

ELLON ACADEMY COMMUNITY CAMPUS

HAND TO HAND PROJECT

sharing the learning



"Linking the past into the future through learning"

I love having art all around me at school. The steel writing and pictures just make me want to stand and take it all in. It makes me feel good having something so special in our surroundings.

Pupil participant

Hand to Hand Artwork in situ

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Caithness flagstone text carving

Introduction

This resource recounts the story behind an integrated art project, "Hand to Hand", which was commissioned as a part of a programme of artworks linked to the building of the new academy and community campus in Ellon, Aberdeenshire. It has been designed to inform schools and teaching professionals about the processes involved in developing such a project, and the benefits to all those involved in the school and wider community.

Although Hand to Hand was a large scale project undertaken over four years, the principles of pupils being involved in interdisciplinary experiences with creative professionals could be replicated at any level, and need not be linked to a building project. The positive outcomes of working alongside a creative practitioner are far-reaching as they can infuse the experience with new ideas, new skills and new learning opportunities.

It is hoped that this resource, in outlining the processes, benefits, and challenges, will share the learning from the project, and encourage schools to explore similar opportunities to enrich learners in the development of skills for learning, life and work.

The resource was commissioned by Aberdeenshire Council's Cultural Services Team, and has been written by Sheana Brown, Principal Teacher of Guidance, Ellon Academy, with support from Mary Bourne, Lead Artist for Hand to Hand, and Sheila Waterhouse, Cultural Services Team, Aberdeenshire Council.

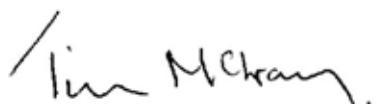
Foreword

An important aspect of the Ellon Academy Community Campus Public Art project was to ensure maximum involvement of children, young people and our community. The focus of 'sharing the learning' became an important part of the process. Children and young people embedded aspects of the project into the curriculum, firmly linking creativity with learning, through a range of primary school transition activities and multi-disciplinary learning across secondary school subject areas.

The project provided a clear link to Scottish society. Communities have been challenged by the Scottish Government to deliver four National Improvement Priorities. These four priorities are linked to; improving basic literacy and numeracy, providing opportunities for raising attainment, matching learning with employability skills and improving health and well-being. The diverse processes and outcomes outlined in this publication provided opportunities to link learning to these National Priorities and evaluate their success against the Creativity and Employability national benchmarking standards as set out in the Education Scotland document How Good is our School (4th Edition).

It would be remiss of me not to mention my colleague, Sheana Brown. Together with other staff and community members, Sheana contributed hugely to the success of the project through her commitment, enthusiasm and engagement with the school and community ensuring the publication represents the huge success of the project.

We hope you enjoy reading and reflecting upon the content!



Tim McKay, Rector, Ellon Academy

Context



The new school nears completion

At the early stages of planning the new Academy, an artist, Mary Bourne RSA, was commissioned by Aberdeenshire Council to take on the role of lead artist, influencing and complementing the architecture and creating artworks with school and community involvement.

Mary's involvement enabled the prospective school and campus users across the community to engage meaningfully with the new-build project. In particular, it allowed the community as a whole to contribute to its design and to see the new building rooted in and representative of the area's rich geographical, historical and cultural heritage.

As lead artist, Mary was contracted by Aberdeenshire Council Arts Team within the new build project funded by the Scottish Future's Trust and Aberdeenshire Council. It is one of several new build projects to which the authority is committed.

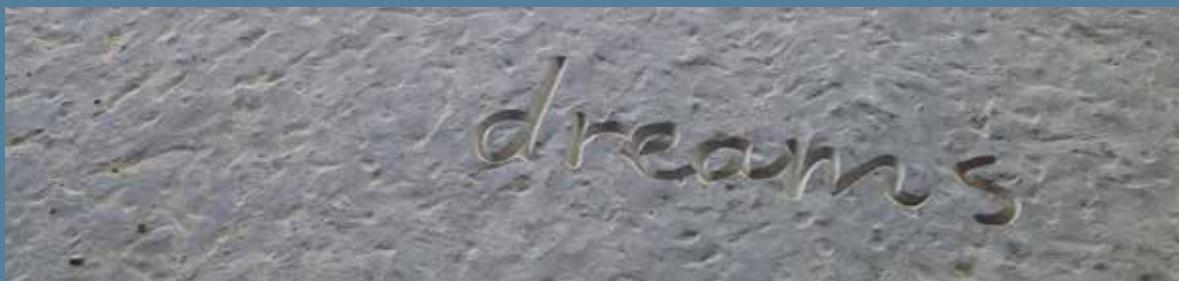
Wider view of linked projects

Hand to Hand was part of a programme of art projects for the new campus developed by the commissioned artist and others throughout the planning and building process. Within the artworks, the River Ythan, which flows through the town centre, is a recurring image, becoming a symbol for the flow of time as well as this particular place. Hands are another recurring image, symbolising the individuals who make up the local community.

Other artworks in the programme include:

1. The *River of Words*, a translucent etch film artwork comprising short, handwritten phrases written by the whole S2 cohort as well as members of the local community. These are descriptive of the River Ythan and are displayed on a glass partition between the swimming pool and the community entrance. The *River of Words* was conceived and designed by Mary Bourne with input from local poet, Bernard Briggs who led writing workshops.
2. Caithness flagstone text carving at the community and pupil entrances to reflect the locality and the internal thoughts and feelings of the pupils. This was conceived, designed and carved by Mary Bourne, with the choice of words having been consulted on with pupils, staff and members of the local community.
3. A ceramic fingerprint project developed in-house by the art department in which whole classes and year groups of pupils designed a wall tile based on their individual fingerprint to be displayed on the entrance walls. Technical support for this project was received from local ceramicist, Morag McGee.
4. As a creative alternative to conventional signage, visual artist, Lynne Strachan, was commissioned by the architects to work with staff and pupils to develop visual identities for each faculty and department.
5. A pavement artwork for the new "Boatie Tam's" footbridge built to connect the campus to the east side of the town, commissioned by the main contractor, Farrens, from pupils working in the art department.

Hand to Hand ran alongside these projects, the whole programme being conceived to reflect the local area and its people. An ethos of pupil, staff and community liaison and involvement was central to the success of this programme.



