

Making History Activity Plan



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1 Executive Summary

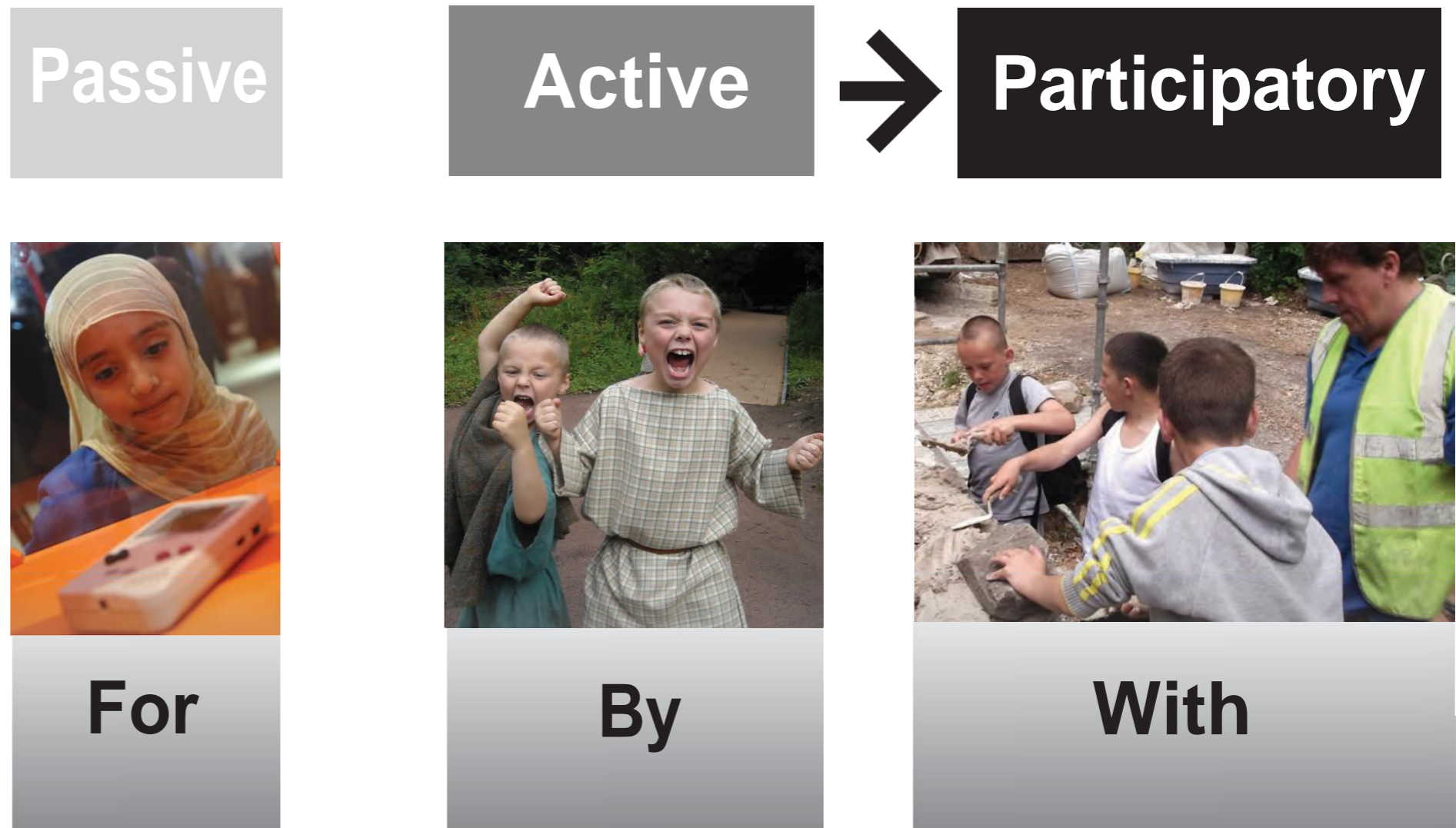
1.1 Project aims

The Activity Plan is central to delivering the project’s over-all goal of **transforming St Fagans into a world-class national museum of history that is driven by the needs of its users.**

Making History will present the histories of the people of Wales in a unique way. St Fagans has always been a museum *about* the people of Wales. What Making History will do is shape the future of St Fagans *with* the people of Wales, by involving them in the development of the buildings, exhibitions, activities and website.

