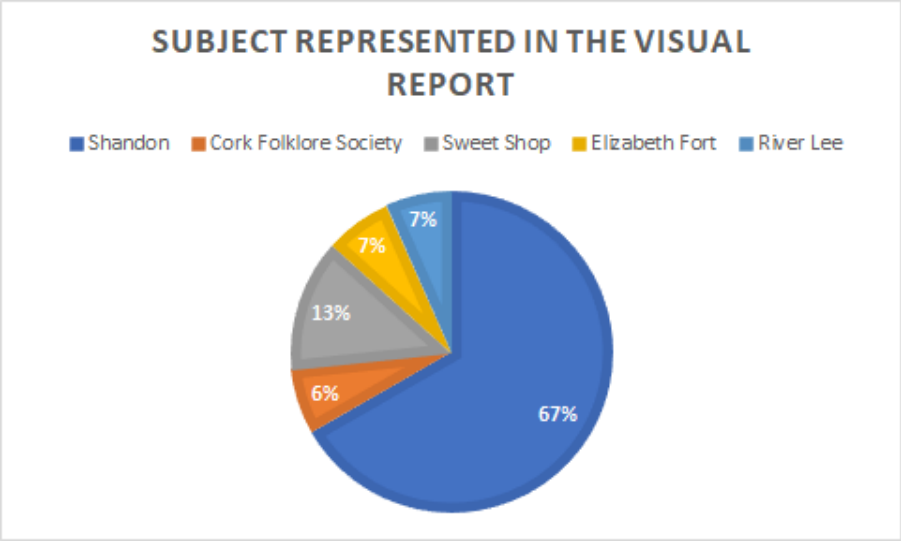




Figure 5.11: A Selection of Visual Reports from the Explorer Workbook

The workbook asked the students to give a description of each stop along the trip as part of their 'Explorer Log'. Reviewing these descriptions offer a perspective into the student experience. The most common descriptive words used in this log were: fun (11), cool (9), big (9),high (4) and interesting (3). 'Fun' being the word used most frequently by the students portrays their sense of

enjoyment from the locations on the trip. Returning to the use of play as an important component of engaged learning, the description of locations as fun offers the same argument. Equally, for students to find something ‘cool’, it demonstrates a similar sense of enjoyment, wonder and awe when exploring new locations. It can be deduced from these descriptions that the students were immersed in their surroundings and enjoying their explorations. Therefore, the trip was offering to them a valuable educational addition to their classroom based research of local cultural heritage.

In the below Table 5.11, there are a selection of responses to the question ‘why did you find it interesting?’ which followed the description of each cultural site. The responses in this selection are referring to a variety of places. Statements such as ‘it was interesting because I never saw it before’ and ‘it was interesting because we learned about it’ are key insights into the student perspective detailing their appreciation of learning in this manner.

Table 5.11: Selection of responses to workbook question about why a location was interesting

Explorer Logbook - Selected Responses to the question: Why did you find this place interesting?		
It is interesting because you find out a lot of stuff	We learned about the shop keeper's history	You actually get to ring the bells and go on the very top of the tower
It is interesting because I never seen it before	It was interesting because you learned new things about the city and the fort	We played old fashioned games and listened to some people tell us about them
It was interesting because we learned about it	It was interesting because you could play your own songs with the bells and I never knew it was a church	You listen to interviewed people's stories of when they were young
It's interesting because it is fun	It is interesting because we learned how to play games they played in the 50s	It is interesting because you get to climb to the top of the tower and look over the city

It's interesting because in the past all the kids went to that same shop	Because it is fun and it has lots of interesting stories	It was interesting because everything looks so real!!!
It is interesting because you learn all about games the kids learned in the past	We got to ring the bells and make sounds and go and look at the top of Shandon Bell	It was interesting because of the stories heard from the people that got interviewed

In the workbooks, additional questions included which cultural site they enjoyed the most, what was the most interesting story they learned about, and what was their favourite part of the trip. The responses to these questions vary broadly and show very individualised ideas and conclusions about the experiences on the trip. These variants demonstrate the plethora of ways students learn and gain value from experiences. There are many nuances to cultural excursions and the authentic learning environments that are provided enable the students to proactively engage in their surroundings and connect their research with the physical spaces outside of the classroom.

The trip also posed as an exciting narrative to tell the students in their exchange about. The students were asked in the workbooks, what about the trip would they most like to tell the Italian students. Table 5.12 highlights a selection of these responses which again give insight into what the students were motivated by during the trip and would like to share with others. The exchange functions throughout the programme as a means for the students to share their stories, but in this particular instance showcasing their locality through its physical exploration poses an opportunity to share experience as well as narrative. This physical exploration adds an extra layer of discovery and meaning to the cultural heritage research.

Table 5.12: Selected Responses to what the Cork students would like to tell the Milan students about from the school trip

I would like to tell the Italian kids all about this!	That we learned so much of our city that we didn't know about	I would like to tell the Italian people the story of Elizabeth Fort and the Shandon Bell Tower	The Bell tower, I think they would think it's cool	I would like to tell them that I played the Star Wars theme song in Shandon	I would like to tell them everything about this trip :)

Review of the student workbooks presents not only a positive experience of the trip but demonstrates the unique perspective of students who are exploring their local city. The workbook functioned as a tool for learning as it encouraged the students to focus their learning and be aware of their observations. Yet it also provides a picture of cultural learning through the eyes of the learners who highlighted the fun, games and thrills associated with active, participatory exploration in learning.

5.12.5 Italian Perspective

In Milan, the school trip was a rich experience for all of the students, several of whom had never seen so much of the city before. This point once again highlights the benefit of incorporating a physical examination of local cultural heritage to support learning. Research has demonstrated that physical factors such as 'furniture, layout, lighting, attractiveness, temperature, and density' have significant impact on learning at all levels.[379] Therefore, the transportation of the students to the historical sites of their learning can inspire significant 'levels of interaction, motivation and meta-cognition'.[380] Some of the students discussed bringing their parents to locations on the trip afterwards to talk to them about what they had learned in the city. This is particularly powerful for the students whose parents were not from the city as this experience was enabling them to learn about their new home and embrace the culture. It was a powerful experience for the students also to teach their parents (both local and international) about what they had discovered and find new ways to enjoy their city and local cultural heritage. The trip gave them the

[379] M. Thielke Huff and L. Cruz, 'Bridging Gaps and Creating Spaces: Health Education in the New Millennium', in P. Blessinger, ed. *The International HETL Review, Special Issue*, ISSN: 2164-3091, New York, 2013, pp. 46-59.
[380] Ibid., 47.

opportunity to interact with art and use the spaces to create new responses to their surroundings. These responses created powerful memories for the students who in addition to learning about their city's culture, learned how to immerse themselves in it.

5.12.6 Findings

The execution of this stage of the framework has shown that:

1. The opportunity for physical exploration of spaces is a highly beneficial exercise
2. The use of workbooks can keep students focused on their research investigations.
3. Providing a 'visual report' segment on the workbooks provides a space for students who struggle with literacy or verbally expressing themselves to expand on their experience. It enhances the feedback overall, and means that students have an alternative outlet for recording their memories.
4. Getting to explore new places with friends was an important aspect for the students.
5. Historical 'clues' can be found in open spaces such as streets, where students can apply investigative skills to their everyday lives.
6. Doing classroom research prior to an excursion is recommended so that all the students have the same contextual baseline with which to begin their trip.

5.12.7 Outcome

Stage 5 of the programme was undoubtedly valuable to the students' research experience. Much of the classroom skills they had built up were given a space to be put into authentic action. Their drawings, observations and discussions were brought to life, and the energy and enthusiasm emanating from the students was a testament to the benefit of that. The teachers in both Cork and Milan credited the facilitators for the organisation of the trips and stated their gratitude on behalf of the students for the experience. The trips enabled the students to explore their own localities in reality and transform their learning into physical settings.

5.13 Stage 6: Telling Our Story Analysis

Every other child would like to do this

5.13.1 Summary Analysis

The sixth and penultimate stage of the framework was designed to be student-led and focused on the stories the students themselves wanted to share. This approach was incorporated to instil leadership and personal creativity in the learning process and to give students the opportunity to reflect on what they valued and how they saw themselves. To facilitate this session, the students were provided with art materials and given instructions on making their own pop-up books. These books were the vehicle used by the students to tell their own stories and they were given the freedom to decide what that story might be. They were given the freedom to sit where they wished. They handled this autonomy with respect and without fuss displaying their growth in maturity and acceptance of the responsibility to manage their own arrangement.

At this stage in the programme, the students had gained significant experience in evaluating stories and interpreting meaning from them. Therefore, they were considered capable of self-reflecting, generating their own stories and explaining them via an artistic medium. The entire class were actively engaged in a discussion about the activity, comparing hobbies, sharing ideas and defending opinions on various approaches. As the students had the freedom to design their story however they saw fit, they had a real opportunity to differentiate their perspectives and utilise individual techniques and methods to present their summations.

The use of a creative platform for this activity allowed the students to explore imaginative ways of expressing themselves and choreograph a visual narrative to demonstrate their story. Their independent ability to both ascertain a narrative and arrange the information in a compelling visualisation, conveys the significant development of their cognitive and psychomotor skills at this point in the programme.

All of the students displayed attentive engagement throughout the duration of the workshop. They were confidently able to present their stories and explain their design choices. Their

individual choices were also evident in the content that was represented. The vast array of alternative styles and themes showcased the individuality and originality of the students. They also show the skills they had developed in independent working, evaluating ideas and transforming the ideas into tangible presentations of the information.

5.13.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Formulate & Generate Ideas	The students are confident enough to take ownership of the task issued and have gained sufficient assertion in their abilities and opinions to develop their ideas.	There was no issue with the students' confidence to undertake this task. They had many ideas and were eager to demonstrate their abilities to execute them.	The enthusiasm with which the students generated ideas showed their consistent dedication to the project and their desire to fulfil the requirements. It also shows their ability to formulate assertions about the value of telling their story and the ways in which they might express it.

Defend their opinions effectively	Students are able to think about and discuss their opinions on the appropriate topic. Additionally, they have developed sufficient language skills to respectably defend these opinions with their peers.	All students were able to think about their stories in their own unique way and produced a variety of different approaches to the topic. They were also able to share and discuss ideas with each other. Despite the variety of approaches within the group, the students were individually confident in their own work and were happy to defend their ideas.	Through explaining their ideas to their classmates, the students are asserting themselves and displaying the ability to argue their points in a secure and self-reliant manner. They were also able to listen to others and value the differences in opinions in a mature and respectful way. This shows significant development linguistically amongst the students as well as portraying the increased level of confidence in themselves.
Creative summation of thought processes	The students are all able to produce individual artwork that is sufficiently based on the discussion topic.	All students produced a piece of work that demonstrated their interpretation of the discussion topic ‘Telling Our Story’. Each artwork was individual and displayed creativity and independent thought.	The students could demonstrate their ability to design a visual narrative based on their personal interpretation of the assignment. The success of this task shows that they had significant progression in the cognitive and affective domain which enabled them to fulfil the creative element based on their thoughts.

Express themselves freely and thoughtfully	The use of discussion and artwork to create a free space for the open flow of thoughts and ideas. The students can feel confident to explore different ideas and identify their opinions with their peers.	The artworks completed by the students displayed significant thoughtful expression. They chose themes that were important and individual to them. Upon completion of their artwork, the students passed their pieces around to each other. They were excited and were interested in the work of others.	Having completed their artwork, the students showed significant character development to embrace the work of others and appreciate the variety in their approaches. This positive atmosphere meant that all students were comfortable to freely express themselves. Additionally, as this expression was thought through and well developed, it is clear that the students had advanced personally in expressing themselves clearly and acutely.
Effective communication within a group	Students can respect and support the opinions of others as well as sharing ideas between each other. This leads to good practice for communication skills in a group setting.	The students were very respectful of each other's work and offered compliments and praise to each other. They all worked very well and coherently in groups to discuss and share different ideas for the activity.	By cooperating respectfully with their classmates, the students showed their ability to combine their individual approaches to appraise their work as a group. It is important to develop communication skills within group settings in order to promote social cohesion as well as stimulating discussion and active social skills.[381]

[381] J. Crossland, *Creative Teaching and Learning: Thinking Skills*, 'Primary Education Needs Metacognition', Vol. 6.3, Research Gate, 2018. https://www.researchgate.net/publication/313115573_Primary_Education_Needs_Metacognition/link/5890bd07458515aeac92ca37/download downloaded 2nd October 2020. 52.

Independent management and leadership	Due to the nature of the student-led session, the activities and discussions are open to interpretation. Students can assert independence and ownership over activities and are capable of managing their responses to it in a reasonable and effective manner.	The students took full ownership of the topic and executed the artwork to their own perspective. In some cases, students produced wholly different art pieces to the pop-up book style demonstrated by the facilitator, which was welcomed and supported. These students still engaged with the topic but were able to engage their creativity further by developing an alternative production of 'their story'. There was no instance of a student not being compliant or misbehaving when given more autonomy over their work. They all were interested in exploring the topic and developing their ideas in relation to it.	Generating new ideas and building or individualising the assignment clearly shows the strength of the students' abilities in cognitive processes. By reaching the sixth level of the framework they were able to lead the session with their own ideas about their stories and how future generations might reflect on them. This level of individual thought and critical thinking is a significant development for the students at this stage in the framework. Furthermore, their level of maturity was highlighted by their diligent approach to student-led learning. Their calm enthusiasm was a certain progression from the more erratic excitement displayed during earlier sessions. Having reached this stage of the programme, the students were able to maintain a level-headed approach while taking ownership of the activities and discussions.

Relation or empathy skills	Further development in interpreting personal feelings and empathising with others.	Through their interactions with each other's individual interpretation of 'Telling Our Story', the students were exposed to new opportunities to relate to others. They approached this opportunity with humble respect and were positive and empathetic to all of their peers. In particular, a student that documented their experience of a parental divorce was greeted with much support and positivity by their classmates.	The students were clearly growing their awareness and respect towards others in the way that they treated their classmates during this activity. As they had already shown signs of empathetic social behaviour in a previous session, their continued positive approach demonstrated their ongoing progression in positive relationship skills. These skills contribute to overall development of strong social values and skills in open and considered thought processes.

5.13.3 Selected Responses Evaluation

At this stage in the programme, the students were imparting interesting observations and showing clear abilities in independent critical thinking. For someone that has grown up in the technological digital era, this comment regarding 'the fall of technology' (4.17.5.4) was quite profound. The student was clearly thinking critically about society and reflecting on ways that it could be perceived differently in the future.



Figure 5.12: Photograph of student work during Telling Our Story workshop session

In Figure 5.12, the student has chosen to represent their story through the theme of sport. The following page in their story, featured their school crest and favoured toys. In this way, the student has presented a snapshot into their life and what is valuable to them as well as the way they see themself. Another student's work, Figure 4.27, illustrated their entire family demonstrating firstly how much they value their family and also how they see their role in their family as a vital part of their story. The second page in their story was dedicated to their favourite hobby and their competitive success in it. As a whole, this student has chosen to emphasise their love for their family as well as their passion for their pastime. In this way, they have told their story by choosing to express what they love.

In an alternative approach, two students opted to illustrate their stories in a different format. As this was a student-led session, the decision for them to choose another method was welcomed. It showed a greater level of thought towards interpreting the activity issued to them. One of these students designed a poster split into various decorated sections, each detailing a fact about their lives. The overall picture showcases the life of the student through their eyes as they detail their relationship with their friends, their preferred school subjects as well as their feelings towards

their parents' divorce. This student expressed an intimate presentation of themself, profoundly analysed and organised into a visual format demonstrating their sensitivity to the activity as well as their ability to interpret and assess their own story with an open mind.

The second student also decided to design a poster however, it was centred around one central theme - the loss of their grandmother. The central image was of an object that brought fond memories, and surrounding this image were several anecdotes about their relationship. This is a deeply intimate representation into this student's life and how much they valued their relationship with a loved one. By using this theme to tell their story, this student is demonstrating a sincere and heartfelt connection with someone in their life and expressively evaluating that connection as a crucial and valued aspect of their story. This level of emotional consideration into their individual narrative conveys the influence the 'One Story - Many Voices' session had on their perspective of what is important in their life. This assessment is clear because this student had first begun discussing their grandmother during that particular session after listening to others talk about grandparents. The student had not brought in the object illustrated on their poster but rather a sporting object that was connected to a parent. Therefore, this Stage 4 discussion had inspired this student to express their memories and feelings to honour their grandmother in the telling of their story.

5.13.4 Italian Perspective

During the Italian execution of this stage, the students chose to work in groups and represented themes of unity, peace and cultural heritage. They varied their approach to self-directed learning from the students in Cork, which was an interesting comparison highlighting the individuality of each style.

5.13.5 Findings

The execution of this stage of the framework has shown that:

1. Students are capable of directing their own learning at this stage.
2. Trusting students to take charge of their work is empowering and they embraced the opportunity, fulfilling the activity without any deviations or issues.

5.13.6 Outcome

This stage of the programme was successfully completed with independent, student-led thinking demonstrating the learning journey the students had accomplished. In comparison to Stage 1 where the students were entirely directed by the facilitator, at this point they were now choosing which table to sit at and organising themselves in their work. They produced beautiful art pieces that showcased their personal values and stories including their families, friends and passions in their designs. The completion of Stage 6 meant that the students were coming to the end of the programme and as the school report detailed, they were 'heartbroken'. Their dedication and the value to which they held their role in the project portrays the importance of integrating such learning in the classroom and giving these students the opportunities that this outreach project afforded them. The aim of this session was to open the floor to the students and allow them to tell their own stories. They rose to the challenge, demonstrated their skills and told their stories in a compelling and powerful way.



Figure 5.13: Photograph of Milan students 'Telling Our Story' artwork

5.14 Celebration Stage Analysis

In Scéal to Storia it doesn't feel like you're learning

5.14.1 Summary Analysis

The seventh and final stage in the framework aimed to celebrate the achievement of the students, highlight the process and showcase the work that was completed. This stage is deemed an incredibly important stage as it shows the students how valuable their work was and how important their contribution was to the success of the 'mission'. In both Cork and Milan, the students were given an exhibition platform in Cork Public Museum and Milan's Children's Museum, MUBA. These were official exhibitions on display to the public and showcasing the research in local and international culture achieved by the students.



Figure 5.14: Photograph of the event taking place in MUBA, Milan

5.14.2 Learning Outcomes Evaluation

Learning Outcome		Achievement	Evaluation
Acclamation	Praise themselves and their classmates on the successful completion of their research project. Value the importance of the skills they have developed. Recognise the value of learning and the way they like to learn.	The atmosphere generated by the excitement of the students was tenable. During the ceremony, they applauded each other warmly and pointed out the successes of their peers. In their evaluation forms their answers highlighted the joy they felt from learning and the different subjects they now embraced. They also distinguished from different types of learning and why they appreciated learning in a certain way. The students were disappointed to find themselves at the end of the programme and indicated they would enjoy a new topic to explore.	By reaching this stage of the programme the students' growth in maturity was reflected in their acclamation of their own achievements as well as that of their peers. This outcome demonstrates their own value of their learning and their joy of participation in the programme. This celebratory atmosphere was important in highlighting these achievements to the students and allowing them the space and time to exert their energy and excitement for their research. Additionally, they were able to celebrate the work of their peers in Italy and their unity with them. The acquisition of this skill allowed them to reflect and feel pride in their learning journey.

Review Reflection	Reflect on the project, the various tasks they completed and how they fit into an overall exploration of the research topic	The students gave serious consideration to the research they accomplished and to the successes they achieved. Through the course of the presentation, they reflected on the process as each workshop added a new layer to the research to produce their final exhibition piece by the end of the programme.	Their celebration and acclamation of their achievements allowed them a moment to come together and recognise their work. This reflective process empowered them to feel pride in their work and review all of their research since the beginning of the programme. In this way they were able to recognise the strength of their journey and appreciate their knowledge.

Confidence and pride in abilities	Hold confidence and pride in themselves and their abilities. Value their achievements.	Upon initial exploration of their exhibit in the museum, the students displayed physical reactions of pride and excitement at seeing their work. They jumped in the air, screamed, laughed, pointed out their contributions and hugged each other. The use of the celebratory ceremony meant that the students took particular notice of their achievements. This could be seen in the effort they put into their outfits as well as the presence of their families. Following the presentation of their certificates, they ran to their family members to share in their excitement. They took many photographs and guided their families around their exhibition. Many parents, family members and teachers personally approached the facilitator to offer	The encouragement of such confidence and pride in the achievements of both the group as a whole, as well as the individual, promotes a positive outlook towards learning and personal goals. By celebrating their research in a dedicated ceremony with their families showed the students that their accomplishments were something to be proud of and something to relish in. The overarching positivity that was experienced during the celebratory ceremony showcased the value of the individual and the possibilities of learning. It inspired the students to believe in themselves and to feel confident in their abilities.

		their congratulations and express their gratitude for the success of the programme.	

5.14.3 Selected Responses Evaluation

The overwhelming positive responses to the event highlight the unique experience the students, their teachers and families were participating in. Particularly for the extended family members who made an effort to attend during a work day in an inconvenient location, their engagement is a tribute to their sense of involvement with the project. The comments from family members were profound, heartfelt and deeply grateful. Their feedback brings light to the familial benefits of the project that go beyond the classroom. They show how the students were creating connections with people and stories outside of the actual sessions and that the skills they were learning were having further reaching effects in their lives.