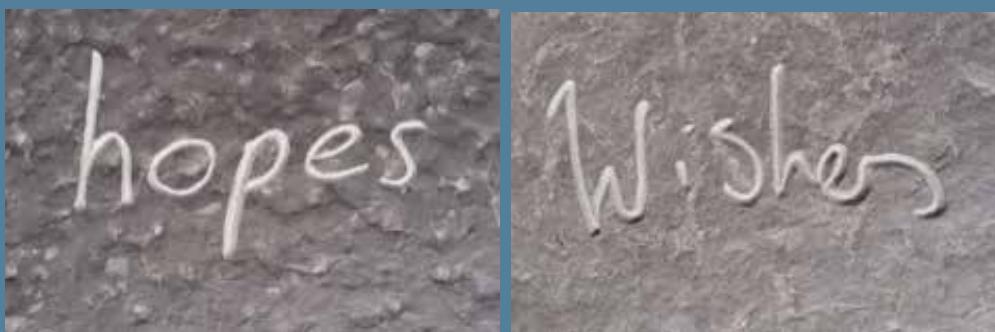
Pupil entrance carved lettering



River of Words during the opening of the new school



Making fingerprint tiles

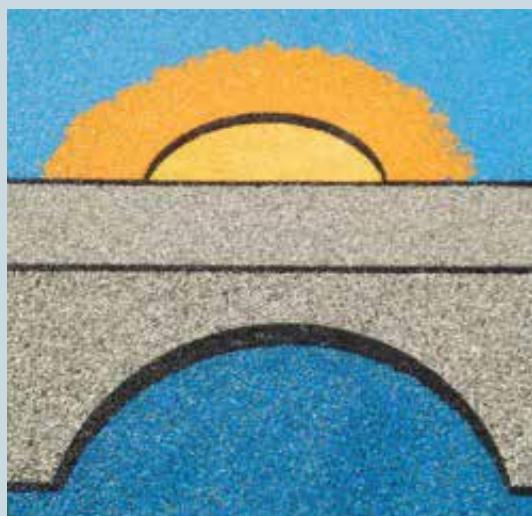




Lynne Strachan's faculty identities



Flagstone lettering at pupil entrance



Pavement artwork commissioned from pupils by Farrens

Hand to Hand, the artwork



The end product of the *Hand to Hand* project is displayed on the second floor of Ellon Academy's twin atria. It consists of a stainless-steel "river" which appears and disappears as it threads around the walls, gathering into hand-formed text "*from your hand to my hand*" at key points. This is interspersed with framed photographs of selected objects, which have been handed from one person to another over the years within the locality; in addition display cabinets contain actual objects. Each object is accompanied by personal interpretative text composed by the individual who selected it.

These objects were selected by pupils and members of the local community from personal or family property, from elements of the previous school building and from archive material from the Aberdeenshire Museum Archive and the Aberdeen University Special Collection Centre. Together they build a portrait of the Ellon area and its inhabitants, reflecting their lives and concerns.

In addition to the artwork, which could only display a small number of the objects from the project, a book was produced which includes all the objects and which enables the project to have a reach outwith the school.

Over-arching aims

From the outset, the aim was to weave the arts into the design and fabric of the new school and community building with the involvement of all those concerned. By commissioning and employing a professional visual artist, Aberdeenshire Council was looking for an individual to initiate, develop and co-ordinate this, including the final installation of the artworks.

Pupil integration into the process was key to the project with many learning opportunities and valuable contributions to be made. The balance of what pupils could gain with what they could contribute was a feature of the *Hand to Hand* project, giving it a dynamism and direction throughout.

Benefits to pupils were many and varied. Among those identified were:

- pupils worked alongside a professional artist as well as other creative practitioners and were introduced to the varied use of structure, colour, materials and new media. They developed an understanding of the impact and definition of their own public and social spaces on their social interactions and well-being
- pupils were closely involved in selecting elements of the physical appearance of their surroundings with a visible, tangible result in their new school, engendering ownership and a sense of belonging
- pupils were able to develop and articulate their own sense of their locality and its history. Their literacy skills were developed and were then demonstrated both visually and in text
- pupils selected and then learnt about archiving and researching historical objects as well as creating interpretive texts for display
- pupils' connection to their community was increased with input into the project from various community groups and individuals
- pupils were involved in both professional and personal photography of display items and developed skills in Photoshopping and use of computer software to finalise display items
- pupils' selections and text were displayed at various localities and events prior to final permanent display in the school campus
- pupils were introduced to a range of careers in creative design, the arts, archiving, book conservation and museums as well as architecture, thus broadening horizons and suggesting opportunities for career outcomes
- pupils' confidence and sense of contributing to their community were increased as they appreciated the positive impact on their immediate school environment.



Photographing artefacts

Art programme co-ordination

A large number of individuals were involved in the art programme. At the local level this included the lead artist, school staff and pupils, community project leaders and various local group members, a local business, a local writer, a local ceramicist, the commissioned architects and contractors. From across the Local Authority there was direction and input from the Aberdeenshire Arts Team and the Corporate Communications Officer, support from the Aberdeenshire Libraries and from the Aberdeenshire Museum Service Archive, including their Education Officer, Curator and Archive Photographer. The University of Aberdeen Special Collections Unit and School Liaison Team provided valuable experiences and material including sessions with the Curator, Conservator and Digitising Officer.

From the learning perspective, this meant that pupils had opportunities to meet creative professionals and have involvement and input in each of these areas and disciplines. This greatly increased the value and scope of the learning with pupils gaining new skills, having access to historic materials and participating in processes previously unthought-of, as well as being introduced to new careers and professions. Thus the Hand to Hand project provided an authentic and tangible creative learning experience for pupils.



Pupil watches as Aberdeen University Rare Books Conservator shows an ancient manuscript

Links to Learning and the Curriculum

Interdisciplinary learning is a planned approach to learning which uses links across different subjects or disciplines to enhance learning.

Curriculum for Excellence Briefing 4 (Sept 2012)

Inter-disciplinary learning was at the core of the *Hand to Hand* project and a full range of Curriculum for Excellence Experiences and Outcomes was achieved throughout (For a full list see Appendix B). These came from across the spectrum of curricular areas as the scope of the project meant that pupils were engaged in the fields of Expressive Arts, Literacy, Health and Wellbeing, Technologies, Social Studies, RME and Numeracy.