For the first time anywhere, national collections of archaeology and social history will be displayed together in an open-air museum. Visitors will be able to explore over 200,000 years of Welsh heritage. Innovative dialogical exhibitions, authentic historical buildings, archaeological reconstructions and skill-sharing activities will unlock the potential of our world-class collections.

Key to transforming St Fagans into a museum that places user needs at its heart is a new Centre for Learning, which will deliver active learning experiences and cultural capital for all social groups. Our aim is to provide better experiences for all our visitors, to reduce inequalities in participation in the cultural activities we provide, and make a positive and lasting difference for heritage and people.



1.2 The strategic context

1.2.1 A world-class museum of learning

The project flows from Amgueddfa Cymru's vision for the start of its second century, to create A World-Class Museum of Learning (2005).¹ The central tenet of this vision is to combine excellence in the way we share our knowledge with our own development as an organization that is itself continually learning. Amgueddfa Cymru is committed to creating museums where visitors will be able to connect with Wales's past, the creative richness of the arts and languages and the incredible diversity of our natural environment.

This vision has translated into three major development projects:

- The creation of a National Museum of Art on the first floor of National Museum Cardiff. This project was completed in July 2011.
- The relocation of the archaeology displays from National Museum Cardiff to St Fagans and their integration with the social history collections to create a National History Museum
- The creation of a national Museum of Natural History on the ground floor of National Museum Cardiff, expanding the displays into the space currently occupied by the archaeology displays.

The Making History project is an integral step in the realization of Amgueddfa Cymru's overall vision and further develops the principles of engagement set out in that document, particularly:

'Learning through sharing ... reaching out to and learning from partners in the diverse communities of Wales, so that the scope of our work is enriched and develops along new learning pathways.'

1.2.2 The need for a cultural tourism gateway

The Welsh Government views St Fagans as having a vital role to play in the Welsh economy and its current Programme of Government² highlights the need to 'Further develop St Fagans as a significant cultural attraction and visitor gateway to Wales.' The Welsh Government's Cultural Tourism Strategy³ similarly highlights the Museum's crucial role in overcoming what is widely perceived as the fragmentation in the telling of the story of Wales by 'providing a one-stop venue for an overview of Welsh history ... which will offer a holistic interpretation of Welsh history and culture.'

1.2.3 The social need

One in three children in Wales live in poverty, the highest rate in the UK. The unemployment rate for 16-25-year-olds in Wales is currently over 20%, again above the UK average. Addressing poverty and inequality among children and young people is crucial to giving them the opportunity to make the most of their lives. Amgueddfa Cymru, as a publicly funded body, must apply its resources to help break this chain of underachievement, and is well placed to do so as the greatest provider in Wales of formal and informal learning outside the classroom, and an acknowledged source of expertise in traditional skills.



² Welsh Government's Programme of Government, 2011, p47
www.wales.gov.uk/programmeforgovernment

³ Cultural Tourism Strategy for Wales, 2006, p56. <http://wales.gov.uk/depc/publications/tourism/aboutvisitwales/stratpol/culturaltourism1/cultural-tourism-strat-wales-eng?lang=en>

¹See <http://www.museumwales.ac.uk/en/visionmap/>

1.3 Aiming to make a difference

We believe that investment in the Making History project will enable the Museum not only to provide better experiences for all our visitors, but also to reduce inequalities in participation in the cultural activities we provide.