Figure 5.15: Certificate awarded to the participants of *Scéal to Storia* during Stage 7 event

5.14.4 Italian Perspective

During the Italian Stage 7 event, the Irish facilitator joined with the Italian facilitator to jointly present the celebration of achievement. As it was an evening event, the students attended with their families. Through the excited and energised atmosphere, the facilitators presented a review of the Italian learning journey as well as a video message from their friends in Cork. This video message in particular, although delivered in Irish (Gaelic), was greeted with much excitement from the students who stood up to wave at the screen. This reaction really shows the strength of connection felt between the two groups. The teachers and parents were very thankful and honoured to be invited to the presentation further demonstrating the value of holding such an inclusive event. The opening of the exhibition was immediately after the presentation and the families stayed on to examine the work with their children. This was a profound moment for the students to showcase their research and experiences to their families creating connection and valuable bonding time through joint discovery.[382] Equally to the celebration in Cork, the event in Milan was a beautiful occasion to celebrate the achievements of the students with their families and teachers. The students were immensely proud and applauded each other heartily. Including the celebration stage in the programme showed itself to be a vital component in allowing for reflection, acclamation and commemoration of the students' learning journeys.

[382] Research supports the value in family learning experiences: Falk and Dierking, *Museum Revisited,* 150.



Figure 5.16: Italian invitation to the *Scéal to Storia* event

5.14.5 Findings

The execution of this stage of the framework has shown that:

1. Celebrating achievements produces a tangible positive atmosphere.
2. Inviting families to celebrate with their children adds a layer of importance and pride for all attendees (students, families, teachers).
3. Reviewing and reflecting on research completed is a light-hearted and yet fulfilling way of reminding students of their learning journey.
4. Families enjoy being included in their child's learning experiences.
5. The students were able to praise and celebrate their unity with their exchange counterparts.

5.14.6 Outcome

The execution of the final stage of the *Scéal to Storia* programme unveiled the positive outcomes of a celebratory methodology. The students, teachers and families had the opportunity to close the project with a special occasion, recognising the achievements made and the connection with Milan. In doing so, the students were exposed to certain developmental skills and tuned into reflecting on their own individual learning journeys. The event was a momentous occasion that brought the class together and demonstrated to them the power of their own knowledge and learning. It was such an energetic and positive occasion that it proved itself as a vital component of such an educational programme.



Figure 5.17: Photograph of Giulia Ferrati and Aoife Hegarty facilitating the Celebration Event in Cork Public Museum

5.15 Cultural Exchange Report

I LOVE learning about history and legends and Milan

The cultural exchange feature in the *Scéal to Storia* outreach programme saw the unfolding of a friendship between Cork and Milan. Throughout the exchange sessions, the students were fascinated by the different views of their international peers. The cultural exchange that took place exposed the students in both Cork and Milan to new ideas and new ways of life. It enabled them to understand and appreciate cultural heritage on a broader and also a more in-depth level. As ambassadors for their city's culture, they were empowered to share their learning but were also humbled, inspired and considerate of the culture of others. By enabling students to converse with international peers via video link, the shared website and artistic responses, they were acquainted with a level of diversity which is not normally available to primary school students. Yet this experience was fully embraced and valued by all of the students who were intrigued to learn more about their peers and the different traditions and cultural elements that were discussed.

As has been outlined, awareness and engagement with cultural heritage is an integral part of healthy social development and identity, both on an individual and group level. This integration can lead to 'cultural energy' which is defined as 'a force that is generated through cultural activities, which in turn can be harnessed to bolster a community's sense of pride, self-respect, and identity, giving people renewed energy and motivation to take on the challenges faced in their lives'.[383] This cultural energy can be achieved through the creative engagements initiated in the *Scéal to Storia* methodologies, and in particular the cultural exchange which gives rise to a more critical reflection of collective culture and multicultural inclusivity.

From a wider perspective, terms such as 'cultural hegemony' and 'cultural globalisation' shed light on some of the global issues in society regarding cultural heritage. These issues highlight certain challenges in society such as stereotyping and have been linked to the increase of

[383] (Kleymeyer, quoted in Healy 1994, 17) Quoted in C. Kreps, *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation*, Routledge, London, 2003, 115.

populism in global politics.[384] The debates around these issues identify the different forces at play with regards to multiculturalism, global consumer platforms and the speed with which the digital era enables interconnectedness.[385] Fear of the loss of culture and the rise of 'McWorld' or a generic global culture, can lead to the resistance to migrant populations and the separation from the 'other' or the divide between the Western and Non-Western cultures.[386] This theme was addressed by artist Sherin Neshat in her photographic series *Women of Allah* in the early 1990s, where she created striking images juxtaposing the perception of Muslim women as they are seen by Westerners. These images were meant to forge a connection for cultural understanding or at least openness in the same way that perhaps Steve McCurry's *Afghan Girl* initiated discussions. However, there continues to be global issues and debates surrounding this theme.[387] Wendy Griswold argues that humans are indeed capable of 'sharing meaning' while 'produc[ing] and perpetuat[ing] their cultures through interaction and socialization'.[388] Yet for connection to take place, mutual understanding and respect is necessary. As stated by Paul Hopper, 'in turn, the perception of other cultures as a threat, and the concomitant need to defend our own cultures, is reduced when we are aware that they are all the products of multiple sources'.[389] He asserts that there is a great complexity to these issues and argues globalisation has a variety of factors and social responses around the world.[390] Navigating the intensity and breadth of these debates and varying factors emphasises the energy and thought being consumed by these issues as well as their scope in cultural heritage discussions. While considering the content of these debates, a core factor that arises is the need for social and cultural interconnection and critical reflection of culture and global processes within the public sphere that consumes them. Therefore, cultural learning and shared understanding must take place in order to address the issues that are being

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[384] T. Barber, *Financial Times, '*A Renewed Nationalism Is Stalking Europe', 11/07/2016, www.ft.com/content/53fc4518-4520-11e6-9b66-0712b3873ae1, last accessed 06/05/2021; M. A. Eger, and S. Valdez, *European Sociological Review,* 'Neo-Nationalism in Western Europe', vol. 31, no. 1, 2014, pp. 115–130; M. Hirsh, *Politico,* 'Why the New Nationalists Are Taking Over', 27/06/2016, www.politico.com/magazine/story/2016/06/nationalism-donald-trump-boris-johnson-brexit-foreign-policy-Xenophobia-isolationism-213995, last accessed 06/05/2021; P. Hopper, *Understanding Cultural Globalisation,* Polity Press, Cambridge: 2007.
[385] Barber, 'A Renewed Nationalism Is Stalking Europe'; Hopper, *Cultural Globalisation*; W. Griswold, *Cultures and Societies in a Changing World,* Pine Forge Press, 1994, 138.
[386] Hopper, *Cultural Globalisation*, 90-92, 150.
[387] Ibid., 154.
[388] Griswold, *Cultures and Societies,* 152.
[389] Hopper, *Cultural Globalisation*, 147.
[390] Ibid., 154-6.

raised through cultural globalisation. This was executed in *Scéal to Storia* through the cultural exchange programme.

Museums, among other cultural organisations can be seen as centres of cultural learning which seek to achieve such goals as cultural understanding and respect.[391] Exhibitions showcase varying perspectives and worldviews, as well as displaying artefacts and other such cultural signifiers from many communities around the globe. In doing so, they often tackle debates and discussions from the cultural globalisation narrative and sometimes invite the viewers to input their thoughts and opinions through discussion boards or online hashtags. This methodology allows these debates to then infiltrate a more publicly accessible arena. Having discussed accessibility issues in this area, the focus is now turned towards how outreach programming can incite such discussion and exploration of cultures, pushing the discussion further into wider public discourse. As demonstrated in *Scéal to Storia,* the Exchange feature utilised creativity and cultural research to create a partnership between two diverse communities, forging a journey of international exploration and intercultural understanding. This cultural exchange functions as a unique medium empowering primary school students to join the discussions with their views on cultural heritage and meaning.

Griswold describes culture as 'more of an activity' rather than something fragile and needing to be conserved in a museum.[392] 'Culture refers to the expressive side of human life - behaviour, objects, and ideas that can be seen to express, to stand for, something else'.[393] Culture is given life by those who live in it. As such, it stands to reason that the public should be empowered in their cultural agency. By operating the cultural exchange, *Scéal to Storia* enabled the creation and development of this agency with the participating students who navigated the research of their local culture alongside that of their international partners. Balancing the exploration of both cultures alongside one another demonstrated to the students the flexibility of culture and the way it is intertwined with societies. The students embraced the discovery of each culture and actively celebrated diversity in their classroom. 'I liked seeing the ways you celebrate your nationality'

[391] S. Bodo, 'Museums as Intercultural Spaces', in R. Sandell, & E. Nightingale, (editors), *Museums Equality and Social Justice,* Routledge, London: 2012, 181.
[392] Griswold, *Cultures and Societies,* 10.
[393] Ibid., 11.

was the comment of one student when reflecting on the exchange. This perception of another, alternative culture promoted an experience of reflection and allowed the students the opportunity to be exposed to new ideas about cultural heritage. *Scéal to Storia'*s exchange framework was designed to incorporate such opportunities and shared ideas about cultural heritage from various cultural backgrounds using creative methodologies and inclusive of students' input.

For instance, in Milan, the students researched the Leonardo da Vinci painting *The Last Supper* which is located in the city. They reproduced the idea by creating a mural for their school canteen, learning about da Vinci's artistic techniques in the process. In Cork, the students were amazed by this story and impressed by the artwork, so they decided to create their own Cork version of *The Last Supper.* This version was digitally sent back to Milan where the students were so proud of their culture and ideas being shared in Cork. Meanwhile, locally in Cork, the students learned about some of the legendary beginnings of the city and explained them to the Italian students and invited them to share their own local legends. To their surprise, they found out that legends are not as common in Milan's cultural heritage as they are in Ireland. The Italian students fell in love with the idea of local legends and illustrated the stories told to them by their Irish peers. When they took their school trip, they had the idea to write their own legends based on their observations of the city. The facilitator reported that this became an intensive yet highly enjoyable creative writing project for the students. Their legends were translated and sent to Ireland so that their exchange partners in Cork could immerse themselves in Irish-inspired Italian legends. Once again, this exchanging of ideas brought great pride to the Cork students who were deeply impressed with the creative skills and imaginative stories produced. These examples of collaboration, shared meaning and celebration of cultural heritage could not have happened without the exchange. Further to the exchange of research, the students immersed themselves in ideas and creation, provoking deeper understanding and appreciation of each other's culture.

Within the social dynamic of the classroom in Milan, some of the migrant students were enabled the opportunity to lead their classmates in the translations of the cultural exchange as outlined in 2.8.8. This moment of discovery and shared learning and dialogue between students would not have happened without the exploration of alternative languages through the cultural exchange.

This opportunity for social respect and understanding allowed the students to relate to their peers in new ways and altered the typical hierarchy of social cohesion in the classroom.

Despite the difference in country, timezone and even language, all of the students found a way to communicate with each other and embrace the alternative culture. The use of creativity played a role in the way in which the students could express ideas and meaning and evoke cultural agency. Exploring creative means of expression to explore, identify with and evolve cultural heritage demonstrates the power of artistic processes in cultural learning. Gilane Tawadros suggests the role of art and creative expression as being beyond language and a valuable tool for navigating intercultural interactions.[394] Using art as a means of communication between the two groups meant that they were able to understand both each other and each other's culture on a deeper, more visceral level. Following on from the idea of culture being 'active' and evolving within society, the students playing a role in the *Scéal to Storia* exchange demonstrated how they actively participated in the making and sharing of culture through art and creative communication. As such the exchange feature as a methodology was uniquely and yet intuitively opening a platform for primary school students to engage with the notion of culture and reflect on its role in society. It provided a means for students to participate in meaningful dialogue and evoke critical thinking on the subject. In doing so, it was addressing the broader debates on cultural hegemony and globalisation by engaging new audiences and opening new discourse on the subject of culture.

[394] Tawadros, *'...But what is the question?'*, pp. 57-61.

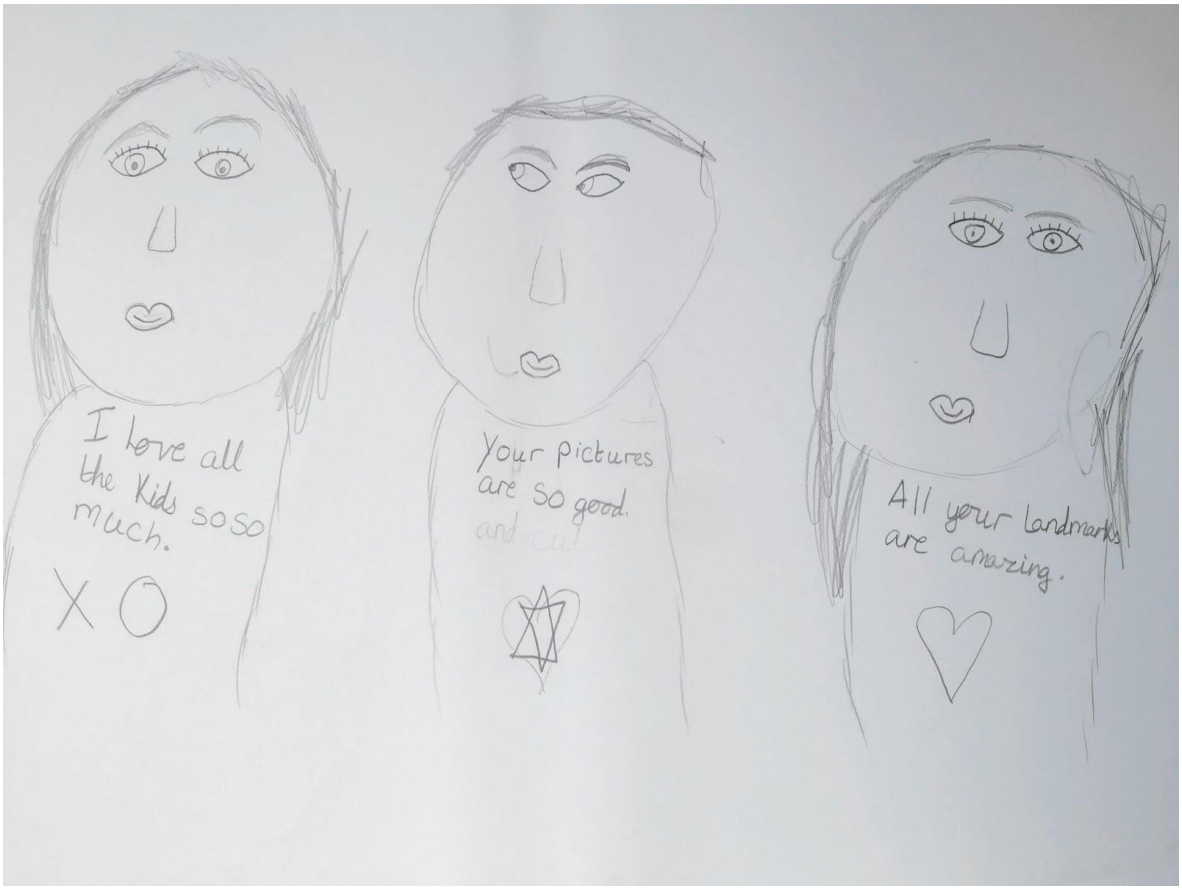


Figure 5.18: Drawing by Cork student representing the friendship emerging from the cultural exchange

5.15.1 Selected Responses Evaluation

Throughout the course of the exchanges, there were many responses and comments on the experience from both Cork and Milan. In Table 5.13, some of the students answered questions about their views on the exchange element of the programme. These responses are all translated into English for the purpose of reporting although some of these responses would have originally been spoken in Italian.

Table 5.12: Selected Responses from students on the *Scéal to Storia* exchange

Selected Responses to the question: **What was your favourite part of doing the exchange with Milan/Cork?**
Because we can learn more, and when we go there we are more informed! And what did you like learning about Cork? All of their legends.
Cork because they are really nice, they are really fun according to the exchanges we did; they even gave us some presents, we exchanged different opinions and it was really beautiful.
The differences between Milano and Cork. *And why do you think these differences might be important?* To realise what they have over there that we don't have over here.
Learning about another city is important because that way we can learn new things, and if you learn more things they might be useful to you in the future. For example; a country has this thing, another has that, and so they can differentiate from one another.
Student A: I like learning about other places Student B: And they have a lot of stories
I really liked that we were with Milano because I loved their made up legends. They were really funny and really good. And they found out a lot of things that they didn't know before. And they told us and then we found out. So, now we know a lot more about Milano.
It's fun learning about other cultures and countries because you just don't know what it's about until you learn about it.
I liked learning about [their] paintings and what [they] do to celebrate [their] nationality.
Student A: We liked learning about another city because you don't really learn about other cities, everything is about Cork, Cork, Cork Student B: Yes because everything in Cork is just Cork, Cork, Cork, Cork. River Lee this, River Lee that. Student A: So, it's better to learn about something else.

A reflection of the student responses show the appreciation of different cultures and the realisation of similarities between them. There was a notable air of respect for other cultures and interest in diversity. That the *Scéal to Storia* workshops specifically brought these reflections to the students is very important as it implies that they would not have considered this otherwise. These responses show that cultural exchange can incite empathy and awareness in young students.

5.15.2 Findings

The presence of a cultural exchange element has shown that:

1. It is possible to form a meaningful exchange platform between students in different countries.
2. Primary school students are not inhibited by language barriers and are open to finding means of communication.
3. There are many positive outcomes to be gained from a cultural exchange that are unanticipated; the nuances of student-led exploration with their peers opens up these new insights.
4. Cultural exchange identifies negative behaviours such as stereotyping and addresses them in a relaxed and student-led setting, allowing individuals to make important realisations independently.
5. Students find new meanings and ways of thinking about themselves through open dialogue with peers from a different country.
6. This style of cultural exchange is far more in depth, realistic and authentic when learning about new places, people and cultures.
7. Students respond well to dialogue with peers of their own age range.
8. It promotes reflection and meaningful dialogue of cultural heritage.
9. It provides a platform for artistic communication and cultural agency.
10. It is possible to engage students with international cultural heritage, sharing meaning and celebrating diversity in an outreach setting.
11. Primary school students are interested in and excited by other cultures, and are open to exploring them.

5.16 Methodology Overview and Assessment

*Scéal to Storia'*s innovative design incorporated a multitude of learning methodologies crafted to smoothly integrate with standard teaching practice but also to invigorate the learning experience. These techniques, garnered from progressive, active learning theories, were aimed at intertwining experiences found at the physical spaces of cultural organisations into an outreach programme so that it could offer an alternative educational support to standard classroom practice.

In accordance with the overall development of the *Scéal to Storia* framework, the methodologies were delivered with increasing complexity in order to move with the growing abilities of the students. While they may have the same goal or style, the delivery was adapted to suit the needs of the students and their own research goals. The core theories of learning that these methodologies are categorised under are constructivism and connectivism.

Constructivist theorists attest that 'we are active creators of our own knowledge'.[395] Learning is 'constructed' through a series of experiences in which students are actively participating in including student-led lessons. As discussed by R. Parry, the level of engagement can often be attributed to the active nature of the learning.[396] By setting active pursuits for the students, their engagement could be heightened. With the combination of tasks that required active participation with the use of physical props there was a duality of positive engagement forces that fostered an active learning environment. Therefore, constructivist theory can be seen throughout the methodologies utilised in *Scéal to Storia.* According to student participants: 'in school it's just boring, you answer everything on a piece of paper'. By giving the students the opportunity to actively participate in their learning experiences, their overall interest in learning, and particularly in learning about cultural history, grew.[397]

Students were issued with lots of information to review, organise and derive information from. As such they had the opportunity to link facts together independently in order to build a narrative. In this way, they became researchers as opposed to learners who passively accept facts.

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[395] Olusegun, 'Constructivism Learning Theory', 67.
[396] Parry, R. ed. *Museums in a Digital Age*, London & New York: Routledge, Taylor & Francis Group, 2010. 251.
[397] Tables 3.3 and 3.4.

[398] This feature is important because it nurtures skills in critical thinking which is considered a vital component of progressive education.

These methodologies as well as their purpose, developments and evaluation are outlined below. As they often intersected and blended throughout the programme, they are not listed in any particular order.

1. Drama and Theatre

The use of theatre-based methodologies from the outset including the storyline and atmospheric effects, were employed to enhance the engagement and wonderment of the project for the students. These techniques can be seen as 'process drama' which is an interactive tool in education using narrative as a basis for interaction. The use of drama and theatre as core methodologies were used from the introduction stage to form an integral basis for the following workshops to grow from. This was an important feature in the building of the project as, outlined by C. Tiller who quotes from the Department of Education and Science on the National Curriculum in the UK:

Drama is a key way in which young people can explore not only a range of human feelings but a whole spectrum of social situations and/or moral dilemma [...]' '[drama] is one of the central ways in which we can help [young people] to create the openness, tolerance and mutual understanding characteristic of a good citizen in a democratic, humane and free society.[399]

These values of drama in education are directly related to that of the public history approach in terms of creating active and positive citizenry. Robinson also emphasised the benefits of drama in the classroom when he states 'learning in and about the arts is essential to intellectual development'.[400] Rather than saying merely 'about the arts' (where he specifically lists drama), he states '*in and about* the arts'.[401] Learning *through* drama is as important as learning *about* it.

[398] Theories on active versus passive learning outlined by D. H. Schunk, *Learning Theories: An Educational Perspective,* Sixth Edition, Pearson, 2012, pp. 239-40, 332-4, 355.
[399] Tiller, *Drama for Empowerment,* 2.
[400] Robinson, *Creative Schools*, 142.
[401] Ibid., 142 (added italics).

The presence of drama as a learning technique allows for a dynamic atmosphere within which to engage and elicit meaningful responses from students.