In particular, pupils' learning was developed in Expressive Arts, Literacy, Technologies and Health and Wellbeing and one strand of experiences and outcomes from each of these areas is described and developed in the *Hand to Hand* Planning Tool (Appendix C). This identification of specific learning intentions and success criteria within the context of the project enabled the learning to be specified and evaluated as evidence of each strand of learning was collected or demonstrated.

Similarly, key features of the learning were collated in the second element of the Planning Tool (Appendix D), identifying the skills as well the knowledge and understanding gained, the areas of learning which fall within the responsibility for all, the various learning and teaching approaches, and the themes across learning. This record is useful in pulling together and articulating the goals to be achieved and the means whereby this will happen as well as identifying the links and interdisciplinary aspects to the learning. The central question mark indicates the evaluation of the project where the planned learning is reflected upon and opportunities for further or deeper embedding of the learning are identified.

One of the most enjoyable aspects of being part of the Art for the New School Team was that I was able to discover more about the history of Ellon through artefacts and objects that I personally found interesting. Exploring what the museum had to offer and being able to pick an object was a completely different way of learning compared to that in a classroom, and it helped me engage more in the project.

Pupil participant

The Hand to Hand project process.

Beginnings

The new Ellon Academy and Community Campus was approved as a new build project in 2011, funded by Aberdeenshire Council and Scottish Future's Trust. The plan for integrated artworks in the new build to improve and enhance the social spaces was overseen by the Principal Arts Officer and the Arts Development Team of Aberdeenshire Council in liaison with the Architects Design Team and incorporated several different projects. The involvement of Academy pupils and other community members was central to the project as key users of the new school and community campus, which opened in 2015.

In November 2013 the Art Group for the New School was formed and met with the lead artist, Mary Bourne. Pupils from all years in secondary school were invited to apply to join and a representative group of pupils from all years was selected. This grouping grew and changed over the years of the project as senior pupils left school and new junior members were added.

The Art for the New School group was a small representative group in contrast to the large whole cohort projects also being undertaken for the new campus (see above). As the project was to incorporate input from the wider community, this ensured that pupil contribution was focused and manageable and higher order learning was possible. This group was central to the progress of the project in terms of their input but also in terms of their learning as varied experiences and learning opportunities were made available to them (See Project Planning Timeline, Appendix E).

At the first meeting, Mary Bourne was joined by the Creative Arts Faculty Head from the Academy as well as an Art teacher, a History teacher, the school's press group co-ordinator and English teacher, the school's Cultural Leader of Learning and the school librarian. From the Local Authority was the Arts Education Officer of Aberdeenshire Council. This gathering of professionals alongside the pupils gives an indication of the breadth of interest within the school and the support for the project.

The brief for the artworks and installations was discussed and pupils and staff were introduced to the interdisciplinary and community-wide concept of *Hand to Hand*. The key theme of the past connected to the future through that which is tangible and has been hand-held was clear and well-received and pupils were interested in how physical objects which have been passed from one to another were to form the centre-pieces of the final installation. Mary Bourne was well placed also to lead pupils in the first discussions of how even functional areas of a building could be enhanced and have a positive effect on those who inhabit them. The opportunity to shape and impact the new school social spaces in this way was an exciting prospect for all those involved.



Pupils handling ancient manuscripts

Pupils

The initial brief for the *Hand to Hand* project identified that the lead artist would work with a group of pupils from all secondary stages giving a wide range of ages and experience. As the art programme ran for four years in total this ensured that continuity was maintained and as older pupils left school, new members were introduced. Pupils were encouraged to volunteer for the project to ensure personal interest and enthusiasm. (This grouping was in contrast to the other projects overseen by the lead artist e.g. *The River of Words* which incorporated a whole year group of S2s.)

The learning outcomes were vast and varied as pupils met with creative practitioners in the early planning stages of the building project and throughout the process to the final installation of the artworks and opening of the new school and community campus. The project provided enriching and inspirational cultural experiences for pupils as well as opportunities to develop creative and literary skills. Pupils engaged in dialogue with many varied stakeholders in the project, engendering key critical thinking and higher order skills.

This authentic collaboration brought increased confidence and sense of worth as they participated in a valued enterprise that directly impacted on their own and their peers' school environment. Furthermore their contribution to the final outcome fostered a positive sense of achievement and a sense of ownership of the new campus as a whole.

Hand to Hand step by step: Architect and building designs

Early on, the project architect visited the group to talk them through the building designs. The pupils gained a sense of the overall look and vision of the prospective building from a virtual tour of the campus and study of the plans.

Introductory sessions

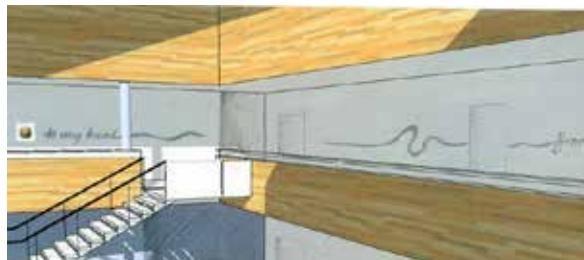
Mary provided an introductory session for the pupils, explaining the project and their roles as recorders and curators. The Aberdeenshire Museum Service Education Officer visited the group and provided an introduction to the key skills of exhibition interpretation.

Hand to Hand: an artwork for the replacement Ellon Academy
Lead artist, Mary Bourne working with Ellon Academy pupils.

Introduction

The artworks at Ellon Academy explore several themes: The image of the River not only refers to the central importance of the River Ythan to the development of the town, but also stands as a metaphor for the community, constantly changing, but ever present. The idea of individuals and how they come together as a community is also important, and hands have been used as a way of representing these individuals, with a series of tiles being made by everyone at the academy who wants to from their fingerprints, and the idea of "handing on" being of central importance to this project.

In "Hand to Hand" a stainless steel "river" runs around the walls of the top floor balcony at the new school. At intervals the line of the river becomes text reading, "*from your hand ...to my hand*". In the middle of these pieces of text will be displayed an object of significance to Ellon or someone living there, along with its backstory.



Note: The river will be located towards the top of the walls, rather than at waist height as shown in some of these sketches.

The project focuses on how memory is vested in objects handed from person to person. Objects selected for the project should have been made by hand or handled extensively, and should be interesting to hold:

Original project brief:

First selections: Aberdeenshire Museum Archive

The sense of the importance of place was enhanced by a visit to the local authority Museum Archive. This vast emporium of gathered artefacts from across Aberdeenshire and the pupils' locality provided many objects of interest to pupils. These were introduced by the Archive's curator who advised on the antiquity of objects, their origin, known usage and handling information. Pupils were able to select their own object which interested and appealed to them from the collection and these were subsequently photographed by pupils with advice from the Museum Archive's photographer.