1.3.1 Our target audiences

We will specifically target the needs of the following groups in developing plans for exhibition content, interpretation and activities:

- areas with a high proportion of the population on low income or unemployed
- rural and isolated parts of Wales
- Welsh speakers and learners
- Black, Asian and Minority Ethnic communities
- Disabled and Deaf people (including children in school groups with a statement of special educational needs). These will be correlated with the following broader age-defined groups of target audiences, which are the focus of our Action Plan:
- Young People (14-17, 18-24) particularly those not in education, employment or training (NEET)
- adults (25-54, 55+, 65+)
- families (with children aged under 5, 5-7, 8-11, 11+)
- schools - particularly secondary schools in Wales and primary schools from north Wales⁴
- college and university groups.

⁴ Informed by evaluations undertaken as part of the second of the 'What did you learn in the museum today?' studies undertaken by MLA, 2005



1.3.2 What we will deliver

The Activity Plan for the Making History project is focused on delivering the following project objectives:

AIM	OBJECTIVE	ACTIVITY PLAN DELIVERABLES
AN INSPIRING RESOURCE: an international centre of excellence that inspires people to learn about and explore the history of Wales.	Create a unique setting for learning by combining archaeology, history, oral testimony and intangible heritage in an open-air museum.	Enriched environments, both indoor and outdoor, that will cater for all learning styles. Transforming public engagement with Welsh history by working with other heritage and educational organizations. (For more detail, see Appendix 1: Learning and Interpretation Strategy.)
	Enable visitors to experience different ways of interpreting historical evidence by creating new galleries that invite debate and include multiple narratives and user contributions.	Three new gallery exhibitions, interpreting historical evidence in different ways, through debate about identity, the reality of people's everyday lives and the creative legacy of makers, past and present. We will present different viewpoints and narratives of the past, and invite user contributions. (See Interpretation and Exhibition Design Stage D report for details.)

Making History at St Fagans: National History Museum

	<p>Test current archaeological theories through practical experiments and recreated buildings in a new experimental archaeology zone.</p>	<p>Build an Iron Age settlement from archaeological evidence of a site in Bryn Eryr, north Wales.</p> <p>Construct a court of the princes of medieval Gwynedd based on evidence of Llys Rhosyr, Anglesey, which will provide opportunities for residential stays.</p> <p>Create a Bronze Age barrow and its contents.</p>	
	<p>Provide users with direct access to the wealth of archival and material collections for study and research by opening a welcoming new Collections Access Centre.</p>	<p>Access to unique collections of oral testimony, visual and documentary archives, as well as reserve collections of material collections</p>	
<p>A PARTICIPATORY MUSEUM: to be a welcoming and inclusive museum where everyone can share knowledge, collections and skills</p>	<p>Deepen engagement with cultural heritage for people of all ages and backgrounds by creating a Centre for Learning.</p> <p>Inspire visitors to develop their own craft skills in a new sustainable building that will celebrate the skills of makers, past and present.</p>	<p>Over the span of the project, the Centre for Learning will deliver facilitated activities for 83,000 users.</p> <p>Over 100,000 people will engage with craft skills through programmed and drop-in activities in the facilities offered by the new building.</p> <p>Seven apprenticeships and 22 work placements will be offered as part of the construction work resulting from the project.</p>	
	<p>Be a national centre of excellence in volunteering, providing programmes that meet community and volunteer needs.</p>	<p>We will provide 600 people with in-depth volunteer placements (3,000 volunteer days), across all aspects of the Museum's work. This will include the construction work which is part of the redevelopment, giving a long-lasting pride, contact and sense of ownership with the site for generations to come. We will also provide opportunities for 400 casual volunteers (300 volunteer days). (See Appendix 3: Volunteering Strategy)</p>	
	<p>Use cultural heritage to enable people – particularly children and young people in poverty and at risk – to discover new talents, raise their aspirations and develop life skills.</p>	<p>By the end of the project we will have involved 190 children and young people in long-term intensive work, comprising 5,700 visits.</p>	
	<p>Engage with hitherto unrepresented communities and excluded audiences through a programme of co-curation and collaboration.</p>	<p>By the end of the project we will have launched four community-curated displays with organizations representing Communities First, Black, Asian and Minority Ethnic communities and Refugee groups.</p>	
	<p>Be truly national in serving and working with people in communities throughout Wales through digital and collaborative programmes.</p>	<p>We will set up online communities on Making History topics where our users can share their ideas, recollections, reviews and images to build our knowledge of Wales. 2,000 people will be involved in our outreach/inreach programme (see also Marketing Strategy).</p>	
	<p>Enable people worldwide to participate in the Museum's programmes and contribute to its work through digital media.</p>	<p>We will increase our annual website visits to 500,000 by 2018 (See Appendix 2: Digital Strategy for more detail)</p>	