'Good drama teachers are experts in setting questions for students to explore and facilitating the complex processes of collaborative inquiry and personal questioning upon which deep learning so often rests'.[402]

Theatre techniques, delivered to the students an 'open and tolerant' learning environment, which can be seen throughout the implementation reporting. In particular, during the delivery of a Stage 4 activity they were largely employed in the transformation of the classroom into an authentic learning environment. Engaging with theatrical methodologies to create atmospheric effects made this possible. This shift in atmosphere created an alternative environment that better suited the sensitive nature of personal discussions. 'It is a subject that allows both teachers and students to radically re-examine their social and personal relationships. It gives students a voice and validates their contributions to the lesson'.[403] However, in a study from 2005, teachers reported that they would be least likely to use dance and drama in the classroom as a means of exploring new ideas.[404]

During the final stage of the programme, an additional dramatic insert was provided in person by Giulia Ferrati. Having only knowledge of the Italian facilitator through the digital platform, the Irish students were enthralled by the active and immersive introduction to her. This short performative addition added a definite element of awe and commitment from the students who then entered their exhibition with more intense anticipation.

Effective teaching should engage with open communication and dialogue.[405] Freire spoke about being 'amazed by the results' of replacing lectures and teachers with dialogue and facilitators. While he was specifically speaking about adult learners, the use of drama and theatre in teaching can lead to the same results from primary school children. This is due to their techniques largely

[402] Ibid., 112.
[403] Tiller, *Drama for Empowerment,* 2.
[404] Hooper-Greenhill, *Museums and Education*, 122.
[405] Freire, *Education*, 40.

encompassing communication, dialogue and presence within the classroom. As such, it is evident that these techniques provided the basis for an engaged and proactive attitude from the students when reviewing the reactions and responses to the implementation of the project. As the programme advanced through the stages, the students became so immersed in the theatrical delivery that they were able to grow in confidence and self-expression as they contributed to the narrative. 'It is through our experiences that we learn and continue to learn and develop the art of thinking, which in its turn, affects both our knowing and the ways in which we go about thinking'.[406] As outlined by Jarvis through his thorough evaluation of the way humans learn, experiences in themselves are a vital component of learning. Therefore, the use of theatrical effects, dramatic performance and atmospheric changes are highly valuable techniques in creating an experience from an outreach programme and providing an immersive backdrop to the delivery of *Scéal to Storia.*

2. Dance

This methodology was introduced as an additional expression of cultural heritage. Dance is an undervalued methodology in education but it can have a profound effect on physical interpretation and representation of the self.[407] In this instance, it also proves itself as an important broader expression on cultural representation as it allowed the Italian students to embrace Irish culture on an entirely different level. The Italian facilitator reported that the students in Milan were 'blown away' by this performance and felt a fuller connection to their Irish peers. Irish dance is such an ingrained part of Irish culture and recognised across the world as a symbol of Ireland, giving connection to both diaspora and the global audiences who revel in it.[408] Allowing the Irish students to share this aspect of their culture demonstrates the value of dance in cultural appreciation and in understanding dance as a vital component of cultural knowledge.

Robinson discusses the vast appreciation for international dance professionals and queries why such accomplished dancers are not recognised for intelligence, yet the skill with which they can

[406] Jarvis, *Human Learning,* 89.
[407] Robinson, *Out of Our Minds,* pp. 61-75, 83, 86.
[408] B. O'Connor, *The Irish Dancing: Cultural Politics and Identities 1900-2000,* Cork University Press, Cork 2013.

physically achieve with their bodies is 'breathtaking'.[409] He states further 'dance gives form to ideas and feelings that cannot be expressed in any other way'.[410] This is a point also emphasised by Gardener who attributes such intelligence as 'Bodily-Kinesthetic'.[411] Dance represents a form of understanding that can only be recognised through movement'.[412] As such, incorporating dance into *Scéal to Storia'*s programming was a decision that expanded learning to a niche area and one in which was enthralling to the Italian recipients of the performance.

Experience is often discussed as being a valuable if not crucial asset in education.[413] Additionally, Jarvis discusses the benefits of physical activity for neurological activity as it increases blood flow to the brain.[414] Therefore dance as a physical experience, and one which incorporates culture, feeling, and expression should be deemed an enriching and refreshing element of educational programming. In this instance, the inclusion of dance as a methodology and cultural exchange feature led to a profound sense of pride, wonder and unity between the Cork and Milan students, solidifying its value as a *Scéal to Storia* methodology.

3. Narrative Structure

Growing from the theatrical backdrop is the natural continuation of a narrative structure that formed the basis of each activity. Apart from giving consistency to the unfolding of each stage of the programme, the use of a narrative backdrop promoted a creative energy that was fundamental to the student-centred approach and the space for personal expression which was an essential feature of the programme. It helped the students to understand the overall scope and aims that were outlined in their own research. The foundation of the storyline grounded their perception and allowed them to tie the various nuances of learning back to a baseline. It was from this baseline that their understanding grew and developed as the narrative progressed through the programme. 'To examine the power of the story as an integral tool of evaluation: a means of

[409] Robinson, *Out of Our Minds,* 62.
[410] Ibid., 62.
[411] Gardener, *Frames,* 1983.
[412] Robinson, *Out of Our Minds*, pp. 61-2.
[413] Dewey, *Experience and Education,* pp. 25-9. Jarvis, *Human Learning*, pp. 3-4, 17-9. Hooper-Greenhill, *Museums and Education,* 36.
[414] Jarvis, *Human Learning,* 40.

distilling everything that we have learned from our work into something that is accessible and meaningful to others'.[415]

Using narrative as a core methodology continues to strengthen the notion of 'dialogue' in communication with the students.[416] It aids their own communication skills as the stages progress, as well as allowing them to impart their own voices into the narrative. By taking part and communicating through the narrative, the students could create their own learning stories and therefore solidify stronger memories of the core activities.[417] During the workshops, the students took on the role of researchers, valued team members of the *Scéal to Storia* organisation who had been especially selected by the facilitators. This role did not require them necessarily to 'act' the part, but it prompted them to engage in the narrative that presented itself. They were implored to *become* researchers and actively take part in the journey. Lev Vygotsky speaks about play as a component of developmental learning.[418] He describes how children can take on new roles when they are 'playing' a character and then can actually follow through with the actions required of that character. Through this act, the child undergoes internal transformations in their ability to understand and find themselves more able to complete tasks.[419] By incorporating the imaginative element of narrative into the workshop structure, the students were given the opportunity to immerse themselves in the storyline and to complete the activities and tasks under the guise of active researcher rather than passive pupil. 'From the point of view of development, the fact of creating an imaginary situation can be regarded as a means of developing abstract thought'.[420] Therefore, the narrative embedded within *Scéal to Storia* formulated a constructive and important learning methodology that also enriched the use of drama and theatre methodologies.

4. Contextualisation

The method of bringing context to the research was important to ensure that all the participants were at an equal starting point from which they could delve into further research. As noted in

[415] C. Tiller, *Drama for Empowerment,* Presented Thessalonika Arts and Cultural Education Conference 2000. 4.
[416] Freire, *Education*, 40.
[417] Jarvis, *Human Learning,* 119.
[418] Vygotsky, *Play,* 374.
[419] Ibid., 401.
[420] Ibid., 443.

4.7.6.4, none of the students could recognise their location on a map so this technique was crucial to secure a universal starting point from which all students could grow. Without creating such a baseline of knowledge, there would potentially have been students that fell behind, or became confused, or bored with the unfolding of the information. As the growth of the timeline stems from the contextual beginning of the research, the students are better placed to solidify their understanding and appreciation of the knowledge. Jarvis's examination of how humans learn supports this methodology as he states 'we often examine children's memory out of context by trying to get them to remember isolated facts and trivia - preparing them for quiz games rather than the actual world in which we use our memories contextually'.[421] By using narrative and building context, the students can be supported in their learning journey.

In Italy, the students also gained the opportunity to begin their research from a neutral starting point. In choosing the Renaissance as the context of the city's story, the students could learn from the largest visual presence in the city and assimilate their perspectives, despite their varied social backgrounds.

From a public history perspective, context is also a vital technique that as much as possible gives the learners an unbiased starting point from which to begin their investigations. Macmillan points out that 'so much of our identity is shaped and bound by history', that it can be difficult to challenge.[422] In this sense, giving the students the opportunity to examine their history from a basic context, free of allusions to memories or previous biases, attempts to ensure healthy research habits and skills. Despite the young ages of the students, this is a vital factor. As detailed in 4.12.5.4, there were some students that had clearly developed aggressions and biases that they could not explain. Therefore, giving students appropriate context allows them to examine history from as neutral a starting point as possible, giving them the tools to critically assess the past.[423] 'The idea of taking the story back to its beginning is a useful corrective to the dangers of foreshortened narrative'.[424]

[421] Jarvis, *Human Learning,* 117.
[422] Macmillan, *Uses and Abuses,* 49.
[423] This is given that total neutrality is deemed impossible due to social context. Carr, *What is History?,* 10-3.
[424] Tosh, *Why History Matters,* 48.

5. Physical Props

The use of physical props allowed the students to explore the learning content in a tangible manner (Figure 5.6). This feature drew much engagement and intensified the narrative for the students. The use of physicality in learning enhances the requirement for active responses as students need to use their hands and engage their sense of touch when considering objects. By employing multiple senses, the students are activating more parts of their brain. This stimulates more cognitive processes as well as enticing more pronounced engagement.[425] Jarvis emphasises the use of multiple senses for learning, and concludes: 'our learning is ultimately dependent on our body, and biology is a significant factor in the learning process - not just because of our genes but also because of the way that our senses function.[426] Exploration through touch as well as other senses is a powerful technique to enrich the experience. As Dewey states 'observation alone is not enough' when he discusses the need for providing significance to what is seen.[427] Seeing is not the only way knowledge can be absorbed and 'some [..] learn best when they touch things'.[428]

A further use of physical objects required the students to supply their own meaningful objects. This exercise demonstrated the emotional value of these objects to the students, as well as allowing them to express emotion and engage in significant discourse about these emotions. The presence of such emotive and meaningful physical objects brought a new layer of understanding to the students and ways for their cognitive processes to develop. Emotional development is an important feature of learning and is often tied in with experiences of cultural organisations, in particular museums and galleries.[429] These valuable learning experiences need to be transferred to an outreach setting to ensure inclusivity is attained. As Jarvis confirms, 'we do learn from and through our feelings'.[430] For outreach programmes to successfully emulate cultural experiences, including this activity was vital. The responses from the students featured in 4.13.7.4 convey the significance of the exercise and the emotional responses to the familiar objects. Including emotion and feeling led to profound discussions from the students. The students felt heard,

[425] Jarvis, *Human Learning,* 84.
[426] Ibid., 20.
[427] Dewey, *Experience and Education,* 68.
[428] Falk and Dierking, *Museum Revisited,* 83.
[429] Ibid., 114.
[430] Jarvis, *Human Learning,* 6.

valued and proud to share their stories and memories with their peers. These conversations, as well as feedback from the teachers, demonstrate the transformative power that this workshop had and also the need for such methodologies to be included in outreach programmes. Physical objects acted as the medium from which such a powerful emotional discussion could derive, conveying the significance of this technique.

Further to the use of theatre in the classroom, the use of physical props to create a 'set' or at least to embellish the *Scéal to Storia* storyline proved wholly transformative. These props delivered to the classroom by the facilitator helped to consolidate the dramatic entrance and establishment of the workshop programme. Their continued presence in the classroom served as a reminder to the students of their research and the ongoing nature of the project (Figure 4.2) They also provided valuable visuals to aid the students' learning, and capture their attention and imagination.

'As an adult, it is easy to forget that children have limited experience, and that museums can, at the simplest level, show children things for real that they have only read about or seen in pictures'.[431] Physical props were utilised in several aspects of the *Scéal to Storia* programme, and this technique ensured that the students gained not only a more natural experience of cultural learning through outreach, but were also able to reap the benefits of physicality in learning.

6. Creative Learning

Creative learning methods were integrated as part of the constructivist model of learning. They simulated a personal interactive space for the students to embark on 'authentic learning'.[432] 'Engaging creative instincts develops students' abilities to express knowledge through a variety of ways. The students are also more likely to retain and transfer the new knowledge to real life'.[433] Creative methodologies were utilised in a number of ways throughout the programme. They included students drawing responses, imagining scenarios, painting representations, personalising stories, opening and participating in discussions, engaging with the arts, creating and delivering presentations, and video design. These exercises enabled the generation of creative responses from the students and encouraged them to engage with their own creative

[431] Hooper-Greenhill, *Museums and Education,* 126.
[432] Schunk, *Learning Theories,* pp. 230-4.
[433] Olusegun, 'Constructivism Learning Theory', 68.

thinking. In doing so, they were exercising cognitive processes and learning independently. Creative styles of activities increase imaginative responses therefore leading to more mental experimentation and reflection.[434] From an educational point of view, there are many arguments for the benefits of including more creativity in standard curricula. Most notably, Robinson outlines the vast benefits of creative education citing multiple achievement rates in various programmes and arguing that creative thinking not only adds value, but is necessary to the development of proactive citizenry.[435] His main focus thoroughly examines the educational value of creativity and the enormous benefits it can have on schools, the workplace and society as a whole.

Additionally, cultural organisations often provide a creative outlet for visitors allowing them to engage with materials in an imaginative and explorative way.[436] In order to generate a meaningful replication of cultural experiences, simulations of such creative spaces need to be incorporated into outreach programmes. This includes allowing space for participants to freely explore and stretch their creative and imaginative muscles at their own pace. 'Pedagogic style in museums today uses participative and performative modes of learning, where bodies are seen as potent resources for learning'.[437] Designing spaces for visitors to engage in multi-sensory explorations of exhibitions is seen here as a fundamental aspect of museum learning. Therefore, creative outlets in *Scéal to Storia* were crucial in ensuring that the outreach programme provided a stimulating contrast to standard classroom learning.

The visual arts can stimulate creative as well as critical thinking through the colours, patterns and context which are thoughtfully considered and discussed by viewers. Using art to ignite creative discussions provides an outlet for imaginative ideas and reflections to be drawn out. In the classroom, exposing the students to fine art produced energetic and thoughtful responses and reactions which would not have been generated from standardised resources. Hooper-Greenhill recounts and analyses an art gallery experience of one child; 'she was impressed by the realism of one of the paintings she saw, which enabled her to use her imagination and inspired her to

[434] Robinson, *Creative Schools*, 103.
[435] Robinson, *Out of Our Minds*, 1-6.
[436] Falk and Dierking, *Museum Revisited,* pp. 253-255.
[437] Hooper-Greenhill, *Museums and Education*, 13.

make her own paintings'.[438] The account goes on to explain how the art gallery experience was 'highly productive' and led to more inquisitiveness, inspiration and cultivated critical thinking. Furthermore, art as an expressive medium in itself showcases different ideas, stimulates different parts of the brain and exposes viewers to historical events, people and situations. In *Scéal to Storia,* the use of visual art expanded across two different cultures, so that students could immerse themselves in very different artistic perspectives while responding to the reactions and opinions of the students from the other culture. This opportunity, which used art to overcome the language barrier was recounted by one student as 'fascinating' as they explained they would never have had the opportunity to experience 'art from Milano' before. Another student explained their discussions with a parent: 'When I told him about Milano, he was like ''oh, I never knew that, I went when I was young and I didn't know anything about it'' '. The student explained that merely seeing a statue (in Italy) would not have meant anything, but having the opportunity to explore and discuss it with classmates and Italian peers made their understanding much more authentic and enjoyable. Dewey describes art as containing 'the promise of that delightful perception which is esthetic experience'.[439]

Endorsing a multitude of creative methodologies within *Scéal to Storia* enabled fulfilling, enjoyable and meaningful experiences in learning to take place. Transferring creative spaces, visual art and design techniques to the classroom made the workshops engaging and encouraged the students to embark on individualised explorations of the research material. In the words of one student 'I didn't know that learning about history could actually be fun'.

7. Authentic Learning Environment

Creating an authentic learning environment for educational experience is deemed crucial by Dewey, who described the 'philosophy of experience' as beneficial to the thinking behaviour of individuals.[440] *Scéal to Storia* demonstrated the positive benefits of 'structured freedom' as the students thrived in relaxed atmospheres and were able to convey their researched learning through discussions, drawings, posters and presentations. During Stage 2 of the programme, the students were presented with museum-style objects to examine and explore. The classroom was

[438] Ibid., 171.
[439] Dewey, *Art As Experience*, 19.
[440] Dewey, *Experience and Education*, pp. 89-91.

redesigned to facilitate this exploration and the students, split into groups, embarked on an active investigation of learning with each other. This constructivist style of authentic environment heightened their engagement with the topic, with their teacher commenting that 'they absolutely loved the opportunity, you could see how excited they were'. The authenticity came from the use of physical props carefully packed in a crate marked as fragile, replica historical documents, tools such as magnifying glasses, and white museum gloves. All of which transformed the atmosphere of the classroom to one of a museum workshop. The students who would ordinarily sit in rows of two could gather together on group tables in a unified manner. These changes were sufficient in creating a research space for the students to execute their work.

As part of the programme, the school trip in Stage 5 gave the students the opportunity to embark on a walking tour of their local cities and explore new environments which were often actual heritage sites. Walking around physical spaces adds a quantifiable difference to a person's learning experience of a topic.[441] There is an entirely different atmosphere and more senses are being engaged. Being in physical spaces with trained, specialised tour guides, the students were able to follow their own lines of questioning in order to satisfy their curiosities. Enabling this style of learning promoted active engagement with research and development of investigative and analytical skills within a physical environment.

The conscious processes of verbal experience, which involve speaking, reading, listening, are not enough to engender true learning; the feeling processes, which are largely unconscious, must also be engaged and the way to do this is through bodily action. The research data shows the power of active bodily engagement to generate enjoyment, knowledge, understanding and enhanced self-confidence.[442]

During a physical exploration of a heritage location, the students are able to absorb information in a richer sense.[443] They can construct scenarios and link facts by observing the physical spaces previously only discussed or referred to on a map. This leads to a more fulfilling, refined

[441] Bourke, *Irish Museums,* pp. 421-3.
[442] Hooper-Greenhill, *Museums and Education*, 171.
[443] M. Stolare, D. Ludvigsson, and C. Trenter, *History Education Research Journal*, 'The educational power of heritage sites', 2021, pp. 264–79. https://doi.org/10.14324/HERJ.18.2.08, pp. 272-3.

learning experience. As such, it is more enjoyable and more memorable. Research undertaken by Martin Stolare , David Ludvigsson and Cecilia Trenter determines the additional value of encountering historical or heritage based learning on-site as opposed to the classroom, and supports this with an analysis of teacher experiences and feedback.[444]

8. Student-Led Learning

Encouraging student-led learning as a methodology within *Scéal to Storia* also encompasses self-directed learning, wherein the student becomes aware of their own thought processes and directs their research interests and understanding. Research from 2018 highlights the crucial need for metacognition in classrooms and specifically includes the primary school classroom in its scope.[445] Through techniques that encourage students to think for themselves, ask questions and frame their own understanding, metacognitive skills can be fostered.

During Stage 2, designing and illustrating their own research on posters empowered the students to determine their own learning goals and discuss the results. They presented the information that they discovered in the way that they decided it should be represented. They thought about what was meaningful to them. By using physical exploration of objects and creative design of information learned, the students went on to be able to demonstrate their knowledge during their presentations, becoming 'active creators of [their] own knowledge'.[446] Here they successfully demonstrated an early level of student-led learning because even though this stage was guided to a certain level, they were able to use the tools to fulfil the task at their own pace and to their own ability. By Stage 6 then, the students had grown in confidence to the point that the student-led session had a far greater scope of freedom from which they could navigate their ideas with far less guidance.

In the meantime, the stages in between allowed the students to grow in their abilities of self-direction. During Stage 3, the students carried out interviews in their communities, mainly with their own families. These interviews provided the students the opportunity to develop their personal research skills, learn something about their heritage from their family, and value their

[444] Ibid., 272-3.
[445] Crossland, 'Primary Education Needs Metacognition', 51.
[446] Olusegun, 'Constructivism Learning Theory', 67.

stories as part of the greater cultural heritage of their city. This task required them to be autonomous in their planning and execution of the interview - a complex skill which they proved to be able to complete independently. The progression of this skill evolved through the next stages as the students consulted art, emotions and physical spaces.

In order to develop student-led learning environments, many of the activities included open inquiry tasks that required the students to use their own resolve to fulfil the task. The active discovery of stories and personal histories cultivated this environment of open inquiry learning. The students had the autonomy and responsibility to undertake their own investigations and bring back their results to the class. This methodology marks a shift from structured inquiry and builds on the students' critical thinking skills and cognitive development.[447] During Stage 4, the students were presented with a number of different artist interpretations of the same theme. They then used open inquiry skills to discuss meaning and compare the perception of different views. The development of open inquiry skills here means that the students were reaching more advanced levels of critical analysis from when they first embarked on their research. This exercise gave them the opportunity to visually comprehend how different people can interpret one 'view' in a multitude of ways, and how it is important to appreciate differences and the varying perspectives of others. In contrast to Stage 1 and 2, the students had gained a level of autonomy in interpretation and by opening the artwork up to them they were enabled to pursue their own lines of thinking. Teacher John Taylor Gatto specifies that giving students the autonomy 'to take a risk every now and then' is an inexpensive way of 'helping kids take an education rather than merely receive schooling'.[448] In other words, this methodology is encouraging students in metacognition and building innovation in their own understanding of knowledge.