Image provided by Aberdeenshire Council



Pupils select and photograph artefacts at Aberdeenshire Museum Archives

Essential to the project was the sense that each object had been either created by hand, handed down from generation to generation or held in the hand for use. Thus each object created a concrete link to people who had handled it in earlier times. To express this connection objects were photographed in close-up held in the hands of the person who had selected them.



Pupils selecting artefacts of personal interest

I enjoyed it and especially seeing all the items and artefacts that were stored in the ... Collection

Pupil participant



Pupil discusses interpretive text with the Museums Service's Education Officer

Interpretative writing

At this time and with further visits from the Aberdeenshire Museum Service Education Officer, pupils were introduced to the skill of interpretative writing and the principles governing the writing of text for displayed objects (See Appendix F: Tilden's Principles of Interpretation). The group was encouraged to look not just at the historical or social facts pertaining to their object, but also to try to catch the reader's interest and inspire them through their short descriptors. This skill was developed and honed in further sessions.

The group also developed a brief support sheet with six questions to assist people to provide the information necessary to complete the interpretation (Appendix G).

Books as objects

Another central experience for pupils was a visit to the University of Aberdeen Special Collection Centre at the spectacular new Sir Duncan Rice Library. Pupils were introduced to different styles and methods of display in the Centre's gallery which had relevance to the display of objects in the school installation. They also toured the Centre's facility seeing book preservation as well as the work of the Rare Books Cataloguer and Digitisation Officer.



As a key part of the visit, pupils were shown various rare hand-written books and centuries-old manuscripts from the collection including a beautiful 15th century illuminated Book of Hours, a manuscript of personal student lecture notes and doodles from 1467 and a hand-written diary with personal sketches from a local Ellon farmer from the 1720s. This latter book was selected by the Art Group to be photographed for the final Hand to Hand artwork. A close-up image of a pupil's hands holding this rare artefact was taken and supplied for the project by the Centre's digitisation officer.

Community involvement



The wider community was very much part of the project and the local Reminiscence Group that meets in the town library was visited followed by a session to photograph their chosen objects. This provided numerous stories about old school days and memories linked to the old building.

Group members were intrigued to hear that door furniture from the existing school would be part of the art installation; this had been suggested by members of the school's staff keen to maintain a link with the school's earlier buildings. (School staff and pupils were also offered the opportunity to provide personal objects and to record their significance to them).

In addition to this, The Ellon Editors (a group from the local support centre) visited the school to meet with the pupil group and were involved in contributing items and collaborating on the project.



Finally, a public community session was arranged for local people to bring an object to be photographed in their hands and its attendant story to be shared. These details were noted for creation of the interpretative text.

At all these community sessions pupils worked with participants, photographing them holding their objects and assisting with recording information.



Photograph signed by Eddie Stobart

hi Mary Bourne

last weeks hand to hand projects at the old academy drama department was a real privilege and pleasure and a joy to have taken part in my favourite bits of the project were holding my Eddie stobart autograph and telling its very wonderful interesting fascinating story

please pass my thanks on to the pupil's who volunteered that afternoon they handled my item very smoothly swiftly and most of all carefully and dint try to get me to do anything I fet uncomfortable with and they have really helped to restore my faith in school pupils and old buildings and trying new exciting things because I find it difficult to do them

I like the fact that everyone will be able to see a photo an display of my object in the new school it will brighten up my day a lot and you will find this funny I might show it to futcher daughters or sons ... good luck on your public session on sat 15th march and hopefully you will get allot of interesting people with their objects and a good turn out I hope they will show same ensauim as me

I would love to be part of any futcher projects ?

I am looking forward to seeing my photograph on display can you let me know when and where it happens and also how much your book will cost

thank loads yours

Thursday editor reporter



Publicity

During the project the school's "Press Gang" worked with the English Department and the Local Authority's Corporate Communications Department to keep the school community abreast of what was happening and to publicise the project to the broader community.

Curatorial selection process

These various activities and opportunities provided a range of objects and photographs for inclusion in the final installation. Pupils then participated in a selection process where they discussed, critiqued, analysed and finally identified the chosen pieces and texts for display in the art installation.

*Door furniture from previous school buildings
in one of the Hand to Hand display cases.*

Design development



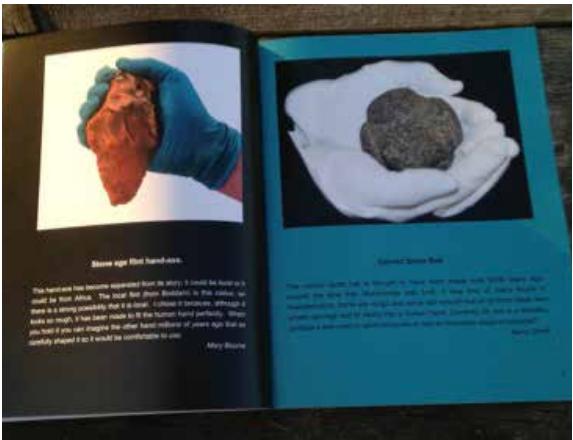
Before Photoshop



After Photoshop



Hand to Hand artwork



Hand to Hand book

At this point it was necessary for the photographs to be brought to a professional standard of quality. To do this, pupils were introduced to Photoshop software which they used to alter the backgrounds, tidy the images and finalise them for display.

They also assisted in developing the display format of the photographs within the school, considering practical issues such as how to prevent picture frames from being damaged by passing pupils knocking them and the position and size of text that would be legible to people of all heights.

Finally they were introduced to the Blurb design tool and contributed to the design of the book, through which the project has a life outside the school. To see an online version of the book visit <http://www.blurb.com/b/6216268-hand-to-hand> and click on preview.

Site visit

As the new build progressed at the out of town location, the pupils were invited to visit the site and were given a guided tour. As the building was still in a shell-like state, pupils were assisted by the contractor and engineering manager to identify the planned location of the final installation, and the lead artist discussed further details of the materials, fixtures, placement and overall look of the framed prints and cabinets. Pupils were able to contribute to this professional conversation and also gained an insight into the range of skills, workmanship and career diversity represented in the construction of a multi-million pound building.



Site visit with building contractor Farren's representative

Hand to Hand on the move



As the project progressed, the various photographs and text were displayed in Ellon and at locations and events across the Authority. At a final Local Authority event, senior members of the group acted as "live guides", explaining the stories of some of the selected objects, as well as other items from the Museum Archive.

Hand to Hand display at Aden Country Park as part of National Museums Day

Evaluation

In accessing the skills and experience of a practising artist and working alongside her to develop and complete a real time project, Hand to Hand was an educationally enriching experience for pupils. The additional element of it being a project that impacted on the learners and their working environment on a day-to-day basis gave it an immediacy and direct appeal to students.

Pupils undoubtedly gained new skills and their knowledge was increased in all aspects of the planned learning. The range of Experiences and Outcomes achieved demonstrates the breadth of learning and the benefits of interdisciplinary working where so many aspects of learning are intertwined.

Not only did pupils gain from the range of activities, they also benefited as the various strands enriched one another and became relevant by being in a real world context. Similarly, the varied themes across the learning were mutually supportive e.g. pupils' sense of worth and belonging increased as their interaction with creative professionals developed and their contributions were valued.

Issues encountered and what was learned from them

Critical reflection on the learning and teaching approaches can give insight into more effective means of delivering and co-ordinating the learning. Hence, an issue regarding pupil accessibility developed as the project progressed; due to assessment and examination requirements within school, it was sometimes problematic to meet with pupils, particularly senior pupils. Furthermore, most meetings in school were arranged over lunchtimes and after school and this did not fit into all pupils' arrangements. On reflection, additional time out of classes may have improved the co-ordination of activities, however this was not always possible in a secondary school setting. Similarly, visits to meet with creative professionals were generally off-campus involving multiple excursions that can present difficulties for teaching staff. In comparison, it was more manageable to conduct creative learning interventions e.g. River of Words with whole cohort groups in one or two co-ordinated sessions, rather than prolonged projects across year groups with varying pupil timetables and responsibilities.

An alternative arrangement would be to conduct the Hand to Hand project with pupils from a single year cohort in a non-exam year such as S3. It would be interesting to consider whether it could become a unit in an art, design or photography course.

Another observation on the project was that the archiving and literacy elements became more apparent as the project developed. All pupils gained from the experiences, however some pupils were more interested in the art production rather than the selection and recording of the pieces for display. Greater appreciation of the requirements of the tasks from the start may have helped in what was a long running and multi-faceted endeavour.

Nevertheless, higher order thinking was developed as pupils raised questions throughout the project which had never occurred previously, concerning the effect of materials we see around us, the choices designers make about our shared space and the dynamic they create. In addition, the elements of active learning where pupils had hands-on experience of historical artefacts were very positive, as were the discussions around their chosen items.

As the project was successful with the selected pupils, there is always the wish to replicate this with a wider number so more pupils can benefit. This would chime with the GIRFEC agenda and an inclusive ethos in school. This was not possible in this particular project as it involved input from a range of creative professionals who would not be able to accommodate or provide this particular type of input to large numbers of pupils. However, two other creative interventions within the new-build did involve either a whole year group (River of Words) or successive year groups (ceramic fingerprint wall tiles).

Seeing the old documents about Ellon and Aberdeen was really interesting. I also thought being able to decide what my school would look like was great.

Pupil participant

Conclusion

This particular project focused on the “linking the past to the future through learning” which was particularly apt as the school and community stepped into a new experience and future in the newly built facility. However, links were also forged to the geographical setting in the objects that linked to the landscape and its farming heritage, and to its historical past in the more ancient or time-linked artefacts.

The varied nature of the project and the opportunities it provided encouraged many layers and strands of learning to take place. Pupils developed skills in several areas of the curriculum, which enriched each other and allowed the learning to be embedded further. This interdisciplinary learning was most effective as they worked together to achieve a common goal.

School and community partnerships were strengthened through the project. These links can be powerful tools in gaining and developing skills for learning, life and work. As the community and school users share the new space more closely than ever before, these forged links will be ever more important. Furthermore, pupils became informed and enthused about potential careers in the arts and creative professions.

Hand to Hand has enabled the arts to be woven into the fabric of the new school building and community campus and aided pupils to contribute in a tangible and authentic way to its design and final “look”. This has seen pupils take pride in the finished outcome and gain a deeper sense that this place is their own.

Although Hand to Hand was a large scale project planned as part of a four year programme of activity and delivered over the two year period of a new school build, the principles of pupils being involved with creative professionals can be replicated at any level and need not be linked to a building project. The positive outcomes of working alongside a creative practitioner are many and far-reaching as they can infuse the experience with new ideas, new skills and new learning opportunities.

Some useful sources of information and support can be found in Appendices H, I and J.



*Mary Bourne
Lead Artist*

Image by Keara McMartin

Appendix A:

Lead artist: Mary Bourne

Mary Bourne, RSA MRBS is a visual artist based in the North East of Scotland. After graduating from Edinburgh College of Art, Mary quickly developed a professional practice that included exhibiting, residencies and commissions for public places. She was Artist in Residence for three years at Irvine New Town, undertook commissions for the Scottish Poetry Library, Eden Court Theatre and the City of Nanao in Japan, amongst many others, and her work has been exhibited in Europe, America and Japan as well as around Scotland. She has won a number of prizes and awards; following her work at Ellon Academy she went on to be Brian Mercer Artist in Residence at Pietrasanta in Tuscany for three months.

In 1990 Mary moved back to North East Scotland where she had grown up. She has two children, both teenagers at the time of the *Hand to Hand* project, and through working with their primary and secondary schools she has developed a keen interest in the role of art as a cross-curricular means of expression. Mary's own artwork deals with place, and with humanity's place in the natural world.

For the commission at Ellon Academy she developed projects that would allow local people, including pupils, to tell stories about their place through their own objects and in their own words.

Far from a solid body of knowledge, I see learning as a thread of quicksilver, living through the people who transmit it and glinting in new lights as it passes from generation to generation. On its journey it is articulated and illuminated by words, but its truth is anchored in reality by the unchanging physical objects passed from hand to hand through the years.