When Freire discusses the importance of dialogue in progressive and non-oppressive education, he underlines that it must be 'an act of creation'.[449] Or rather, that both parties in the dialogue must be equally contributing to its content and direction. Therefore, in keeping with the creation

[447] Schunk, *Learning Theories,* 255.
[448] John Taylor Gatto, *Weapons of Mass Instruction: A School-teacher's Journey Through the Dark World of Compulsory Schooling,* Gabriola Island, BC: New Society, 2009. Quoted by Robinson, *Creative Schools*, 246.
[449] Freire, *Pedagogy,* 62.

of progressive and beneficial dialogue for learning, the students were given skills in autonomy to form their own questions and thoughts. They are leading their own learning journeys.

9. Critical Thinking and Analysis

Critical thinking and analytical skills are featured in student-led learning methodologies but can also be considered as learning techniques in their own right. Providing learning activities that promote such skills is pivotal to the development of cognitive processes and independent learning. Rather than structured or teacher-led sessions, students are encouraged to input and consider their own opinions. Additionally, they are enabled to further enhance metacognitive skills and advance active participation in learning.

During Stage 3, the use of the poems provided an in-depth critical thinking exercise for the students. Through language analysis they could concentrate on logic, following clues and thinking about word play. The teachers and principal were impressed by the results of this activity and the abilities of the students. Only through giving the students this platform were the teachers able to appreciate the growth of skills and recognise their aptitude in rising to the challenges set for them in this new context.

In further advancement of their skills, Stage 4 followed the students' exploration via open inquiry into different viewpoints, where they could open up the narrative of one 'view' by discussing and debating different opinions. In this way, they could use their own varying perspectives to piece together a more rounded view. The use of connectivism can be seen here as the core theory underpinning this nuanced discussion.

The dialogue and analysis that existed throughout the programme and the exchange offered unique opportunities to think about and analyse new cultures, particularly when examined through the lens of school students. When observing video footage from Stage 2, an Irish student commented that the Italian students spoke 'really good Italian for little kids'. This comment shows lack of understanding towards the mother tongue of other countries but provided a good moment to open a conversation about language and allow this student, as well as others, to think about language diversity. This was just one example of how the cultural exchange opened up

new ideas and ways of thinking about culture and diversity. The students thoroughly enjoyed making comparisons and analysing both of their cultures alongside each other, and the activities they took part in accentuated their skills in critical thinking and analysis. Pursuing cultural explorations in such a manner highlight's Freire's thinking: 'Only dialogue which requires critical thinking, is also capable of generating critical thinking. Without dialogue there is no communication, and without communication there can be no true education'.[450]

10. Emotional Learning

The research between emotions and learning is described by Jarvis as being wholly under-researched.[451] However, he does conclude that 'emotion cannot be separated from any stage in our understanding of learning and that it is as important to learning as thinking'.[452] Emotions are tied in with experience and as experience has been shown to be a valuable feature in education, so too should emotional responses. When considering history in particular, emotions have to be acknowledged as a central part of the way narrative is recounted, celebrated, debated or fought over. Oral histories for example, can be extremely sensitive and emotional for a number of reasons; one reason being oral histories that are connected to war or civil unrest.[453] Macmillan portrays the close links between history and emotion when she discusses identity, nationalism, and history 'for comfort'.[454] Therefore, to study history, there should at least be a consideration towards the emotions of the account (e.g. the diarist), those of the potential audience (e.g. visiting an exhibition on the Holocaust), or the historian for whom bias should not be an issue, but cannot be assumed.[455]

Emotional learning should also be considered in connection with cognitive development. Advanced states of emotional maturity can be likened to advancement in cognitive processes and therefore with overall learning ability.[456] As emotional responses can often lead to brash actions, emotional regulation and maturity needs to be a consideration for effective dialogue and communication. Education cannot move forward if emotions are preventing ideas and thoughts

[450] Ibid., 65-6.
[451] Jarvis, *Human Learning,* 177.
[452] Ibid., 183.
[453] Macmillan, Uses and Abuses, 71.
[454] Ibid., pp. 13-31, 51-78, 79-90.
[455] Carr, *What is History?,* 10-3.
[456] Jarvis, *Human Learning,* 181.

from flowing freely. When visiting a cultural organisation, particularly one that deals with emotional content, curators will often take this into account and design exhibitions in a considered manner.[457] Falk and Dierking strongly emphasise the emotional experience as an integral part of the whole experience and argue that emotional reactions are linked with lasting memories.[458] When designing an outreach programme, these experiences need to be considered as it is not always possible to transport the physical or emotional effects of an exhibition that deals with an emotive subject. For instance, there are many examples in contemporary art where the artist has taken space and presence into account for the creation of their pieces. Doris Salcedo's *Untitled* for the 2003 Istanbul Biennial is an example of an artist considering a potentially emotive topic (migrants and displacement), and producing an artistic response that would not have had the same effect had it been expressed through the medium of photography or on a slide deck in a classroom. This is a space specific piece that would produce a different experience, and therefore a potentially emotive response, from an in-person physical exploration. The same can be said for performance art. Mona Hatuom's *Under Siege* was a performance piece from 1982 which, as a physical performance that used sound, space, and the artist's body, cannot be transferred to a different time and place. These artworks or performances are site and time specific, and convey why physical presence in a cultural setting can produce a wholly different reaction or emotion from the experience.

In designing an outreach programme that attempts to deliver such emotional responses to cultural or historical content, it is essential to adapt to this medium of teaching and learning. As such, *Scéal to Storia* endeavoured to incorporate emotional learning into its programming in order to align with the cognitive development processes, and to ensure the advancement of emotional responses along with the exploration of the information being dealt with. This programming was particularly important considering that the content was dealing with cultural diversity and stereotyping. It also transpired that the facilitators came into contact with students from migrant families and cultural biases.

The key Stage in which *Scéal to Storia* delivered emotional learning activities was during 'One Story - Many Voices'. In Chapter 4, 4.13.7 details the activity in which emotional learning was

[457] Falk and Dierking, *Museum Revisited,* 114.
[458] Ibid., 189-191.

the core methodology. The students used cherished objects to recount stories, memories and personality traits of their families and friends. In both instances of this activity in Ireland and Italy, the students discussed emotive topics such as death, insecurities, hardships and friendships. Using their personal objects as the means for them to confront these emotions allowed them to experience and express emotions that would otherwise not necessarily be addressed in a learning setting. This exercise also allowed them to experience these emotions in a social manner and consider the stories of their peers in a supportive context, gaining in-depth experiences of emotive topics. Thereby, giving the students an emotional learning experience in an outreach programme. By having this experience then, the students could discuss and more importantly understand when these emotions are applied to greater historical or cultural contexts. The sincerity with which the students handled this experience conveys the possibility of embracing emotional learning in an outreach context and transferring emotional topics to classrooms.

Emotional learning can be seen further throughout the programme at different points. Consider the emotional impact of the exchange and hearing the responses to personal stories. For instance, when the Irish students and teachers listened to the voice message detailed in 4.14.8, the sense of pride it instilled conveys a significant presence of emotion. Being recognised for their talent by international peers was a moment which inspired and amazed the students, compelling them to seek further connection and work harder at the exchange. The feeling they got from the praise and appreciation was an emotional reaction bound up with their cultural connections through *Scéal to Storia.* It was this emotional connection with the programme that accentuated their passion and incentives for learning and exploration of the research content.

Another impact of emotional learning can be seen through the learning connections made with the students' families. During Stage 3, their interviews became a vehicle for identifying with their family members and indeed for their family members to reach out and bond with them. Inevitably, the exploration of family is an emotive subject and one for which the students could explore values, stories and perspectives of their family members. It gave them a platform to open dialogue, exchange ideas and even be inspired or proud of the stories shared with them.

These experiences which are integrated with emotional learning convey the importance of considering feelings and emotion in education. By Stage 6, during the student-led session, many students chose to further explore family themes and represent them in their artwork. The students were tasked to tell *their* story, and within this brief they set about representing their family and friends and their collective story. This student-led direction conveys how powerful the connections with their family are and what they see as an important feature of their stories. In contrast, the students in Milan who were given the same student-led directive chose to present artworks that explored unity, love and friendship. While they did not necessarily focus on family specifically, they still chose emotional connections as the central theme of their work. Hence, giving students a platform to explore emotional learning can be seen to be a core feature of their takeaway from the programme as a whole. Finding a methodology to explore emotions in an outreach setting is therefore a crucial stipulation for stimulating emotional cognitive growth.

11. Group Work

The group presentations were of great importance to the programme, as they allowed the students to work as teams, gain confidence in speaking and support their classmates in the learning process. By working together they could aid each other's learning journey and grow confidence in their own assertions by discussing them with peers prior to class presentations. Group work was utilised throughout the programme cultivating shared learning and social cognitive growth.[459] Jarvis makes the point that human existence in itself is social.[460] Therefore, including group work skills should be seen as not just a valuable but an essential part of education. Guiding students on progressing socially in a learning environment to give them the tools to be successful in life. In addition to this perspective, Freire's argument for effective dialogue can also be utilised in a group work situation when the students engage each other in meaningful discussion. Hence, the creation of a stimulating learning environment is also founded through giving students the opportunities to pursue investigative and curiosity driven conversation independently.

[459] S. A. McLeod, *Vygotsky*, Simply Psychology, 2013, Updated 2014. Available at: http://www.simplypsychology.org/vygotsky.html (Accessed: 15th May 2018).
[460] Jarvis, *Human Learning,* 5.

Group work sessions were in effect from Stage 1 of the programme and blossomed from that point. By Stage 3, the students were required to work together on an analytical project evaluating poems. As the nature of the poem exercise required more concentrated attention, the group sizes were reduced to foster more concentrated discussion. Utilising group working in this sense, further enabled students to play out ideas and work together to solve cryptic elements of the texts. The results of this activity conveyed profound growth in concentration and cognitive analytical skills. Each group of students worked together cohesively and dedicated to discerning meaning from the poems. By the time the students had reached Stage 6 when they were tasked with leading the course of the workshop, they actively chose to work in groups and supported each other's progression in a clear advancement of social cognitive growth from initial stages. The students pointed out that they did not routinely get such opportunities and particularly during Stage 5 stated that they found the experience of exploring with their friends 'calming'.

When evaluating the effects of teaching metacognition to students, Crossland states that 'knowing how to work in pairs and small groups is essential for improving metacognition and a prerequisite for providing accurate evidence and feedback of metacognitive processes'.[461] He further states the huge importance of introducing such skills as helping to improve future opportunities for students, which is an argument that underpins the importance of positive citizenry and social cognitive growth:

> *Recent evidence from neuroscience has shown that, through brain plasticity, learning continues to shape our brains throughout our entire lives, even growing more neurons in some brain areas, particularly the hippocampus, which is central to new learning and recall. Metacognition must therefore be a very important life-long learning skill. As a result, metacognitive skills are sometimes referred to as 'learning to learn' skills. In short, the sooner all learners are introduced to metacognitive skills, the better their future life chances will be.*[462]

If students are given the tools and allowed to develop such skills they will progress in dialogue and cognitive analysis, and therefore improve their ability to contribute to their own learning and citizenship in the future. Group work is a valuable methodology that can be utilised effectively to

[461] Crossland, 'Primary Education Needs Metacognition', 52.
[462] Ibid., 52.

achieve such progress and as was seen throughout the *Scéal to Storia* programme, was conducive to the skills development of all the participating students.

12. Celebration of Achievement

Celebration was considered one of the most important methodologies of *Scéal to Storia* as it conveyed to the students how valued they were and how important their individual talents are. 'Unfortunately, students with low levels of hope tend to give up'.[463] This finding underlines the importance of celebration in learning. Throughout the programme, the students unknowingly worked on their exhibition piece which was the visual culmination of all of their research. The development of this exhibition piece showcased use of imagination, knowledge acquired, creativity, collaboration as well as the cultural heritage research they had investigated throughout *Scéal to Storia.* To have this artwork and all it represents hanging in a city museum was a moment of intense self-worth for these students. The event which surrounded the unveiling of the exhibition protracted these feelings and exacerbated their sense of achievement. It has been reported that memories from cultural organisation experiences are 'amazingly durable'.[464] So to then capitalise this research and turn a museum experience into a viewing and celebration of a self-made exhibition for the students would create a far more thrilling memory and positive reflection of learning. Therefore, it can be argued that creating a special event where achievement is celebrated will lead to students gaining the potential for long lasting positive relationships with visiting and learning from cultural organisations. This theory is further supported by Jarvis who highlights optimism and positive feeling as influencing self-confidence and leading to a likelihood of achievement.[465] 'It is emotions like hope and optimism that lead to self-confidence, which in turn might lead to risk-taking and entrepreneurship'.[466]

[463] Jarvis, *Human Learning,* 180.
[464] Falk and Dierking, *Museum Revisited,* 191.
[465] Jarvis, *Human Learning,* 180.
[466] Ibid., 180.



Figure 5.19: The *Scéal to Storia* exhibition 'The Story of Cork' on display in Cork Public Museum

Using celebration as a methodology for learning injects positivity, pride and joy into the experience and links with the argument for appreciating emotional learning as a pivotal aspect of education. Freire also states that oppressive teaching leads to students becoming 'convinced of

their own unfitness', conveying how the opposite is true that students who are not exposed to positive encouragement, suffer negative impact on their learning ability.[467] The entire experience of Stage 7 saw both the students and their teachers elated with the proceedings. The students whose families were in attendance rushed to celebrate with them and show off their exhibition. The atmosphere was charged with excitement and anticipation, it was clear that the event would become memorable for the students, their teachers and families. As such, this stage demonstrated the value of celebration in learning and specifically demonstrated to the students their capabilities and achievements in the classroom. 'Enjoyment is an integral part of learning - we learn better and remember more if we are motivated through enjoyment'.[468] In the aftermath of the event, teachers and parents cemented this perspective with their feedback. The class teacher commented 'they are going to remember that day for the rest of their lives'.

13. Family Involvement

Familial engagement has been seen to have been a valuable feature of emotional learning for the students. In addition to these benefits, striving for family connection was seen to be a necessary feature of an outreach programme for other reasons. Often visitors to cultural organisations do so for social reasons and use the opportunity for discussion, learning and bonding time together with family members.[469] Finding a method then to open this connective opportunity and establish meaningful links with family members needed to be found in an outreach setting. In several instances, activities were designed to reach out to family and involve them in the learning of the student. These endeavours demonstrated to the students the value of their own stories in the greater narrative of history and gave them the opportunity to recognise their worth. Tosh discusses the fallacies of perceiving history, particularly family history as perfect and so a sense of pessimism and failure belies those who read history in this way.[470] If the public are not taught to critically assess the past and appreciate it as that - the past - there is a danger of defeatism 'which in turn weakens the capacity for creative action'.[471] Integrating family involvement and sharing personal stories as a representation of cultural heritage, demonstrated to the students the importance of every story in the greater historical narrative. It also portrayed to them the

[467] Freire, *Pedagogy,* 37.
[468] Hooper-Greenhill, *Museums and Education,* 36.
[469] Falk and Dierking, *Museum Revisited,* 148.
[470] Tosh, *Why History Matters,* 88.
[471] Ibid., 88.

multitude of sides there are to historical narrative and only through critical assessment can perspective be attained.

From a social point of view, families often embark on cultural discoveries together. One study even indicated that children prefer to visit cultural organisations with their families.[472] Additionally, from an inclusive point of view, Hooks outlines the importance of family connection and spending shared time engaging in reading and discussion.[473] When these opportunities are not possible or not realised, outreach programmes need to recreate these links and find a way to establish the role of family excursions in a classroom setting. Hence, giving the students that rounded perspective that is achieved through family group analysis of cultural heritage exhibitions. Several family members approached the facilitators during the Stage 7 event to thank them for the chance to be involved in the programme with their child conveying that they too appreciated and valued this opportunity. In 4.8.5.7, the selected response from the teacher outlines how the parents were looking forward to keeping up with all the 'news from Milan' showing further evidence of the familial connection being achieved through *Scéal to Storia.* During the creation of the map, students were pointing out landmarks that were significant to them and their families. They did this both together at the exhibition but also pointed places out to the facilitator while creating, as outlined in Selected Responses 4.9.6.5, 'my nan lives here'. Falk and Dierking highlighted research that shows that even when educational programming is directed at children, it 'almost always also positively influence[s] the children's families'.[474] From another perspective, interaction with adult family members is beneficial in terms of intellectual development and language skills.[475] Therefore, it can be seen that there are multiple benefits to be gained from including families, and by using methodologies that actively attempt to connect students with their families, it is possible to recreate the effects of family cultural excursions and establish benefits from that connection in the classroom.

[472] Falk and Dierking, *Museum Revisited,* 150.
[473] Hooks, *Pedagogy,* 121.
[474] Falk and Dierking, *Museum Revisited,* 169.
[475] McLeod, *Vygotsky*, 4.

14. Cultural Exchange

The cultural exchange was arguably the most valuable addition to the project. Travel and exploration of cultural heritage across the world bears the aforementioned barriers to a greater degree. Transforming such experiences to a classroom outreach project is not an easy feat, nor is it often realistically attainable. Digital technologies have afforded the opportunities for virtual travel and insight to cultural locations and artefacts but to recreate the authenticity of international culture exploration remains problematic. However, the *Scéal to Storia* cultural exchange provided a platform for primary school students to be given a sense of life in another city guided by local inhabitants their own age. These enthusiastic guides gleaned information, sparked ideas and visually recreated their cultural heritage to be shared with their peers creating a connection that inspired and energised both groups. As well as being empowered to share their own stories, the students were given a unique insight into the school life, home life and general musings from students from across Europe who they would never otherwise have made contact with. This experience provided the pinnacle of intercultural dialogue, critical analysis, creative, and collaborative learning of the entire programme.

The educational benefits of cultural heritage organisation opportunities have been widely researched and it was through this exchange methodology that *Scéal to Storia* was able to bring these advantages to the classroom of these students. When Freire discusses dialogue, Hooks discusses (in)equality, Robinson discusses creative learning or Macmillan discusses positive citizenry, it can be recognised that the cultural exchange was able to deliver a solution to all of these issues. Throughout all the activities and methodologies undertaken by the students, the cultural exchange was the constant companion in research, social development, emotional learning and overall cognitive processes.

During the exchange the students ate new foods, discussed customs and traditions, learned new words, shared stories, swapped ideas, listened, looked and absorbed so much of a new culture. Even down to finding out trivialities such as favourite football teams, video games, dinner choices and Pokémon preferences, the students were enthralled and invested in their exchange. This exchange opened a connection and dialogue between two groups of young people breaking down language and geographical barriers. The importance of dialogue has been discussed so to

transfer the dialogue to an international level is significantly increasing the benefits. Exposure to new ideas and ways of thinking prompted cognitive responses and new insights for students in both Cork and Milan. In Cork, the students explored Italian art and were particularly impressed by the *Needle, Thread and Knot* art piece which they regularly mentioned. In Milan, the students adored learning about Irish legends, prompting them to write their own about Milan. The *Leggende di Milano* were translated and shared with the Cork students who were fascinated and impressed by their peers' creativity. The cultural exchange brought diversity, culture, and heritage into the classroom in an innovative and accessible manner. Outreach education through this level of student-led exploration and collaboration delivered authentic and positive experiences which, based on the argument for celebratory learning, will benefit the participating students into their future learning journeys.

Learning about another city is important because that way we can learn new things, and if you learn more things they might be useful to you in the future.

5.17 Summary of Findings

We learn about history which would just be boring if it we didn't do it in a fun way

The findings of this research have widely demonstrated the scope and possibilities of cultural heritage outreach education. Using a variety of methodologies, the facilitators delivered a series of creative and informative sessions that culminated in the presentation of a collaborative exhibition piece. This piece showcases the layers of learning, exploration and imagination that were accomplished throughout each stage of the process. These can be examined in Figure 5.20 below. Its design is a tribute to the development of skills and research by the *Scéal to Storia* participants. Additionally, the cultural exchange in particular functioned as a gateway to broader cultural learning and appreciation. It enhanced the research of local cultural heritage and brought meaningful and international dialogue into the classroom. The merits of this programme were accentuated by the incorporation of a communicative device that compelled conversation, sharing and celebration between two school groups. In summary, the findings show the richness of possibility in outreach programming and breaking accessibility barriers in the local classrooms of primary schools in Europe.