Mary Bourne

www.marybourne.co.uk

Appendix B: Curriculum for Excellence Experiences and Outcomes

Hand to Hand Learning Experiences and Outcomes

Level 2 to level 4

Health and Wellbeing

Social Wellbeing

I make full use of and value the opportunities I am given to improve and manage my learning and, in turn, I can help to encourage learning and confidence in others. **HWB 3-11a**

Representing my class, school and/or wider community encourages my self-worth and confidence and allows me to contribute to and participate in society. **HWB 3-12a**

Through contributing my views, time and talents, I play a part in bringing about positive change in my school and wider community. **HWB 3-13a**

I value the opportunities I am given to make friends and be part of a group in a range of situations. **HWB 3-14a**

Planning for choices and changes

I am developing the skills and attributes which I will need for learning, life and work. I am gaining understanding of the relevance of my current learning to future opportunities. This is helping me to make informed choices about my life and learning. **HWB 3-19a**

I am investigating different careers/occupations, ways of working, and learning and training paths. I am gaining experience that helps me recognise the relevance of my learning, skills and interests to my future life. **HWB 3-20a**

Literacy

Listening and talking

I regularly select and listen to or watch texts for enjoyment and interest, and I can express how well they meet my needs and expectations, and I can give reasons, with evidence, for my personal response.

I can regularly select subject, purpose, format and resources to create texts of my choice, and am developing my own style.

LIT 3-01a / LIT 4-01a

When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion.

I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking. **LIT 3-02a**

As I listen or watch, I can make notes and organise these to develop thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate. **LIT 3-05a**

I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience. **LIT 3-06a**

I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently. **LIT 3-10a**

Reading

Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. [LIT 3-14a](#)

To show my understanding across different areas of learning, I can:

- identify and consider the purpose, main concerns or concepts and use supporting detail
- make inferences from key statements
- identify and discuss similarities and differences between different types of text. [LIT 3-16a](#)

Writing

I enjoy creating texts of my choice and I am developing my own style. I can regularly select subject, purpose, format and resources to suit the needs of my audience. [LIT 3-20a](#)

Throughout the writing process, I can review and edit my writing to ensure that it meets its purpose and communicates meaning at first reading. [LIT 3-23a](#)

I can consider the impact that layout and presentation will have on my reader, selecting and using a variety of features appropriate to purpose and audience. [LIT 3-24a](#)

By considering the type of text I am creating, I can independently select ideas and relevant information for different purposes, and organise essential information or ideas and any supporting detail in a logical order. I can use suitable vocabulary to communicate effectively with my audience. [LIT 3-26a](#)

I can convey information, describe events, explain processes or concepts, and combine ideas in different ways. [LIT 3-28a](#)

Numeracy

Numeracy - Shape, position, movement

I can apply my understanding of scale when enlarging or reducing pictures and shapes, using different methods, including technology.

MTH 3-17c

Numeracy - Information Handling

I can work collaboratively, making appropriate use of technology, to source information presented in a range of ways, interpret what it conveys and discuss whether I believe the information to be robust, vague or misleading. **MNU 3-20a**

Expressive arts

Art and Design

I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties.

EXA 3-02a

Through observing and recording, I can create material that shows accuracy of representation. **EXA 3-04a**

Having chosen personal themes and developed my own ideas from a range of stimuli, I can express and communicate my ideas, thoughts and feelings through 2D and 3D work. **EXA 4-05a**

I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. **EXA 3-07a**

RME

Values and Issues

I can demonstrate my developing understanding of moral values through participating in events and projects which make a positive difference to others.

RME 3-05b

Social Studies

Past People and societies

I can use primary and secondary sources selectively to research events in the past. **SOC 2-01a**

I can use my knowledge of a historical period to interpret the evidence and present an informed view. **SOC 3-01a**

I can interpret historical evidence from a range of periods to help to build a picture of Scotland's heritage and my sense of chronology.

SOC 2-02a

I can make links between my current and previous studies, and show my understanding of how people and events have contributed to the development of the Scottish nation. **SOC 3-02a**

I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.

SOC 2-04a

I can discuss why people and events from a particular time in the past were important, placing them within a historical sequence.

SOC 2-06a

Technologies

ICT to advance learning

I can explore and use the features of a variety of familiar and unfamiliar software to determine the most appropriate to solve problems or issues. **TCH 3-03a**

I enhance my learning by applying my ICT skills in different learning contexts across the curriculum. **TCH 3-04a**

In a business environment, I explore and use data handling software which allows me to search, sort, calculate, interpret, retrieve or display information.

TCH 3-06a

Computing science contexts for developing technological skills and knowledge

Using appropriate software, I can work individually or collaboratively to design and implement a game or other application. **TCH 3-09a**

Craft, design, engineering and graphics contexts for developing technological skills and knowledge