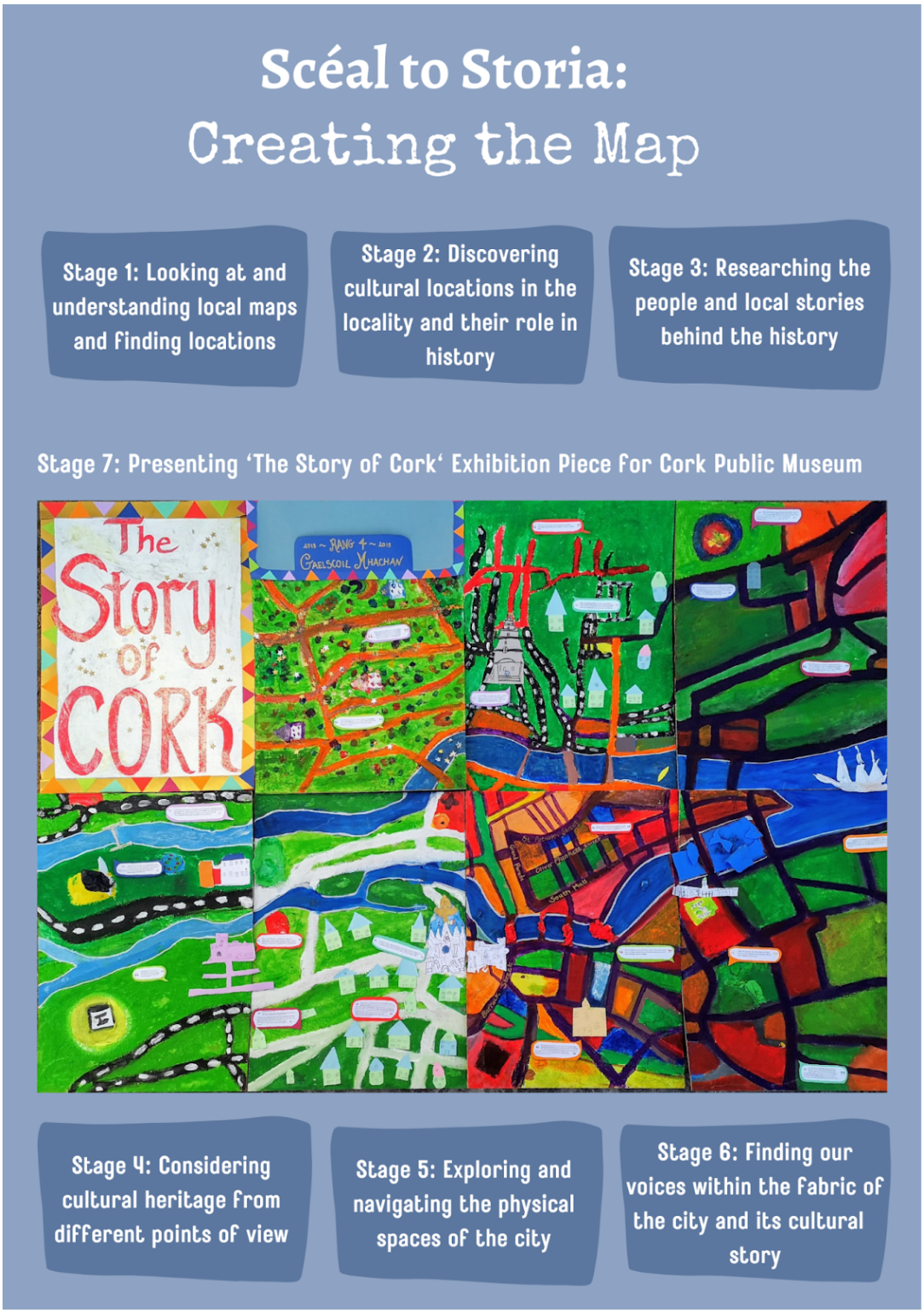


Figure 5.20: Creation of the exhibition piece 'The Story of Cork'

Chapter 6: Conclusion

The design and execution of the *Scéal to Storia* project explored the means by which cultural heritage and arts education could be delivered to primary schools experiencing accessibility issues (whether social, geographical, financial, etc.). The project examined various cultural learning methodologies and how they could be adapted for an outreach setting. It also created an international link between two such primary schools, encouraging communication, collaboration, and intercultural sharing for young students. Following the delivery of the project, the evaluative process demonstrated how the students in both participating countries benefited from the exposure to, and examination of, local cultural heritage, international exchange, and the use of arts methodologies in their curriculum. It also showed that without the completion of the project in their classroom, the students would likely not have had any difference in their exposure to and experience of cultural organisations in their locality. Therefore, *Scéal to Storia* provided a valuable educational and personal experience for the students involved, and explored the ways in which cultural outreach projects could be designed using an active methodology that was digitally mediated generating a useful, generalisable toolkit for the primary classroom.

This research can be developed through the expansion of the number of participating schools, and partnerships with established cultural organisations. It can aid the adaptation of learning resources for authentic and meaningful outreach experiences. As has been outlined throughout this thesis there are many accessibility issues to cultural heritage which often creates significant learning gaps. Therefore this model is a useful foundation for increasing a flexible cultural learning framework that can benefit both students and teachers, as well as positing the creation of an international cultural learning network.

Following the unfolding of the Covid-19 Pandemic in early 2020 and the subsequent restrictive measures imposed by governments across the world, the need for improved and increased access to cultural heritage is even more pronounced. In an Irish context, for many months schools turned to online learning and digital resources to deliver curriculum safely. Considering this situation, there is a clear need for digital educational resources to be developed and standardised. Even after a safe return to traditional school settings, the pandemic restrictions have highlighted the need for greater access to excellent digital educational tools and resources for teachers,

considering the value they have for the community as a whole. The methodologies and tools examined by the *Scéal to Storia* project provide opportunities for expansion and development for cultural organisations to deliver valuable arts resources to a virtual audience. This is especially relevant for schools and students with already limited access to resources.

With widespread restrictions on travel, the Covid-19 pandemic also highlighted the need for cultural organisations to manage their collections and sites appropriately with a shift from KPIs that had a focus on visitor numbers towards the creation of an offering that was curated virtually. It also provided an opportunity to consider access to cultural heritage, and some locations in particular, and from an ecological perspective to consider the encouragement of visitor numbers from the overtourism aspect; 'in several cities and countries, new proposals are being considered that would limit the number of foreign visitors'.[476] As such, the space for developing outreach opportunities and virtual access has grown dramatically.[477] The *Scéal to Storia* model provides a basis from which students can explore cultural sites remotely, and engage with an educational programme about their value to society, as physical spaces, as holders of memory and loci for identities, and with the concomitant need to preserve them appropriately for future generations, addressing contemporary issues.

Cultural heritage and arts education are an integral part of healthy social development. Research opportunities that exist beyond the classroom and in informal settings can introduce students to a path of lifelong learning which can continuously broaden their skills and knowledge. These experiences can aid the development of positive citizenship and broader appreciation of various learning opportunities. For those who suffer from accessibility issues to these possibilities, outreach education is a viable option. *Scéal to Storia'*s model has demonstrated how many methodologies can be adapted to remote settings; including the use of virtual, interactive learning

[476] J. Germann Molz, *World Politics Review,* 'Will COVID-19 Bring an End to Overtourism?', https://www.worldpoliticsreview.com/articles/28947/will-covid-19-bring-an-end-to-overtourism, 2020. Last accessed 15th March 2021.
[477] S. Dhawan, *Journal of Educational Technology Systems*, 'Online Learning: A Panacea in the Time of COVID-19 Crisis, Published online 2020 Jun 20. doi: 10.1177/0047239520934018. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7308790/ Last accessed: 15/03/2021.

resources, and the formation of links with international peers. It has further demonstrated the benefits of such a programme and the potential for development in this area.

During the literature review, the debate ‘who is history for?’ was outlined. Are the research papers of historians being made publicly accessible and understandable? This thesis sought to examine ways in which research could be effectively examined, debated and integrated into education. Through the analysis of this research, it can be concluded that methodologies do exist to forge a successful connection between academic research and public understanding, in this case the understanding of primary school students. What remains to be examined is how widely these methodologies can be disseminated in order to ensure widespread access to credible historical knowledge amongst the general public at large.

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Appendices

Appendix 1: Information and Consent Form
Note - Sensitive information has been omitted from this version.

Information for Parents & Guardians



This year your child will be offered an opportunity in taking part in an artistic heritage programme which is supported by Cork City Council.

As part of this programme, your child will be involved in immersive, creative and technological explorations of local Cork heritage with the intention to encourage them to be aware of learning that exists everywhere!

The class group are going to be twinned with a class of children from a primary school in Milano, Italy of the same age group. Both classes of children will share facts and stories about their local heritage with each other encouraging pride in their own history and respect and awareness of others.

The information will be shared securely via the facilitators and will not be shared with any third parties.

Potential information that will be shared includes:

- Photographs of students demonstrating their project/artwork
- Photographs of project work and artwork
- Audio of children explaining heritage story in their own words
- Film clips of the artwork and discovery being undertaken

No personal information will be included, and the project is being supervised for integrity by the UCC Department of Digital Arts and Humanities.

In accordance with GDPR and EU Data Protection standards, please fill out the attached permission form to enable this international exchange.

If you would like any further information on the project, please contact Aoife Hegarty on *******@gmail.com or 08**********.***

Permission Form

I, _____ give permission for my child, _____ to have the following shared with the project: (please tick as appropriate)

Photography	
Art/project work	
Audio	
Film	

Please note that no personal information will be shared

Signature of parent/guardian:

Date:

Please return this form to the teacher

Appendix 1.2: Questionnaire Issued to Parents and Guardians

Questionnaire for parents & guardians

1. Do you regularly visit museums or other cultural heritage sites?

Never	1-2 times a year	3-5 times a year	Frequently

2. Do you bring your child/children to visit museums?

Never	1-2 times a year	3-5 times a year	Frequently

3. Do you think it's important for people to have regular access to museums?

Yes	No	Unsure

4. Do you visit cultural heritage sites around Cork?

Never	1-2 times a year	3-5 times a year	Frequently

5. How many cultural heritage/museums do you know locally around Cork?

None	1-2	3-5 times a year	5+

6. Would you say you are familiar with Cork history?

Yes	No	Unsure

7. What is your favourite story from Cork history?

_____

8. Do you think there are enough cultural heritage sites accessible in Cork?

Yes	No	Unsure

9. Do you like learning new things?

Yes	No	Unsure

10. Do you feel that learning needs to take place in an institution such as a school or museum?

Yes	No	Unsure

Appendix 1.3: Questionnaire Issued to Students Prior to, and Post Programme
Note - Questions 11-19 were only asked following the programme.

1. Do you like learning?

2. What kind of things do you like learning?

3. Do you think it's important to go to school?

4. Where else can you learn things outside of school?

5. What's the best and worst thing about learning?

6. What's a museum?

7. Do you go to museums? Why/why not?

8. Do you think museums are important?

9. What do you like to spend your time doing outside of school?

10. Do you think adults learn? Think about your parents, grandparents and teachers!

11. Did you like Scéal to Storia?

12. Why did you like this type of learning?

13. Did you go to visit your exhibition in Cork Public Museum? Who did you bring with you?

14. If you didn't go to see it, why not?

15. What did Scéal to Storia teach you about yourself and what you like to learn?

16. If you could choose a new subject for school that you would like to learn about what would it be?

17. What was your favourite Scéal to Storia workshop and why?

18. What didn't you like about Scéal to Storia workshops?

19. If someone said: 'I think learning is boring', how would you respond?

Appendix 2: Giulia Ferrati's Theatre Script for initialising *Scéal to Storia* project
Note - Draft format, grammatical errors have not been amended for authenticity of the author.

Scéal to Storia

September 2018

INTRODUCTION PERFORMANCE PRIOR TO STAGE 1

The arrival at school for year fours at Eleonora Fonseca Pimentel Primary School started like every other day, lessons begun, as always, at 8:35 on the dot, but they were interrupted by rather bizarre news, all year four classes were summoned in the gym for an emergency assembly.
Knock on the door

TEACHER RAFFAELA: Good morning, I'm sorry to interrupt; we are having an emergency assembly in the gym. Please leave all your possessions here and line up. See you there in a few minutes. Hurry up!

The students line up and are accompanied to the gym by their teacher. Once there, the four classes immediately notice something unusual; the walls and floor of the gym are scattered with strange maps with various lines and circles drawn on them. They show itineraries, reference points connected by threads. Moreover, strange numerical combinations appear here and there, and there are various signs on the floor. The students are left free to explore the space for a few moments and to say hello to each other while the teachers discuss amongst them, then the students are requested to sit in the middle and pay attention.

TEACHER RAFFAELLA: *(reading from a piece of paper)* Boys and Girls, you have been summoned here today because, as you can see, something very strange has happened here in the gym.
These signs and these maps have appeared but we don't now where they come from and most importantly, who put them there! Speaking to Miss_____who was cleaning this room yesterday after school, we came to the conclusion that we must be dealing with a night time intrusion, and we are continuing the investigation. Now, and this is of utmost importance, if anyone in this room knows of or has something to do with this, that person is urged to come forth and raise their hand immediately. You will not be punished in any way, nobody is in trouble, but we need to understand what has happened.

The teacher makes a pause, raises her eyes from the paper and observes the students in silence.

TEACHER RAFFAELLA: Nobody? Good.

TEACHER RAFFAELLA gazes at the students one more time and whispers something to the GEOGRAPHY TEACHER who nods and, giving her back to the students takes out a letter from her bag and passes it to MAESTRA RAFFAELLA.

TEACHER RAFFAELLA: Guys, there's something else; we received a letter *(she shows it to the students)* This letter is addressed to you. *(reading)* To the students of year four, Elementary School Eleonora Fonseca Pimentel, Via Vincenzo Russo 27, Milano. So what do we do? We open it?

Teachers and students discuss this briefly
The student's opinions are listened to, the teachers also voice their ideas and concerns, they even take to a vote and finally proceed to opening the envelope. The letter is read out loud.

LETTER:
Dear Year four students,
My name is Agatha Minstrel, I am a researcher of stories whose work is recognised by all the biggest holistic investigation agencies of the planet. It is with great pleasure that I invite you to take part in the project Scéal to Storia, TOP SECRET, a travelling project of cultural-scientific nature.

I write to you in a hurry, in fact tomorrow I will be already travelling towards Milano *N 45° 29′ 52.26″, E 9° 13′ 41.65″.* I will explain more upon my arrival…I don't trust the post; someone might be spying on us.

I will contact you once I get there, in the meantime, I will send my team to transport our research material in a lab inside the school. We are looking for a large room where a large group of people can comfortably conduct research.

(AGATHE AND EDOARDO enter the room quietly, the teachers do not notice their presence)

And remember, under any circumstance, make sure that this message doesn't fall in the hands of any nosy adult, teachers especially.

See you soon,
Agatha

GEOGRAPHY TEACHER: Let's call the police!
TEACHER RAFFAELLA: Don't be silly, this is a bad joke and I am sure that/
Slowly, everyone becomes aware of the presence of AGATHA and EDOARDO who, having entered through the doorway, seem to be working various navigational tools, following a path that seems to be marked on the floor of the gym; according to what they say, it seems obvious that they are following geographical indications and that they nearly reached their destination.
AGATHA: 41, 42, 43, 44, 45. Ok, latitude-wise we're good. We should not be too far!

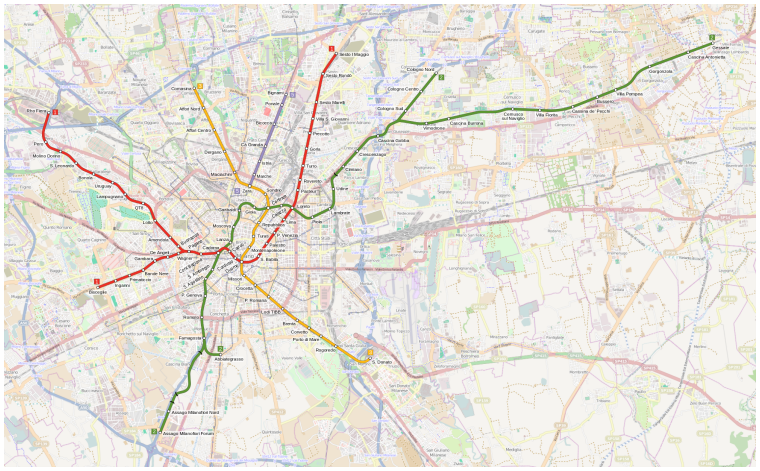
Both AGATHA and EDOARDO are wearing goggles that seem to impede them to notice the presence of the students and of the teachers. The two cross the gym and circle the students, until they arrive in front of TEACHER RAFFAELLA who is observing them confused, curious and a little frightened. AGATHA removes her glasses and, seeing the teacher jumps back, hides behind EDOARDO and finally notices the students.
AGATHA: Pssst! Hey you, are you the year four students I contacted? Didn't I say to keep the nosy teachers out of it???
TEACHER RAFFAELLA: Excuse me! I heard that!
AGATHA: Oh-oh!
TEACHER: Who did you call nosy?
AGATHA: Me? Nobody. Me? I would never…Dear teacher, it is a pleasure meeting you. My name is AGATHA MINSTREL and this is my assistant EDOARDO PANOCTICON, in charge of audio-visual documentation of the research.
TEACHER RAFFAELLA: I know very well who you are, I read the letter!
She shows it.
EDOARDO: NO! She read the letter?!
AGATA MENESTRELLO: We are finished!
GEOGRAPHY TEACHER: Are you responsible for this…these…
AGATHA: If you are referring to the travelling lab then yes, my team installed it last night.
MAESTRA DI GEOGRAFIA: I knew they sneaked in at night…let's call the police!
AGATHA: No need for that, we will be out of here in no time. We are leaving…
AGATHA and EDOARDO start dismantling the lab, while students and teachers begin to whisper with curiosity.
AGATHA: Shame, we will never be able to complete this geography research in time!
GEOGRAPHY TEACHER: What? Sorry, did you say geography research?
AGATHA: Yes, exactly. Now if you don't mind, the clock is ticking, we have to find another location for our lab.
GEOGRAPHY TEACHER: Maybe I can help, I love geography, well, I teach it too…what would be the research in question?
AGATHA: I'm sorry but one person is not enough, we would need all your students to participate if we want to finish in time…
GEOGRAPHY TEACHER: Oh, but here they are!
AGATHA: Are you serious? The students will be able to help?
GEOGRAPHY TEACHER: Well, if it is a geography project, I don't see why not!
TEACHER RAFFAELLA: I'm sorry but wouldn't it be best to ask the students if they want to participate?
AGATHA: Of course, in fact, how rude of me, taken by surprise by all this I forgot to explain everything. I found the coordinates of this school thanks to my geomerolocator, it is an extraordinary instrument that I can trust blindly. Firstly this school seems in an optimal position, slightly dislocated from the center of the city, yet with a great potential for action, moreover, the students seem to go on to do great things when they grow up, we have absolute proof of that! In fact, a very long time ago, I myself was a student of this school, just like you! Thus, you would be of great help in completing the research that we have to do. You see, this research is very long and the two of us alone would take months to complete it, instead, with your help, it would be much easier. Of course, you do not have to do nothing that you don't feel comfortable with, if something is not interesting or if you are

not up for it, you just have to say it, to me, EDOARDO or one of your teachers without any problem…but we could really use the help of someone as cool as you. So what do you say? Are you in? Great. Now let me explain: the geometrolocator sent out some geographical coordinates. Who knows what these are? Cool, here they are. *(she shows a paper with a list of coordinates while EDOARDO sets the projector and projects an image of planet Earth)* The first numbers are the LATITUDE, the distance of a point from the equator. Who knows where the equator is? Great, come draw it over here. The second numbers refer to the LONGITUDE , distance of a point from the Greenwich meridian. Do you know where that one is too? It passes by the astronomical observatory in Greenwich, London in England.
EDOARDO: Come on! They already know that….how boring! Get to the POINT!
AGATA; Now, here's where it all gets very interesting; with this system we can localise with great precision any geographical location on the planet. And the geometrolocator sent us XXX, all here, in the city of Milano. One is your school, but the others are still to be cracked! Here is how you do it; let's divide into groups!
AGATHA, EDOARDO and the teachers divide the participants into four groups according to the class they belong to and each group is assigned a workstation comprising of a laptop and a map, these groups are then split again into four. Two groups will be assigned to the map while two other groups will be assigned to the computer. Once everyone is in position AGATHA will continue demonstrating what to do using the coordinates of the school as an example.
AGATHA: Now I will give two coordinates for each workstation. Please remember to work together and help each other out if you want to succeed. Teamwork! First of all, go on the website: www.mapseasy.com/gps-coordinates-to-adress.php, here you insert the coordinates with care; the smallest mistake could compromise the entire research. Now you proceed to convert. This way we obtain the address. Now it's the turn of team computer 2. Copy and paste the address on google maps and identify the location of the address in reference to the city by zooming out. North-East. Now it is your turn, map people, group one please look for the address on the map, and when you find it call me. In the meantime the computer people can get the little yellow man and position it on the street in question. Let's have a look around, see if we notice something unusual or outstanding. Of course in my instance you see your school. That's how I found you! Well' now it is up to you to continue, come on, get to work!
Once the first coordinates have been found, the students will be encouraged to research the artworks and notes will be taken of the findings, then the second coordinates will be addressed too. `Once the activity is completed the groups get together and a huge map is revealed hanging from the wall. AGATHA and EDOARDO, with the help of some students, proceed to mark the findings on the map with red thread, markers and post-it with notes of their research.
EDOARDO: *(Typing on the computer as if he was researching tirelessly)* It seems to be a group of artworks scattered around the city, there must be something that connects them but I wouldn't know what…
AGATHA: Let's have a look at the first one: *(The image is projected on the wall)* Title?
EDOARDO: Needle, thread and knot?
AGATHA: Author?
EDOARDO: There are two of them: Claes Oldenburg and Coosje van Bruggen
AGATA: Location:
EDOARDO: Piazza Cadorna, Milan, Italy.

AGATHA: Year of realization?
EDOARDO: 2000.
AGATHA: Mmmmmh…Anybody knows it? Cool, tell us what you know! So, what can we gather from this initial information? It is a modern work of art, in fact it is contemporary, built only 18 years ago, very little if we think of the vastness of the history of art. Figure that 5000 years BC, not too far from here, in Valle Camonica, about two hours North East from Milano, our ancestors from the Neolithic era engraved representations in the rock.
EDOARDO shows images of Camonic art.
AGATHA: So, we were saying, a contemporary art piece, a public sculpture, in fact it is not to be found in a museum but on the street, anyone can admire it simply walking by the station. And who were the authors?
EDOARDO: American Artists, husband and wife, famous for their public sculptures often representing everyday objects reproduced in huge scale.
EDOARDO shows images of other works by the authors.
AGATHA: Very well, a needle, a thread and a knot are very interesting, but what do they mean? What do you think is the geometrolocator trying to communicate to us? HOLD ON! Our team worked tirelessly on all this info all night long here in the lab, they developed a lot of material, maybe they found something but didn't have time to communicate it to us. If they did, they probably hid the information as hints here in the lab, because the research is TOP SECRET. Can you help me look for them? Go check every corner, let's see what we can find…and if you find something bring it over here at once, deal?