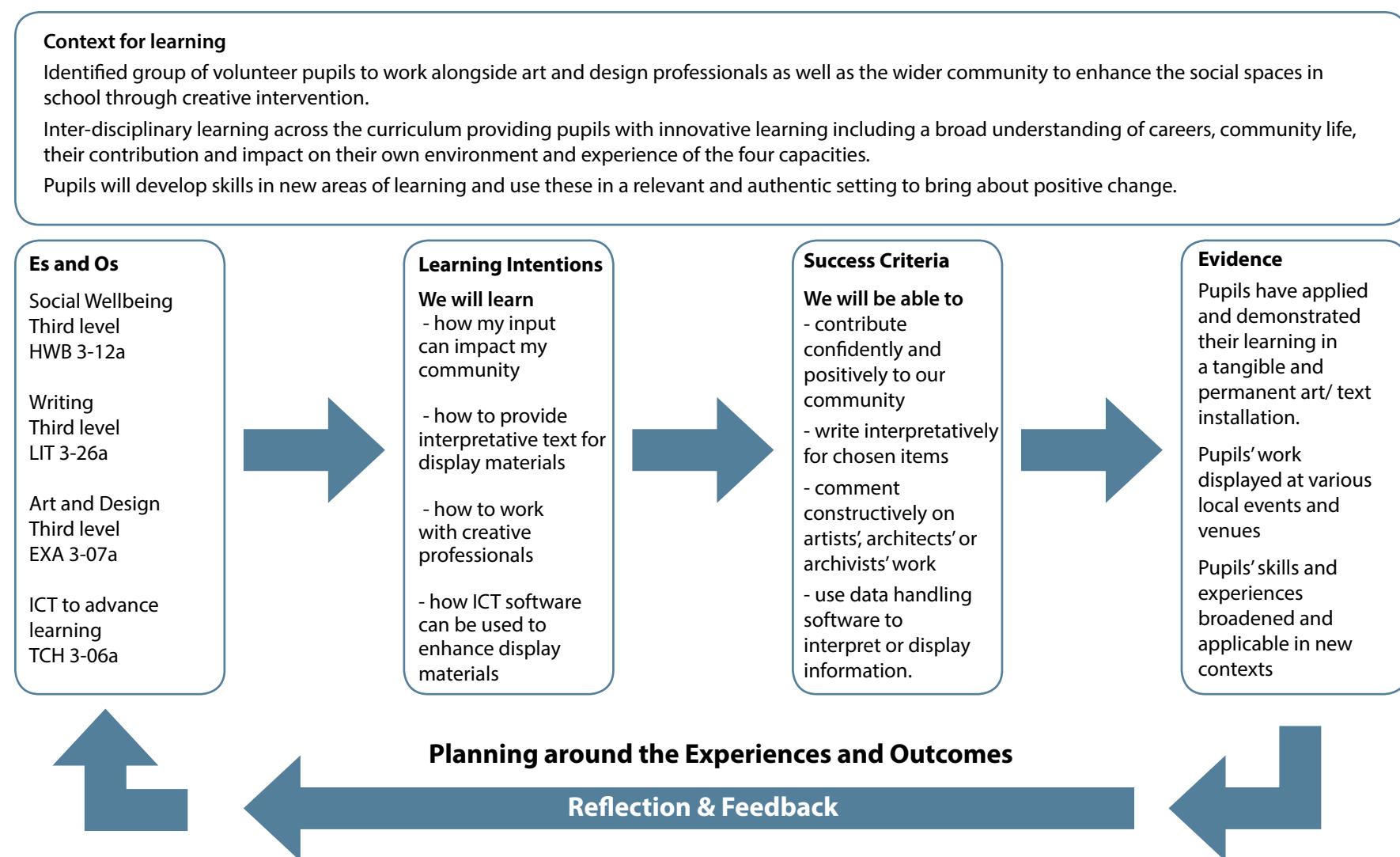
Having explored graphical techniques and their application, I can select, organise and represent information and ideas graphically.

TCH 3-15a

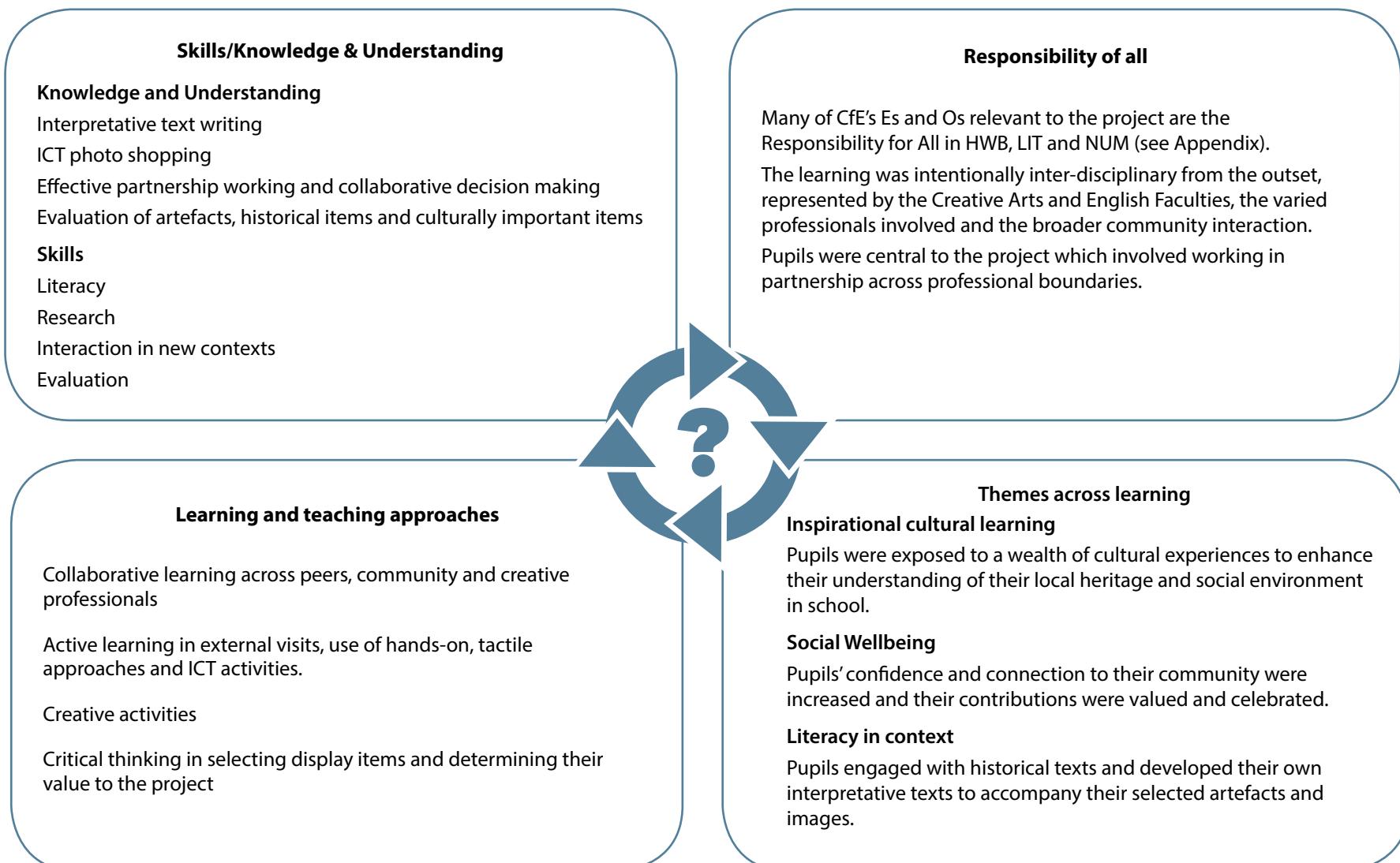
Skills for Learning, Life and Work.

Refer also to How Good Is Our School, 4th Edition to see how the above Experience and Outcomes would support Section 3.3. Creativity and Employability.