TIPS:

1



Colours of the metro (only three in 2000) are the same colours used for the thread.



2



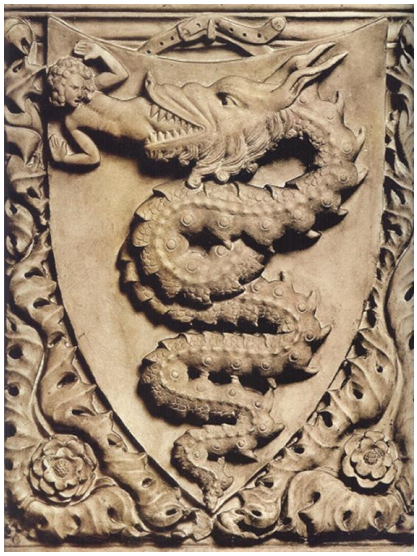


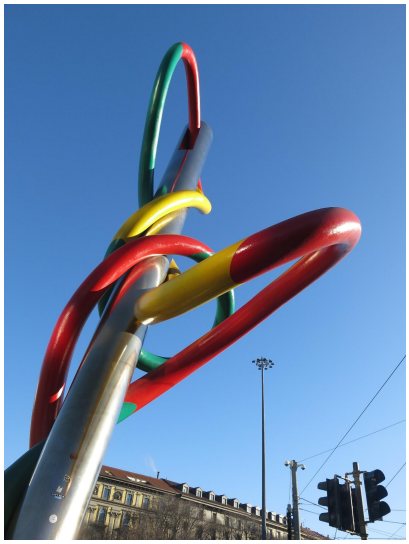
Our concept began with the metaphor of a train as a needle and thread, its insertion into fabric compared to the train entering an underground tunnel.

3



Contributing to the rightness of the concept was the subject's reference to the fashion industry, for which Milan is known worldwide.





The needle and thread might be seen as a paraphrase, in contemporary terms, of the city's civic emblem -- a serpent coiled around a sword.
The tips are found and collected, they are analysed and their meaning is suggested in an open discussion. Finally AGATHA arrives at a conclusion!

AGATHA: It seems like this art of which we received the coordinates is art that is connected to the city of Milano, as if it was a symbol or a representation of it. This art tells a story, a story that is part of the story of the city, and if we continue our research maybe we will discover more of it. That would be brilliant because we could add it to our archives, EDOARDO!
EDOARDO: They don't know about the archives, AGATHA.
AGATHA: Well, then we better tell them.
EDOARDO: Are you sure it is a good idea?
AGATHA: We would never have done it without their help, now it's time to reveal the truth! EDOARDO, the team and I are knowledge detectives, we travel the world collecting information on anything that makes us curious, we leave nothing uncovered. We try to learn as much as possible about as many places as possible, and we always look at the art. The art gives us a very good idea of what people think, what they are interested in, even their worries and what makes them angry! Then we collect all this information into an archive, a digital database that allows us to access this collection of stories and curiosities from all over the world. Of course this info is top secret and we only give access to the database to a few fellow researchers. This information is precious and we would not want them to end up in the wrong hands…Since the very beginning of our research we realised that we cannot always trust the grown-ups.
TEACHER RAFFAELLA: Eh-hem!
AGATHA: Apart from some trustworthy ones, of course. But students your age tend to be much more willing to learn, and most importantly passionate about our unusual research methods. Now, do we have your authorisation to add today's research to the database? Really? Well then, if you are up for it you are part of the team! You see, every artist, creating an artwork, adds something. Art is interesting because it is an instrument that you can use to give your opinion, to talk about something that is unfair, something you would like to

change, and everyone has their idea of what art is for them. Today we learned that art is not only found in museums and that it tells stories, stories of places, and who knows maybe we'll find out it tells other types of stories too…
EDOARDO: AGATHA, I found an interesting document…it's a text written by the author of needle, thread and knot where he explains the type of art he would like!
AGATHA: Oh dear, really? Let's have a look!

I am for an art that is political, mystical, that does something other than sit on its ass in a museum.
I am for an art that embroils itself with the everyday crap and still comes out on top.
I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary.

I am for the art that a kid licks, after peeling away the wrapper.
I am for art that is smoked like a cigarette, smells like a pair of shoes.

I am for art that limps and rolls and runs and jumps.
I am for the art of conversation between the sidewalk and a blind man's metal stick.
I am for art that unfolds like a map.

I am for an art that helps old ladies across the street.

I am for the worm's art inside the apple

I am for the art of ice-cream cones dropped on concrete.

I am for the majestic art of dog turds, rising like cathedrals.

I am for the blinking arts, lighting up the night. I am for Pepsi art, Now art, New art, How art, Tomorrow art,

I am for the art of things lost or thrown away, coming home from school. I am for the art of crayons and weak, grey pencil lead, and grainy wash and sticky oil paint, and the art of windshield wipers and the art of the finger on a cold window, on dusty steel or in the bubbles on the sides §of a bathtub.

chicken art, tomato art, banana art, apple art, turkey art, cake art, cookie art…

AGATHA: This document is genius! It seems to me that art can be found in many more things than you imagine….and you, what kind of art would you like? Let's see if you have some ideas?
The students begin to give ideas that Agatha writes in a diary, then, she has an idea: Why not write them all down on a piece of paper and then put them all together! The participants choose a partner and together begin doing this activity writing "I am for an art…" or "I'm for

the art of…" phrases. The activity is interrupted by the sound of a ringing phone, AGATHA answers using the geometrolocator as a walkie talkie.
AGATHA: Hello? Hello Aoife, it's you! Of course we can meet, do you have some development on the research? –*to EDOARDO* – It's Aoife, she says there is a development in the research!- Lithuania?! Oh dear, that's far! Ok, We are on our way, over and out! EDOARDO, pack your bags we are going to Lithuania! And you, continue looking for clues, artworks scattered here and there and stuff like that. We have to run now but we will see you soon, put the papers on the table when you are done. Be good and keep your eyes open! Oh, and I never thought I'd say this but I think you can really trust these teachers of yours, so if you have any doubts or questions just ask them! We will be back to see you to continue the research as soon as possible! Thank you so much for your help today and see you soon, Bye!!!!!!
End of workshop one

Appendix 3: Teacher Report from Irish participating school.
Note - All names have been omitted for privacy of the participants.

Scéal to Storia School Teacher Feedback Report
Co-authored by Principal and Class teacher of participating Cork Gaelscoil Primary School

When our school agreed to participate in this project, we had some expectations of what it would deliver to our children. We were expecting that the children would have a better knowledge of their own city and an appreciation of another city in another European country, and that they would see the importance of history in their own lifestyle and in their own heritage. Oftentimes, they overlook what's on their own doorstep, so we would like to see them open their eyes to that, and obviously then give them the international flavour to the project. With our children, where they are living in the suburbs of the city, they wouldn't really be in the city an awful lot of the time. They wouldn't have much experience of the actual city and what the city has to offer. Their lives can be very much centred within their own area, and particularly since the big shopping centre went up in the locality. They don't go to the city on an exploration, you go there for something, or you have an appointment, and you come straight back, you don't look at anything. You don't go to Shandon. It's very important that the city was opened up to them.

Did it meet expectations? We would definitely say that it surpassed expectations, the way the children embraced it so enthusiastically. They were broken-hearted when the project came to an end. It gave each child, regardless of their academic ability an opportunity to flourish in their own way, be it artistically or linguistically. The trips that they went on, for example the tour in the city, was a wonderful day for them. A lot of the children said that they learned more in that one day than they would have in a long period of time. We didn't expect the amount of work that Aoife would have to do, but we could see that there was an awful lot of work with resourcing and hours gone into preparation. We didn't really expect that it would be such an onerous task but you could definitely see that the amount of work did pay off because the sessions went really well with the children. It was lovely for them to see that the preparation done completely supported the telling of the lessons and that is so important as well in their learning of any subject. Hopefully Aoife will be a role model to them in that, if you are to do something well, then you need to prepare well.

In terms of the curriculum, their trip to the city fitted in very well with their local history studies, so it was ideally suited for Rang a Ceathair. It added an extra dimension to the local history area in showing them that they have sources in the city and environs; the museum and all the different historical areas in the city. That they're on their doorstep and they can see them whenever they want. Even if they only got a taste, they can go

back and explore later. Maybe they might bring their own children there. There were so many subjects touched upon: arts, crafts, languages, geography, social studies, maths, chronology, cultural appreciation and English. All the work was done as béarla so it also supported the English curriculum for them. In summary, every aspect of it was beneficial and really supported the curriculum needs.

The timing of the workshops was managed really well. Especially for such a big class. It's hard to manage with rearranging the classroom and changing from one task to another but that is the nature of fitting things into a school day. In our type of school, our timetables and interventions for maths and english take up a lot of time during the day. Time pressure makes the curriculum very constricted, particularly if another project like Scéal to Storia is brought in. However, our class teacher did very well to manage the time challenges and it helped that the project was integrated because it hit a number of subjects at the same time.

It was interesting to see the role the parents took in the project. It was evident by the big turnout at the presentation in Cork Public Museum how many of them were impressed by the project. They took the time even though we are based in a disadvantaged area, and a lot of the parents are working part time jobs. They would not be attending the city on a very regular basis. If they were working, it may have been in the middle of their work day and so they took the time to plan around it. We were delighted to see so many parents there. It was a great tribute to Aoife and the class teachers and an acknowledgement of the chances this project had given the children. They wanted to be there for their children. It is very important to have those formal celebrations for our children because every small piece of work that we do has to be celebrated to give them the incentive to open their minds to learning. It was fantastic for the children and their parents to see their picture on display. The children were all beautifully dressed on the day with their uniform, so the parents showed their support in that way too. It was after that day in the museum at the culmination of the work that the parents really spoke about their enjoyment of the project.

They really are a very artistic and talented group of children, so it was lovely for them to see that there were areas in the city where they could explore those talents or maybe get inspiration for those talents as part of the project as well. The workshop that meant a lot to the children was when they brought in their own personal items from their family history. That session meant a lot to the parents as well. We had a good response to that and it was great that the parents were interested in giving the children those items. It would not be easy for the children to find all of those things at home as they may not necessarily be in their environment so the parents would have had to put some effort in

there. Which shows their commitment to the project as it was for someone not connected to the school.

Additionally, a lot of that success stems from the relationship that Aoife built with the children. That's important as well, and she was extremely patient with them. One day during a lesson, there was one particular pupil constantly side-tracking and Aoife was very, very patient. It's a sign of trust then, that they did bring in such items. They do that for people that they like, and it's really important to have a relationship with them. The project really succeeded in that. Again, all parents are happy if their children are succeeding and doing well, and they will support everything that's being done if their children are getting an extra chance. That particular bunch of parents were very supportive.

With regards to the children, they are very open to learning and to trying things and I would say this project definitely extended their horizons, especially with the walking tour. It definitely opened their eyes to learning experiences on their doorstep. And hopefully it will encourage them when they are older to pass that on to their own children. When they visit another city like Milan, they'll be encouraged to look more into the history of it, and not just to take it at surface value for example the shops etc. They will now look beneath the surface because of this experience. We think this project gave them the skills for that. This project has also given them a great basis for their secondary school work where an awful lot of it is project-based, and class-based assessments. Seeing how information was presented digitally will all come back to them when they have to face that in secondary school. In their senior years here, a lot of their work will become much more independent and Scéal to Storia will definitely have helped with that. One particular boy who has special needs really benefited from the whole project-based element of it. That was very important for him, that he had a space for his learning in the classroom.

It's not easy to come into the class and do painting, that's hard to do. But it was done in a relaxed, easy-going manner and that is why the children worked so well with Aoife, because she didn't show that she was stressed about it. They need that, our kids. They have enough stress in their lives. Stress can absolutely curb learning so having the project delivered in such a calm, patient way was wonderful. They gained many skills in areas like teamwork, observation, questioning, allowing others to talk and turn-taking. Working in different teams and combinations for the workshops, so they weren't always in the same group and they had a chance to work with children they wouldn't normally work with was great for inclusion. They learned to respect other people's opinions, whether they agreed with them or not. Also, interacting with another adult that they didn't know very well in a professional way was very good for them. Even going to hear

people talk on the tour and at the museum and learning to appreciate knowledge being imparted in a different setting, that's a skill in itself as well. Investigative skills were definitely evident when they were discussing different things in the museum, and on their tour with the historian Dan, they were very interested. This project really did spark their interest in learning.

Seeing their work on display in the museum was fantastic and Dan's tour of the museum was a great finale for it all. It was lovely to show them all of that, it was fantastic. Even the introduction to the day was novel and fun. With introducing Giulia through the drama performance, that is something that will stay in their memory. When children grow up to be adults, these are moments that will stand out to them and that's why that was important.

Regarding the style of the workshops, I would absolutely love to think that I would have the time to implement some of these ideas in the future. As a teacher, it was very refreshing to have Aoife come into the classroom and use methods that I had never observed before, and so I thank you for that. One can get stuck in one's ways and use the same old methodologies year in, year out. But there were things to be learned from one another in how we approached the class. There was huge value in the workshops and the exchanges. It was a learning curve for myself as an adult and the students, and it opened up their world beyond their area. It shows that they are able to appreciate these things from a young age as well. The fact then that they were interacting with the children in Milan, culminating in the video call, that was a very exciting morning for the children. It was lovely for them, and just to see that we are all very linked and that we can all communicate with each other. It was amazing to see them making historical connections independently and realising that other countries had their own events and problems in history at the same time as Ireland. Sometimes the children say things which comes from a lack of knowledge and a lack of seeing the wider picture. This project was important in terms of opening up their horizons and it was done in an appropriate way for their class level.

The project was valuable in so many ways. The opportunities that were given to the children and the fact that they developed in their confidence and in their skills. The fact that they have more knowledge about their city than they had before the project. The fact that they appreciate the culture and heritage of another city in Europe, that might encourage their love of travel and learning and appreciation of other cultures. But the main thing is that they were happy doing it. They were very happy doing it. That would be the main thing for us in that they were happy in their learning, and that they did learn, and that is a great achievement.

Appendix 4: Cork Public Museum Report

Cork Public Museum Report
Feedback from museum staff regarding the Scéal to Storia exhibition
6th June 2019

Upon revisiting the site of the exhibition at Cork Public Museum in Fitzgerald's Park, the staff stated that there had been no official visitor numbers recorded for the museum. They stated that this was normal practice for them. However, they were able to state anecdotally that 'five or six' students had revisited the museum with family members to explore their exhibition. These students were identified easily by their enthusiasm to direct family members directly to the location of the mural. The staff also noted the expressions of the family members who acknowledged the excitement of their child/ren.

The staff recalled further general interest from the public who were visiting the museum. They noted some areas of the mural which had been damaged and recorded the relevant details to contact if more damage were to occur.

Overall, the feedback was enthusiastic and they noted the number of children visiting the museum was generally higher than average in the period immediately following the exhibition, however they were not in a position to offer exact figures.

Appendix 5: Poems used in Stage 3 of the *Scéal to Storia* Programme authored by Aoife Hegarty

1.

Barely an adult, hardly a child,
With hair of the sun that was curly and wild.
No-one too special, nothing to say,
Yet, I gave a voice to millions one January day.

Travelled for miles across the blue sea,
No body with us, just my brothers and me.
Humble beginnings, from our little Cork home,
In search of the New World, where our family could roam.

The journey was long, the boat bobbed and swayed,
We patiently waited, and chatted and played.
Finally air and the sounds of the city,
We rose from the decks and abandoned our pity.

Queuing and waiting, anxious to dine,
We were suddenly pushed to the front of the line.
Right in my face, they smiled and they cheered,
I could feel all the eyes as they watched and they peered.

Always a person to get lost in the crowd,
But my name gives my people reason to be proud.
Why is it do you think, that it should be me?
That for some reason became the queen of the sea?

Long was my life, but near forgotten,
Save that one January day, when I got the gold token.
Now people say they can hear all our cries,
When we stepped off the plank to our shiny new lives.

I started as no-one from my sweet home in Cork,
Then suddenly famous on the streets of New York.
My name links my countries, offers hope and mem'ry,
Millions hear the voice of little old me.

2.

In a seaside town, I was born and reared,
The high seas and the ships were for all that I cared.
Mighty and tall the naval ships that passed,
Through our little town where we could see their great masts.

But my father and mother took me away,
Far ‘cross the sea on a boat we found our way.
My father grew rich, and my mother, she died,
And me, I had a temper and learned how to fight.

I left with a partner to discover new lands,
And met some new friends and joined up with their bands.
It was there on the beaches of the Caribbean bays,
That I found Captain Rackham who brightened my days.

We sailed on our ships and counted our riches,
While the British navy counted their stitches.
The rush of the sea, the wind in my hair,
I loved every moment and had not a care.

Not a member of the crew could challenge my sword,
When our freedom was cornered, how fiercely I roared.
The mightiest, most fearsome, rat on the sea,
For years the most wanted, was as free as could be.

But just as my tale seemed better than ever,
We were sent to the gallows and my freedom was severed.
To this day the experts, will never know,
How I skipped out of records and evaded my foe.

Now my great story of treasures and sea,
Remains in the past as my true legacy.
From humble, old Cork, from poorer beginnings,
I became the most fierce of my kind to conquer my winnings.

What was my story, what was my name?
Can you reveal this part of the game?

3.

Down in the pretty city of Cork,
Where they traded goods of salt, beef and pork.
'Twas there that my lifelong journey began,
And from where I hatched my secretive plan.

My uncle, a painter, had friends from abroad,
Who encouraged me greatly that I should be taught.
Scalpels, bandages, sickness and diseases,
All formed my lessons right through the seasons.

Too young, too soft, too smooth and too small,
All the reasons they tried to block me and stall.
Yet, I was successful and from Scotland I strode,
With a degree in my pocket and a new fashion mode.

Onwards and upwards, more exams that I passed,
Despite what you may guess, my disguise, it did last.
Signed up to the army, went all over the world,
Not a peep or a murmur towards my true self unfurled.

I rose fast in the ranks, climbed higher and higher,
Destined to be the highest of fliers.
My temper and manner were brutish and mean,
But my patients were all treated so well and so keen.

Each place that I stayed would always be pleased,
For my work ethic shone and could never be ceased.
Each soldier deserves high standards of diet,
Good hygiene, and warmth and some peace and quiet.

The caesarean section was one of my triumphs,
Both mother and child survived with defiance.
From Africa, Canada, Jamaica and more,
My medical path, I loved to explore.

My secrets I kept until after I died,
Though later they discovered the depths of my lies.
I'm remembered for a feat I wanted to hide,
A decision I made, ahead of my time.

How can it be that she should have brains?
To fool the whole nation! It's completely insane.
Women should stay locked in their houses,
Speak not a word, but to their spouses.

4.

My tale begins in County Cork,
Not Paris, London or even New York.
It was there on the banks of the great river Lee,
That I spent all my youth in Montenotte.

It was here, in this city that I truly found,
My ultimate passion, to stage I am bound!
I studied and practiced, and earned my degree,
The knowledge of psychology in dear UCC.

From there I took off, pursuing my dreams,
A short trip ‘cross the water to a bright future it seems.
I worked on the stage, on the screen and on reel,
To master my trade, I was taking the wheel.

Many a face will carry my name,
Their varying parts will build up my fame.
I wonder how familiar my appearance would be,
To you, my dear reader, what would you see?

I think you would find me most familiar,
As someone preening and nosing, with a secret, peculiar.
With the name of flower and a desire to clean,
And often dismissed as incredibly mean.

But this of course, is not my true self,
Though I still hold love for those books on my shelf.
Many more times I will stand in other shoes,
Who now can tell which ones I will choose?

Years they have passed but my heart will still be,
Down in sweet Cork at the home of the Lee.
Always I visit and always I find,
The people of Cork so dear and so kind.

Follow my story and soon you will see,
The people from Cork are as busy as bees.
We grow and we wander all over the world,
The stories of Cork are forever unfurled.

Appendix 6: *Scéal to Storia* Teacher Resources

Note - Resources designed to accompany the *Scéal to Storia* framework for teachers. Resources can be adapted at teacher's discretion depending on the topic to be addressed. For example, these resources have been modified to suit a European Union based project in 2022.

SCÉAL TO STORIA

Stage 1: Foundation

'The Beginning of the Story'



TOOLS

Map of your local area

Basic timeline of key events

Visual imagery to support storyline

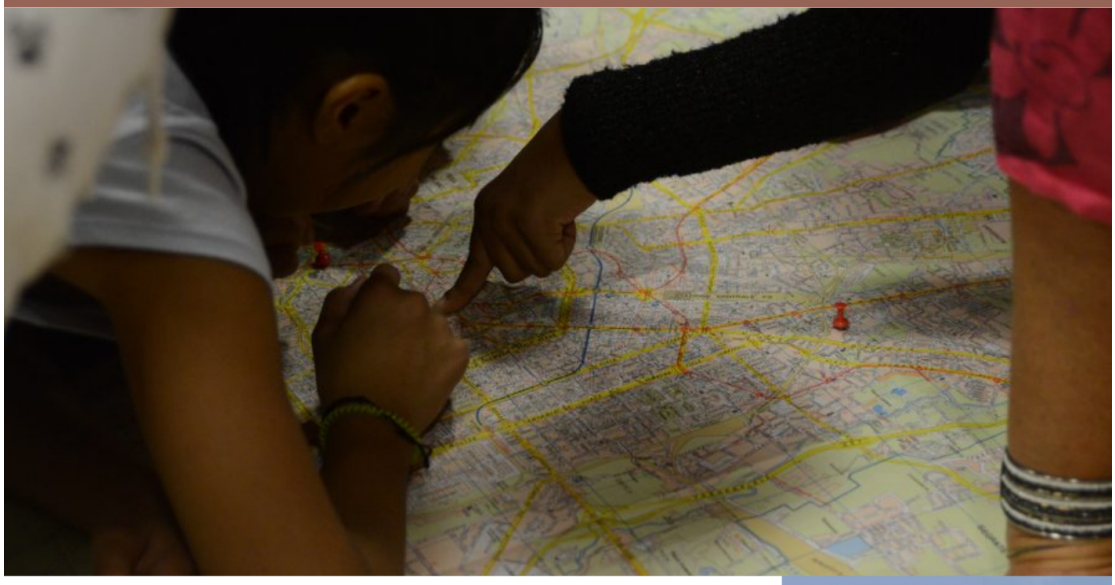
SCÉAL TO STORIA

THE BEGINNING OF THE STORY

This lesson situates students at the basic starting point of the research topic. This can be either the chronological beginning or the most logical starting point associated with the topic. The objective is to ensure all students have equal basic understanding and are exposed to the fundamental aspects of the topic.

By the completion of this stage students should be engaged with the topic and able to recount primary facts. They should be able to recognise descriptions of characters and/or places depending on the topic, and independently demonstrate understanding. Additionally, they should have a basic awareness of space and time and know where their research topic fits within it.

This stage equips the students with foundational knowledge of the topic and prepares them for further exploration at a metacognitive level. This stage also develops abilities in group work and imaginitive representation which enhances skills in critical thinking.



FOUNDATION STAGE

LESSON PLANNING

Part 1:

1. This lesson should start by asking the students of their current awareness of the topic.
2. The lesson should continue by asking the class to work together on a basic puzzle such as jumbled dates on a timeline.
3. Upon completion of the puzzle, discuss the key points in more detail. For instance the basic details of each event.
4. Ask the students to illustrate one of the events or key points they had just discussed. This work can be done in groups or individually.

Part 2:

1. Have your students explore a map of your local area. This can be a physical map or a digital map. Can they point out their school or community? What other places do they recognise?
2. As a class group, recall some of the key events from the timeline - where did they take place? Discuss the coordinates on maps to help them with locations.
3. Split into groups to draw maps and mark out or illustrate key locations.

Part 3:

1. Choose a character or key event to focus on.
2. Work in groups to recreate the chosen story. This can be through an art piece, theatrically brought to life or retelling of the story. Be creative to think of an activity that is physically and imaginatively engaging.

What was your favourite Scéal to Storia workshop and why?
'The timeline because it was the best way to start off about learning about when it happened'

Learning Outcomes

- Recall details
- Show and arrange information
- Relate to subject matter
- Identify ways to imaginatively represent subject matter demonstrating knowledge and understanding of themes
- Examine and reflect on details

SCÉAL TO STORIA

Stage 2: Building Blocks
'Exploring the Past'



EXPLORING THE PAST

TOOLS

Replica objects or documents

A1 Card and art materials

Access to research materials eg. books or web browser

Exploring the Past aims at expanding students' research skills and giving them the autonomy to discover information for themselves. Within groups, the students need to have access to a variety of replica documents, files or if possible, objects to examine further details about the characters and events they were introduced to during the last session. The objective is to give students the freedom to build up knowledge and broaden their understanding of the topic.

By the completion of this stage students will have used their resources to discover further information on the research topic. Having worked in groups, they can to discuss their theories with their peers. They are able to confidently recount events or details based on completing independent investigations. The accuracy of their accounts should be monitored to ensure they have understood information correctly.

This stage equips the students with broader knowledge on the chosen topic. They can develop research and collaboration skills as well as they ability to consider and reflect on facts. The physical nature of sifting through the documents/objects will engage the students with the task and enhance psychomotor skills.



BUILDING BLOCKS STAGE

LESSON PLANNING

Part 1:

1. Begin by revising the information remembered from the previous session.
2. Offer the students the opportunity to research for further details on their own. They can be split into smaller groups. Each group can work on different themes/events or the same. They can use books or the Internet to look up facts or clarify meaning.
3. Give the students time to explore the information given to them and allow them to exercise their research skills.

Part 2:

1. As the groups begin to decipher information and decide on conclusions, issue them the A1 card and art materials and ask them to design a poster explaining their findings.
2. You can also choose to film the students as they work and explain details. This footage can be compiled into their own class documentary.

Part 3:

1. At the end of the session each group takes turns to come to the front of the class with their poster and present their research.
2. The class can discuss ideas and can also use this opportunity to listen and support their peers. Each presentation should be applauded for their efforts.

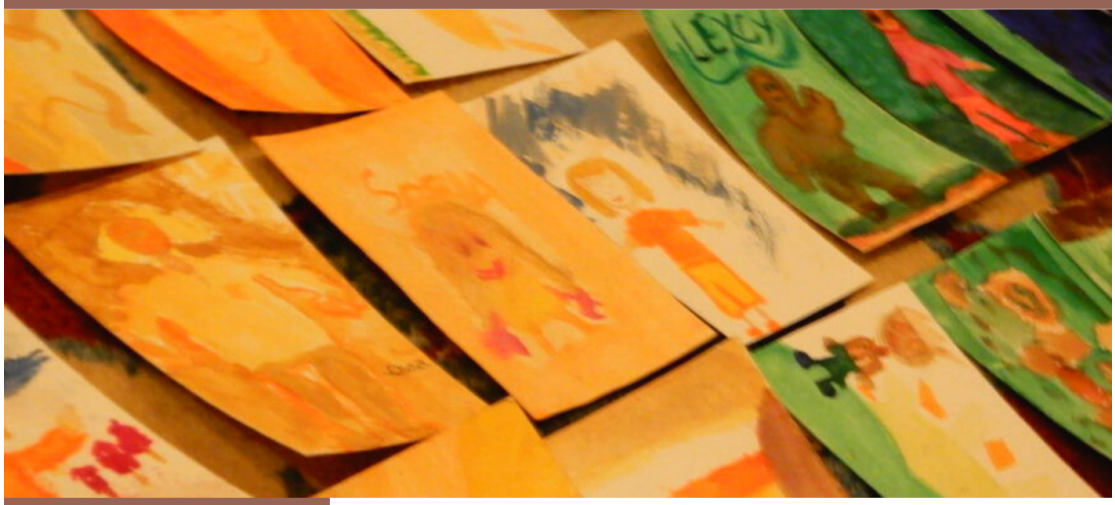
'When split into groups, we confront ideas, we continue to talk and say what we think about a painting or some stories, or about someone'.

Learning Outcomes

- Infer, interpret and clarify information
- Discuss and defend theories
- Differentiate between sources of information
- Illustrate findings either artistically or verbally
- Paraphrase specific details
- Recognise significance of certain facts
- Review and explain overall research findings

SCÉAL TO STORIA

Stage 3: Community Reach
'The Other Side of the Story'



TOOLS

Local folklore or oral history

Stories of local or forgotten people in hisory

Local artists representations of local people and places

Family interview worksheet

THE OTHER SIDE OF THE STORY

During Stage 3: The Other Side of the Story, students are introduced to individual voices in their locality and the role their story plays in the larger narrative of history. The aim is for students to appreciate local and more forgotten narratives of people from their locality. By examining these narratives from local history and also from family interviews, the students can gain a broader analysis of the research topic.

After completing this stage, the students will have investigated further information about the research topic through the perspective of local or ordinary people. They can also consider the stories of characters who are not featured prominently in history.

This stage encourages the students to think critically about different narratives. They will be able to apply their research skills to the exercise to interpret meaning. The use of family interviews will give them pride in their own stories and empower their sense of identity.



COMMUNITY REACH STAGE

LESSON PLANNING

Part 1:

1. Begin by notifying the students: they have looked at time, locations and historical fact. What perspective is missing? The answer is people.
2. Split the students into groups of 3 - 5 persons. Give each group a story or an account of a local or forgotten person to work on. The account should be edited to omit crucial information like the name or details of the event being discussed.
3. The students need to reflect on the account and decipher meaning from it. It may not be possible to guess the true identity of the figure. The important element is their ability to look for clues in the text.

Part 2:

1. Ask the groups to discuss their theories as a class. They can highlight a word or phrase and propose a meaning for it.
2. Reveal the hidden details and discuss the accuracy of the theories with the class.

Part 3:

1. Issue the students with the family interview worksheet. Explain their task is to talk to a family member about their memories of the local area.
2. Discuss all the different family stories in class.
3. Explain that every person has a story to tell and a role to play in exploring cultural heritage.

Part 4:

1. Ask the students to illustrate a person whose story they found inspirational.
2. Collate the illustrations to design an overarching representation on all the stories that make up a whole.

'We usually just read a page of history from our English books but we learn way more from real life'.

Learning Outcomes

- Apply research techniques
- Discover new perspectives
- Development of critical thinking
- Interpret and examine meanings
- Co-operate with others in a group setting
- Perform interview process and hold a discussion on the topic with interviewee
- Embrace different perspectives
- Value individuality

SCÉAL TO STORIA

SCÉAL TO STORIA

Stage 4: Broadening Perspectives
'One Story, Different Voices'



TOOLS

Various pieces of art or music that represent the same theme - significant to your locality

Blanket/rug

Personal objects representing one theme

ONE STORY, DIFFERENT VOICES

At this stage of the programme, the students are introduced to a local theme that features in some form of art - visual, folklore, music for example - and consider how various artists approach the same theme in different ways. The objective is to showcase the value of diversity and enable the students to appreciate different viewpoints.

Having reached a level of understanding on the chosen topic, the students are able to now explore and discuss artistic approaches to a certain theme within the topic. Throughout class discussions the students can listen to each other and formulate their own opinions. Which art piece do they like the best and why? What do they think is the artist's perspective? Following this exercise, the students will present their own personal objects to the class demonstrating the variety of approaches to one theme and the value and stories each object has.

This stage uses art as a vehicle for thought and expression. By examining and discussing various viewpoints, the students will grow an awareness of different outlooks and the value in sharing them.



BROADENING PERSPECTIVES STAGE

LESSON PLANNING

Part 1:

1. Introduce the students to the theme you wish to discuss in a broad, objective way. They will be familar with the theme through their learning in previous sessions.
2. Exhibit different pieces of art to the students and invite them to discuss the different perspectives. The art can be visual, musical, written, oral, aural or anything else that suits your locality.
3. Facilitate a class discussion on the variety of perspectives from the different artists based on the same theme.

Part 2:

1. Organise the students into small groups or work in pairs.
2. Ask the groups to formulate their own responses to the theme in question. For example, a visual response, written - poetry, rap, song - they can be creative with the response that best suits them.

Part 3:

1. Clear a space on the middle of the classroom floor. Adjust the lighting and create a comfortable atmosphere. The students can take off their shoes if they wish and sit in a circle. Place the rug or mat in the middle of the circle.
2. Invite the students to take turns offering the object they brought from home that represents one theme (a basic theme that should suit everyone is 'family' but other themes can be chosen). If a student does not wish to share their story, they can simply place their object on the mat.
3. As the students discuss their personal items and their sentimental value, they can begin to get a sense of how each person reacts to a theme differently. It is important that the students respect their peers and listen to each story.

"This reminded me of when me and my mum spent time together, when I was a little boy, and it helps me when I am alone, and when I feel bad."

Learning Outcomes

- Compare, contrast and analyse alternative viewpoints
- Identify with common opinions in art
- Creatively respond to artwork
- Express personal feelings and opinions
- Respect and value the opinions and stories of others
- Connect with peers about personal topics and support them
- Develop a sense of, and appreciation for, diversity

SCÉAL TO STORIA

SCÉAL TO STORIA

Stage 5: External Exploration
'School Trip'



TOOLS

Local places of interest

Transport

Preparation as per school regulations

Student Explorer Packs

SCHOOL TRIP

If it is possible to organise a school trip in your locality, it will allow the students to apply their skills in the real world. Whether on country lane ways or city streets, getting outside of the classroom gives the students the opportunity to explore the landscape and the stories it has to offer.

This trip can be adjusted to your locality and designed around your research theme and available resources. It can even be as simple as a walk in the local neighbourhood as there are plenty of ways to appreciate local cultural heritage. By issuing maps, worksheets and itineraries to the students they are empowered to use their knowledge to observe and analyse the world around them. It also teaches them that learning is possible in many places once you start to look for meaning.

This stage although optional based on your school's resources, is a valuable way for the students to utilise their knowledge and develop observation and evaluation skills in a physical setting outside of the classroom. The objective is for them to explore and appreciate the world around them, and bring their research to life. Coordinating their classroom based skills with psychomotor skills allows the student to adapt to a naturalisation of learning and research analysis within the topic.



EXTERNAL EXPLORATION

LESSON PLANNING

Part 1:

1. Devise an itinerary based on your local area, trying to include some of the key places discovered on the map during Stage 1.
2. Organise transport, parental permission and other administrative aspects based on your usual school procedures.
3. Print out the Explorer Packs for the students.

Part 2:

1. In the classroom, examine an historical map of your locality. Even digitally if it is not possible to print out copies.
2. Facilitate a discussion about the clues that can now be discovered that tell the stories of the past.
3. Introduce the students to the idea of undertaking a physical exploration of these clues!

Part 3:

1. On the day of the school trip, ensure all students have an Explorer Pack, a pencil and a map (this can be a print out from the Internet).
2. Allow the students to examine and analyse the 'clues' they discover and think about what they mean in relation to your topic.
3. Find a space where the students can demonstrate a creative response to the physical space. This can be through photographing their art work with the real place, performing a poem they wrote or even dancing - anything that came about from a previous workshop!

'We learned so much of our city that we didn't know about'

Learning Outcomes

- Significant development of observation skills
- Identify and record significant cultural signs in the environment and discuss their meaning in a broader context
- Evaluate observations through thought and discussion
- React to observations through art or performance
- Relate to or empathise with subject matter observed and discussed

SCÉAL TO STORIA

Stage 6: Student-Led Discovery
'Telling Our Story'



TOOLS

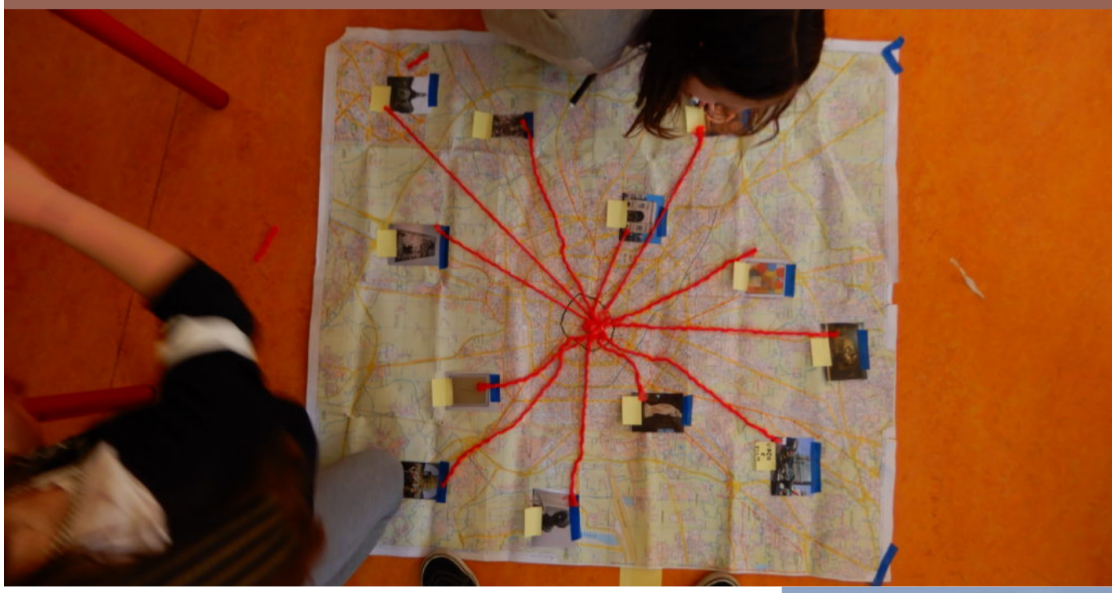
Various Art Materials

TELLING OUR STORY

This session is aimed at empowering the students to lead their own session and think about their own story and place in cultural heritage. By discussing their research journey, they can begin to consider their own place within it and what it means to them. Using art to demonstrate this exploration allows the students to express themselves freely and in a relaxed environment.

As this stage will be student-led, the content is more ambiguous. However, this is an important opportunity for the students to represent themselves, self-analyse and gain a deeper understanding of the research topic through their role within it. The artwork can be put on display in the classroom afterwards to create an exhibition. By examining this exhibition, the students can assess the common themes as well as the nuances that tell their story.

The objective of this session is to empower self-expression, encourage free thinking and develop self-analysis and reflection. By taking control of their own learning, the students can actively engage in their work process at a deeper level, progressing growth in the cognitive and affective domains.



STUDENT-LED DISCOVERY

LESSON PLANNING

Part 1:

1. Facilitate a discussion with the class about your topic and all the different elements they learned about.
2. Continue the discussion to think about what future generations might research about them in 100 years time.

Part 2:

1. Arrange the art materials and ask the class to either work in groups or individually to create an artwork about themselves or their generation's story
2. This artwork has no rules, it can represent the student in any way they wish.
3. Use a template if that works better for your class - such as design book, or poster. However, all the content and the style should come from the students themselves.

Part 3:

1. Exhibit the art pieces around the classroom and ask the class to explore their work. Perhaps they can imagine being from the future and are visiting a museum from your locality!

'Everyone shares their opinion and they can all help you if you cannot explain your thoughts'

Learning Outcomes

- Defend their opinions effectively
- Interpret personal feelings and empathise with others
- Recognise their story in a broader context
- Express themselves freely and thoughtfully
- Creative summation of thought processes
- Engage in collective discussion and reflection
- Communicate effectively within a group

SCÉAL TO STORIA

Stage 7: Celebratory Reflection
'Celebrating Our Story'



TOOLS

Certificates

Space to display artwork

Refreshments for parents

CELEBRATING OUR STORY

For the final session, the goal is to present a reflection or event where the achievements of the students are recognised, promoted and celebrated. Fellow school students and parents can be invited to this event which praises all the research, art pieces and hard work completed by the students over the course of the programme. Each student will be presented with a certificate congratulating them on the achievement and marking their role in the project.

During the event, the research will be on display so that it can be exhibited to parents and the school community. Through the presentation of the findings the students will gain a sense of pride and achievement in their work.

TBy reflecting on the process, the students can appreciate the development of their learning and think about the methods they used. This also highlights the progression of skills acquired by the students. Celebrating these skills and the completion of the project gives the students a sense of pride and achievement in their abilities. This event also creates an exciting atmosphere that celebrates love of learning for the students.



CELEBRATORY REFLECTION

LESSON PLANNING

Part 1:

1. Plan a suitable time and place to hold the celebratory event. This can be within the school or somewhere in the community.
2. Invite parents and other members of the school and wider community as appropriate.
3. If possible, organise to provide some light refreshments.

Part 2:

1. Design an exhibition of the research and art completed since Stage 1 with the students. The exhibition can feature one stage of artwork or several, or it can be digitised into a video or photographic presentation!
2. Prepare certificates for the entire class using the template, marking their achievements in completing the project.

Part 3:

1. Launch the event and celebrate with the students!
2. Issue the certificates, reflect on the research and the achievements of the class.
3. Allow the students free time to enjoy the event and explore their exhibition of artwork with their families and friends.

'Scéal to Storia taught me how to be happy'

Learning Outcomes

- Praise themselves and their classmates on the successful completion of their research project
- Value the importance of the skills they have learned
- Reflect on the project, the various tasks they completed and how they fit into an overall exploration of the research topic
- Be confident in themselves and their abilities
- Be proud of themselves and their achievements

SCÉAL TO STORIA

Appendix 7: *Scéal to Storia* Student Resources

Note - Resources designed to accompany the *Scéal to Storia* framework for primary school students. Resources can be adapted at teacher's discretion depending on the topic to be addressed. For example, these resources have been modified to suit a European Union based project in 2022.

SCÉAL TO STORIA

Welcome to the Beginning of the Story!



EXPLORER CHECKLIST

MAP

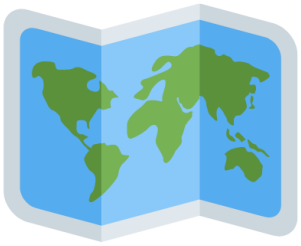
COMPASS

TIMELINE



HELLO EXPLORERS!

We need your help!
The important stories of our past are being forgotten.
Join us on our mission to discover and share our cultural heritage with everyone!



EXPLORER INFORMATION:

Name:
School:
Name of investigation:
Mission Goal:

DISCUSS WITH YOUR CLASS:

1. What does cultural heritage mean?
2. Why is it important to learn about it?
3. Do you know about any other cultures in the world? Think about art, food, sports or language!

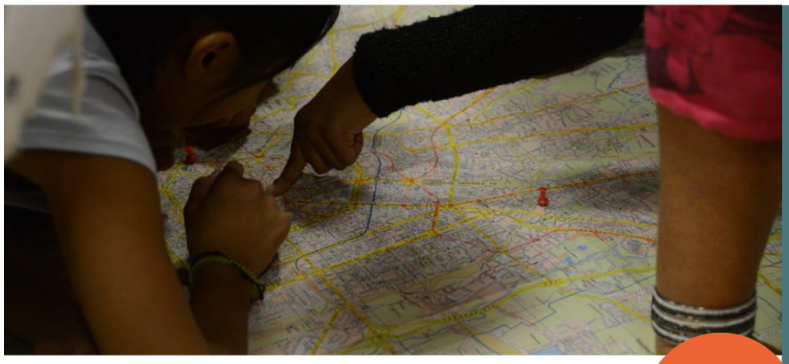
Are you ready to investigate the stories of the past?