Appendix C: Hand to Hand Planning Tool 1



Appendix D: Hand to Hand Planning Tool 2



Appendix E: Project Planning Timeline (not linked to building programme)

Although at Ellon the *Hand to Hand* project was linked to the building of the new school, the format can readily be adapted to other situations. The stainless steel artwork could be omitted or made in paper instead, the artwork could be just posters or just a book, pupils involved can be from one class or from across year groups – the outcomes can be tailored to the circumstances of the school running the project.

Below is a sample project outline; given the planning cycles within schools and the desirability of including staff from different departments, it is recommended that the project is planned in one academic year and then delivered in the next.

Year 1: Planning year

Early in academic year

1. Contact Local Authority Arts Team for advice, considering the following points:

- timetabling / which pupils to be involved
- if additional funding required
- artist recruitment
- external partners

2. Submit funding applications if necessary.

May/June

- Assess funding position
- Consult relevant school staff (Art, Graphic Communications, English, History, Geography, Librarian) about involvement.
- Artist recruitment process
- Make contact with external organisations e.g. Museum Archive, community groups and arrange dates for visits in new school year.

Appendix E: Project Planning Timeline (not linked to building programme) contd.

Year 2: Project year

Autumn – Spring terms:

1. Pupil recruitment (if applicable).
2. Introductory session with artist to explain project and decide on overall format of display (e.g. posters, framed pictures, display boxes, publication etc.).
3. Introduction to interpretation (in house: English Dept./History Dept., or from partner organisation e.g. Museum Service).
4. Introduction to photography (in house: Art Dept., or artist).
5. Visits to/from partner organisations/groups to photograph objects and collect their stories.
6. Selection and manipulation of photos in Photoshop (with artist or in house: Art Dept./Graphic Communications Dept.).
7. Interpretative texts: supervised in house or by partner organisation.
8. Digital layout of final outcome (e.g. posters, book etc.) (with artist or in house: Art Dept./Graphic Communications Dept.).
9. Printing of final outcome (out-sourced e.g. on-line design/print facility).
10. Installation of work in school.
11. Launch event with pupils as live guides.
12. If desired, displays of work at other venues.

Appendix F: Tilden's Principles of Interpretation

Tilden's Six Principles of Interpretation

1. Interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile. Interpretation should be personal to the audience.
2. Information, as such, is not interpretation. Interpretation is revelation based upon information. Successful interpretation must do more than present facts.
3. Interpretation is an art, which combines many arts. Any art is in some degree teachable.
4. The chief aim of interpretation is not instruction, but provocation. Interpretation should stimulate people into a form of action.
5. Interpretation should aim to present a whole rather than a part. Interpretation is conceptual and should explain the relationships between things.
6. Interpretation addressed to children should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. Different age groups have different needs and require different interpretive programs.

*(Tilden, F. 1977. *Interpreting Our Heritage*. 3rd edition. Chapel Hill: The University of North Carolina Press.)*

Appendix G: Hand to Hand Object Questionnaire

Information on your object:

A couple of sentences or so for each question will be plenty.

1. What is it and what is it for?

2. Do you know when it dates from, if so when?

3. What is its story?

4. Why is it important to you?

5. Do you know where it comes from originally; how does it relate to Ellon?

6. What is your name? (Please let us know if you do not want us to use it.)

Appendix H: Fundraising

1. Sources of additional funding

NB The areas of interest and criteria for awards are constantly changing for many funding organisations so it is always worth seeking up to date guidance for any applications.

- School fund
- Parent council fundraising
- Sponsorship from local businesses: local banks and supermarkets, as well as other businesses often have funds to distribute locally.
- Relevant local trust funds.
- National Lottery <https://www.biglotteryfund.org.uk/funding/scotland-portfolio/small-grants>
- Creative Scotland <http://www.creativescotland.com>

Further advice on fundraising can be obtained from

- Aberdeenshire Council Arts Team <https://www.aberdeenshire.gov.uk/leisure-sport-and-culture/arts/arts/>
- Arts and Business, Scotland <http://www.aandbscotland.org.uk/learning-andamp-development/>

Appendix I: Potential Project Partners

1. Artist

Please contact the local authority arts team for advice on artist recruitment, including writing artist briefs, promoting the commission, artist selection and artists' contracts.

<https://www.aberdeenshire.gov.uk/leisure-sport-and-culture/arts/arts/>

2. Local community groups

Please contact the local authority Community Learning and Development (CLD) Worker for advice on which local groups may like to be involved.

<https://www.aberdeenshire.gov.uk/schools/cld/you-and-your-community/>

Again, the local authority arts team can also offer advice and links to relevant colleagues, partners and community groups. <https://www.aberdeenshire.gov.uk/leisure-sport-and-culture/arts/arts/>

3. Local history resources

- Aberdeenshire Museum Archive <http://www.aberdeenshire.gov.uk/leisure-sport-and-culture/museums/visit-in-person/the-discovery-centre/>
- Aberdeen University Special Collections Centre <https://www.abdn.ac.uk/library/about/special/learning-and-outreach/>

Appendix J

Useful Design/Print Websites

Below are some websites that might prove useful for design layouts, though it is worth checking online to see which of these is best value, or if in fact another company offers a better package.

- Blurb: publication design tool and printing www.blurb.com
- Photobox: posters and publication design tool and printing <https://www.photobox.co.uk/shop/photo-books#p=a4-personalised>
- Vistaprint: poster design tool and printing <http://www.vistaprint.co.uk>

Appendix K: Information on Creative Learning

ArtWorks Artists & Teachers Resource

The ArtWorks Scotland resource has been developed for teachers and artists looking to embed creativity into school plans, offering relevant policy, evaluation and funding information, tips on planning together and case studies from artists and teachers who have worked in partnership.

Creative Learning Networks

The Creative Learning Networks champion creativity, the arts and culture in schools and communities within the overarching context of the Curriculum for Excellence. They provide opportunities for networking, sharing practice and learning for teachers, artists and arts organisations within Local Authority areas across Scotland. While funding may not be available through a CLN they provide good opportunities for connecting with artists and organisations who are providing high-quality creative learning experiences, engaging with best practice and opportunities for CPD for teachers. They may also be able to signpost teachers and schools towards other potential funding streams that are tailored towards schools.

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Beyond the Block Writers Group (River of Words).

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Photographs by project participants.

ELLON ACADEMY COMMUNITY CAMPUS
HAND TO HAND PROJECT
sharing the learning



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