SCÉAL TO STORIA

THE BEGINNING OF THE STORY

Complete your heritage timeline!

What is the most recent event?



MISSION REPORT

DISCUSS WITH YOUR CLASS:

1. What stories did you learn about?
2. Where on the map did the stories take place?
3. What was you favourite discovery?

RECREATE YOUR FAVOURITE STORY!

Draw a picture, write a narrative or screenplay, or act it out as theatre!

WELL DONE EXPLORERS! THE FIRST STAGE OF YOUR MISSION IS COMPLETE!

What places have you discovered on your map?

1. _____
2. _____
3. _____
4. _____
5. _____

Did you find your school?

SCÉAL TO STORIA

Welcome to Exploring the Past!



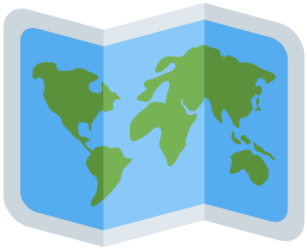
EXPLORER CHECKLIST

- MAGNIFYING GLASS
- NOTEBOOK FOR CLUES
- ART SUPPLIES
- RESEARCH MATERIALS



HELLO EXPLORERS!

Are you ready for your next mission?
Now that we have our stories and locations, we need to explore more information about them. There are lots of clues in history that give us information about the past. Let's get investigating!



SEARCHING FOR CLUES

Read some old documents or explore some objects from the past. What information are they giving us?

Clue:

Meaning:

DISCUSS WITH YOUR CLASS:

1. What is a museum?
2. Why are they important?
3. What can everyday objects teach us about the past?
4. Can our objects give us information about our lives too?



What information can we get from old coins?

COMPLETE YOUR MUSEUM EXHIBITION!

Illustrate some of the clues you discovered for your own museum display. Don't forget to label them!

What have you learned from your investigations?

MISSION REPORT

DISCUSS WITH YOUR CLASS:

1.What clues did you discover?

2. What did you learn from them?

DESIGN A PRESENTATION!

Work in groups and use your art supplies to design a poster about your discoveries. When you're finished present your poster to the whole class!

What is the title of your exhibition?

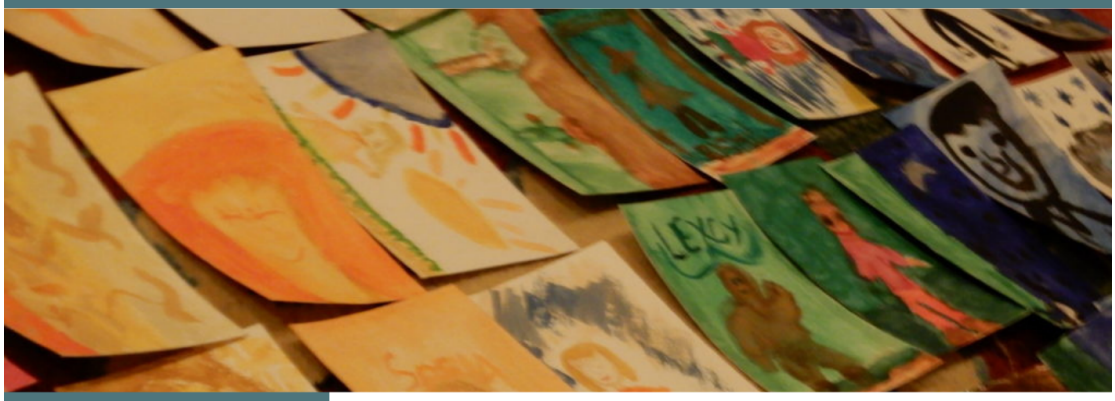
What is on display?



WELL DONE EXPLORERS! THE SECOND STAGE OF YOUR MISSION IS COMPLETE!

SCÉAL TO STORIA

Welcome to The Other Side of the Story!



EXPLORER CHECKLIST

- A PERSON TO INTERVIEW
- INTERVIEW WORKSHEET
- ART SUPPLIES
- RESEARCH MATERIALS



HELLO EXPLORERS!

It's time for your next mission! We have our events, locations, the time they happened, knowledge about the events - what story is missing? It's the voice of the people of course! What do the people have to say about their cultural heritage? Let's find out!



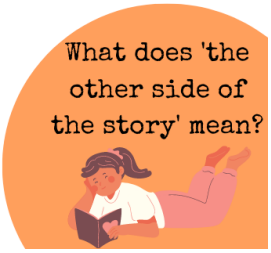
EVERY STORY MATTERS

Every person in the community has a story to tell about their experiences. All these stories make up our shared cultural heritage! What do they have to say?

Name of Interviewee:
How do you know them:

DISCUSS WITH YOUR CLASS:

1. Why are personal stories important to learn about?
2. Why are some people's stories not mentioned in history books?



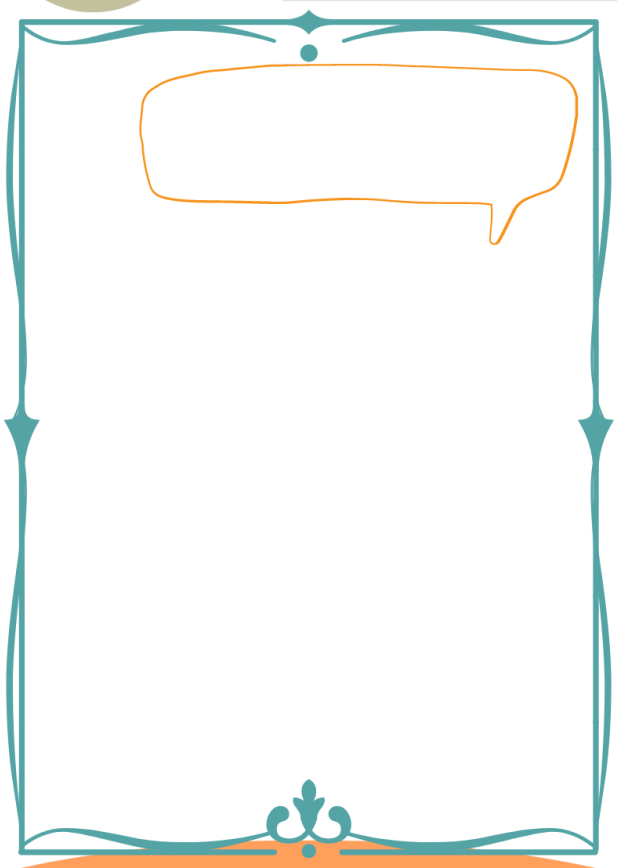
SCÉAL TO STORIA

THE OTHER SIDE OF THE STORY

ILLUSTRATE YOUR STORY-TELLER

Draw the person from your favourite story. What phrase do you think they might be saying?

What style of clothes are they wearing?



Cultural heritage is like a patchwork quilt – many different stories make up the final beautiful piece!

What did you learn about from your interview?



MISSION REPORT

COMPLETE YOUR INTERVIEW!

Use the interview worksheet to talk to someone in your family or community about their experiences and memories.

DISCUSS WITH YOUR CLASS:

1. What local stories did you discover?
2. What stories were your favourites?
3. Did you learn anything surprising?

WELL DONE EXPLORERS! THE THIRD STAGE OF YOUR MISSION IS COMPLETE!

SCÉAL TO STORIA

The Other Side of the Story

LOCAL INTERVIEW



The story of the local cultural heritage would not be complete without the stories of its people. Every person has a story to tell and these make up the foundation of the city. Try and find someone in your life who will tell you their own story. It can be a parent, grandparent, neighbour, teacher, or someone else in your community. See what you can find out about their unique story.



Make sure they don't mind you asking them questions first. Let them know that you're interested in researching your local cultural heritage and you are investigating all the interesting stories there are to find. The questions are not strict, and they can answer how they like. Don't f

INTERVIEW QUESTIONS



Name of Interviewee:
How do you know them:

WHAT IS YOUR FAVOURTIE OR MOST INSPIRATIONAL STORY FROM LOCAL HISTORY?

_____

_____

_____

_____

_____

_____



SCÉAL TO STORIA

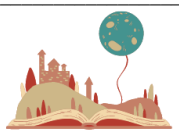
LOCAL INTERVIEW

Use extra paper if you need to!

WHAT DO YOU LIKE ABOUT LIVING HERE?

WHAT IS YOUR FAVOURTIE PERSONAL MEMORY OF THIS LOCALITY?

Don't forget to thank your interviewee!



SCÉAL TO STORIA

Welcome to One Story, Different Voices!



EXPLORER CHECKLIST

- A SPECIAL OBJECT FROM HOME
- INVESTIGATION NOTEBOOK
- RESEARCH MATERIALS



HELLO EXPLORERS!

There's another mission waiting for you! This time we need to think about how one story can be told many different ways. When different artists draw the same flower, the paintings might not look the same at all. Or when different musicians write songs about the same story, they can sound very different too! Let's think about the different ways we communicate and express ourselves and how we all value things differently.



EVERY VOICE MATTERS

Common theme in your locality:

How many different perspectives can you find:

DISCUSS WITH YOUR CLASS:

1. What are the different ways the theme is being represented?
2. Do you like some representations more? Why?

Be respectful of everyone's opinion

SCÉAL TO STORIA

ONE STORY, DIFFERENT VOICES

PERSONAL OBJECTS!

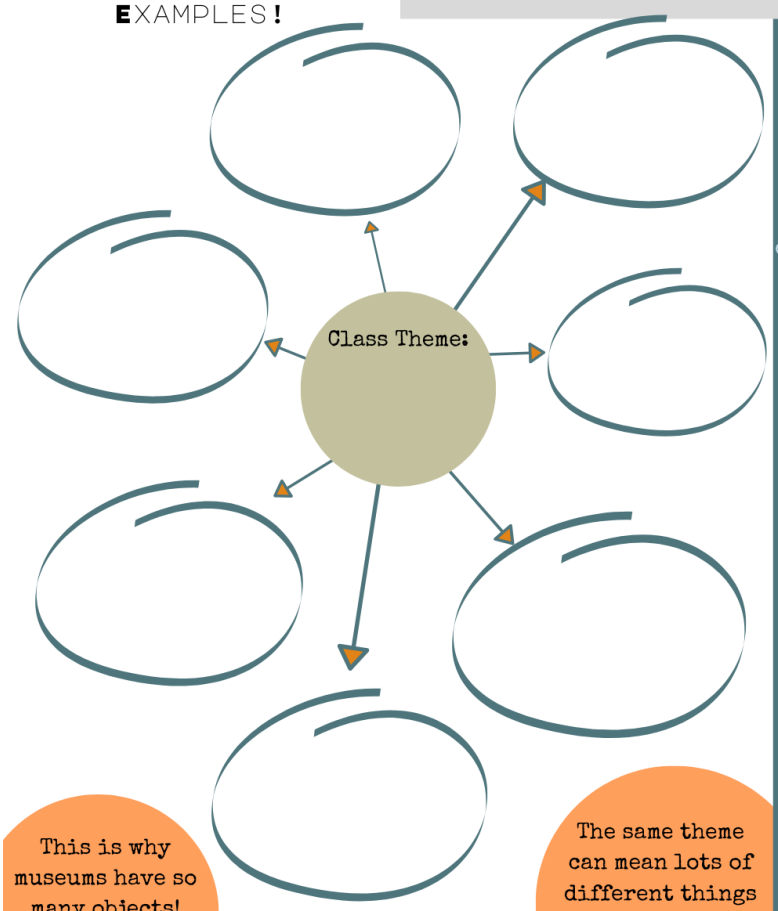
Theme chosen:

Your object:

WHAT WERE SOME OF THE OBJECTS USED BY YOUR CLASS TO REPRESENT THE CLASS THEME? DRAW OR WRITE SOME EXAMPLES!

Why did you choose your object to represent this theme?





This is why museums have so many objects!

The same theme can mean lots of different things to everyone!

MISSION REPORT

REFLECTION

Think about all the different perspectives and opinions you discussed in class. Everyone expresses their story in their own personal way. What do you think about that?

DISCUSS WITH YOUR CLASS:

1. Why did everyone have a different object?
2. What is sentimental value?
3. How can objects tell stories?

WELL DONE EXPLORERS! THE FOURTH STAGE OF YOUR MISSION IS COMPLETE!

SCÉAL TO STORIA

Welcome to the School Trip!



EXPLORER CHECKLIST

- PACKED LUNCH
- PENCIL
- MAP
- MAGNIFYING GLASS
- COMPASS
- CAMERA



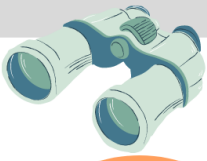
HELLO EXPLORERS!

It's time to take your research to the streets! Explore your locality and search for the clues that tell you the stories of the past. Put all of your research skills into practice outside of the classroom. Are you ready? Let's go!



EXPLORER INFORMATION

Name:
Location:
Date:



DISCUSS WITH YOUR CLASS:

1. What do maps tell us about a location?
2. Can you follow the route you're taking on a map?
3. What kind of clues are you looking for?

What stories can street names tell us?

PLACES WE EXPLORED:

1. _____
2. _____
3. _____
4. _____
5. _____





CLUES DISCOVERED:

What stories do these clues tell you?

1. _____
2. _____
3. _____
4. _____
5. _____

INTERESTING FACTS:

What kinds of facts do you find interesting?

1. _____
2. _____
3. _____
4. _____
5. _____



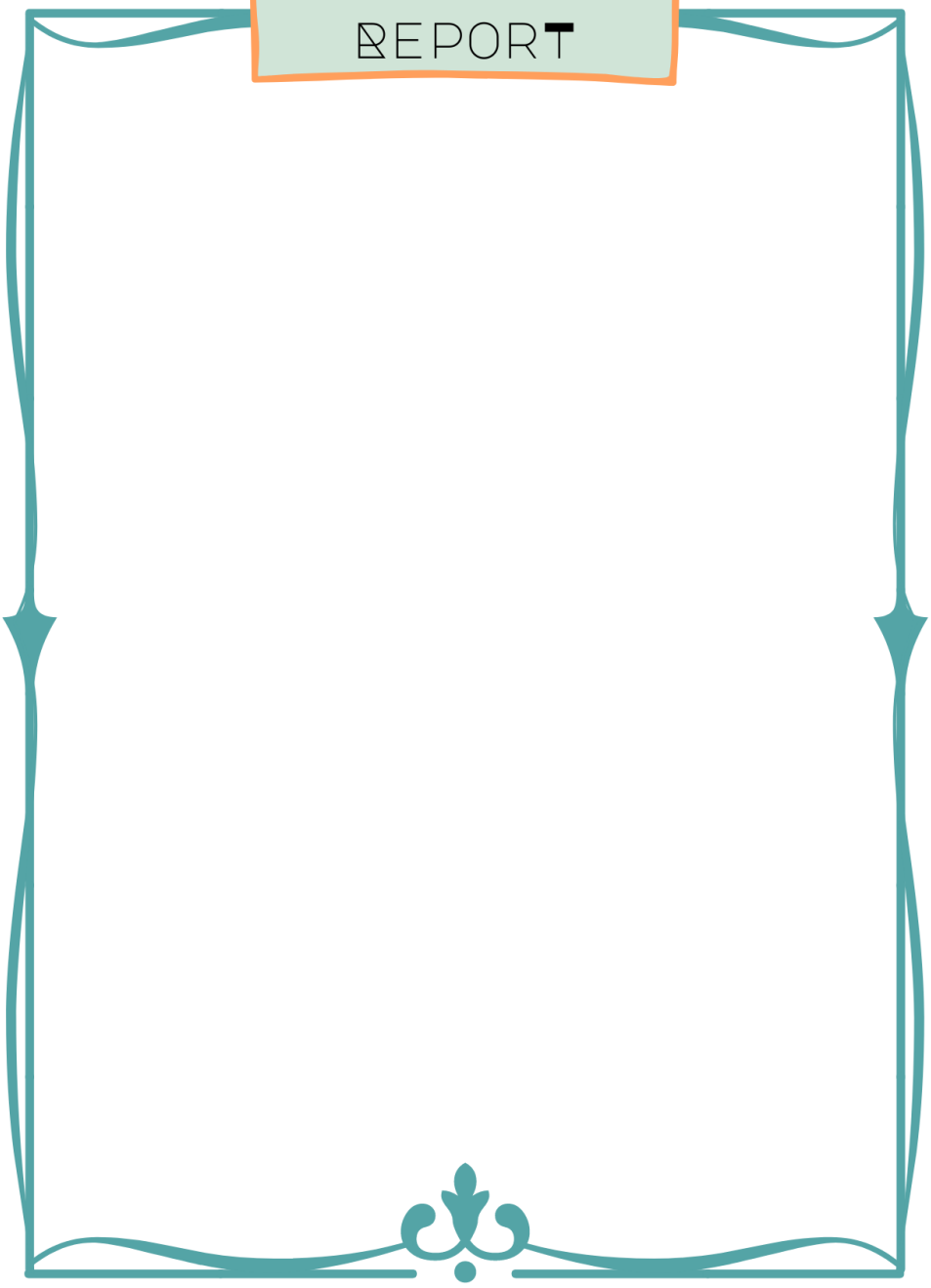
EVALUATION REPORT

Evaluate the success of your exploration mission!

What did you like about each location you explored?

What were the most interesting stories you learned?

VISUAL REPORT





EXPLORER ANALYSIS



What was your favourite part of the trip?

Why was that your favourite part?

Would you visit any of these places again?
Which places? With who?

Was there anything you didn't like?

Do you think this type of trip is important? Why?

What other places would you like to explore?

So little time, so much to explore!



MISSION REPORT

REFLECTION

Think about all the places you explored and what you learned from them. Why is is important to respect these spaces?

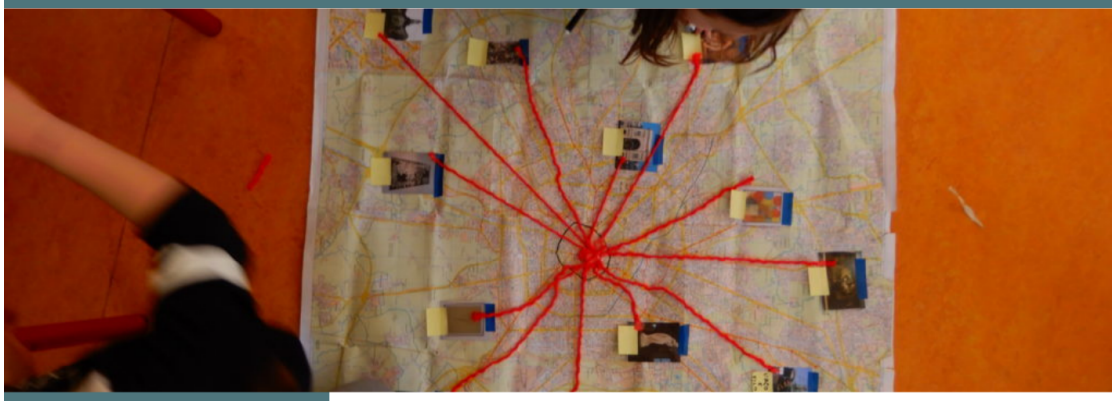
DISCUSS WITH YOUR CLASS:

1. What information did you discover about your locality?
2. What was different about exploring clues outside of the classroom?

WELL DONE EXPLORERS! THE FIFTH STAGE OF YOUR MISSION IS COMPLETE!

SCÉAL TO STORIA

Welcome to Telling Our Story!



EXPLORER CHECKLIST

ART MATERIALS

SOME GREAT IDEAS



HELLO EXPLORERS!

We have learned a lot about our local cultural heritage through many different stories. But what is YOUR story? Imagine a class of children are researching your stories in the future, what will they learn? What clues are there now that will tell your story in the future?

WHAT IS YOUR STORY?

What is your age?
What do you like to eat?
What do you like to play?
What are your hobbies?

DISCUSS WITH YOUR CLASS:

1. What objects do you think will be in a future museum exhibition about your class?
2. What are some historic moments that happened this year?
3. What would you like to share about your story?

How are you going to tell your story?

TELLING OUR STORY!

This mission is all about YOU! This page is blank for you to decide how you want to tell your story - now let's get creative with our storytelling!



Are you going solo or working with some friends?

Are you going to draw a picture or write down some ideas? Or maybe write a poem!

MISSION REPORT

REFLECTION

What stories did you and your classmates tell? Remember that everyone's story is important!

DISCUSS WITH YOUR CLASS:

1.What is your story as a class?
2. What are the different ways you chose to tell your stories?
3. What will the children of the future say about your stories?

WELL DONE EXPLORERS! THE FINAL STAGE OF YOUR MISSION IS COMPLETE!

SCÉAL TO STORIA

Welcome to Celebrating Our Story!



EXPLORER CHECKLIST

ALL COMPLETED MISSIONS

FINAL REFLECTIONS

CLASS EXHIBITION



WELL DONE EXPLORERS!

What a journey it has been exploring your locality and cultural heritage! Thank you very much for all of your hard work and fantastic ideas. You have completed all the missions, so congratulations! We are very impressed and you should be proud of your achievement. Now that you have the skills, happy future exploring!



WHAT WAS YOUR FAVOURITE MISSION?

DISCUSS WITH YOUR CLASS:

1. What new things did you learn about?
2. What topic would you like to research next?



ALL MISSIONS COMPLETE!!