<p>A SUSTAINABLE ORGANIZATION: a museum that will be sustainable and continue to evolve to meet the needs of society</p>	<p>Use the project to drive organizational and cultural change across Amgueddfa Cymru.</p>	<p>The participatory, user-driven approach to working and the strategies developed for Making History will inform Amgueddfa Cymru's future developments.</p> <p>(See Appendix 3: Volunteering Strategy; Appendix 4: Training and Development Plan and the Evaluation Strategy)</p>
	<p>Invest in the learning and development of the 200 staff involved in the project.</p>	<p>Over the five years a framework for training all staff at St Fagans will be implemented to meet the needs of the project. (See Appendix 4: Training and Development Plan)</p>
	<p>Ensure that the Museum continues to meet the needs of users and stakeholders through public engagement and ongoing adaptive evaluation.</p>	<p>Over 130 organizations, representing all target audiences both nationally and locally, have already worked with us and will continue to do so through nine participatory forums. These will be an ongoing platform for consultation, collaboration, and measuring project outcomes with priority user groups.</p>
	<p>Increase the number of visitors to 850,000 per year, by using additional indoor spaces to make St Fagans a year-round visitor attraction.</p>	<p>The new facilities will be a platform for providing all visitors with active and engaging experiences. We will raise the number of formal learning visits.</p> <p>We will create a virtuous circle of deeper engagement, linking web visits, actual visits, outreach programmes and research to increase the number of people who benefit from St Fagans.</p>
	<p>Contribute to the social, economic and environmental sustainability of Wales.</p>	<p>We will provide over 600 people with in-depth volunteer opportunities, 400 casual volunteer opportunities, and also work placements and apprenticeships, based on the needs of our users.</p> <p>It is estimated that the scheme will deliver an additional £3.0m of the gross value added (GVA) over the build period.</p> <p>It is estimated that the project will generate 100 full-time equivalent (FTE) jobs, directly and indirectly, during the construction phase and 49 FTE jobs, on a permanent basis.</p> <p>We will raise Cardiff's profile as a tourist destination, and act as a gateway to other heritage sites in Wales. It is estimated that the project will generate £5.5m additional visitor expenditure in the Cardiff area by 2020-21.</p> <p>We will convey environmental messages in our interpretation and activities. (See Business Sustainability Plan and Economic Manifesto Summary for more detail)</p>

Making History at St Fagans: National History Museum

St Fagans needs to be **transformed physically** in order to meet the needs of users. Having the Main Building functioning effectively – particularly the development of innovative galleries, activity spaces and collections access areas in a new Centre for Learning – is the key to the success of the whole project.

The new building, Gweithdy, that we plan to build on the open-air site will celebrate the skills of makers across the ages. It will display collections and co-created work, provide a wide variety of related hands-on activities for the general visitor, and a venue for programmed courses and workshops in traditional craft, construction and creative skills as well as transferrable life skills.

We are also investing in resources to ensure that our online presence and digital technologies play a vital part in delivering participation and cultural democracy.

However, we are under no illusion as to how much the organization needs to **transform culturally** in order to deliver these aims and be user-driven in our approach to all aspects of our work. This is a very ambitious venture for a national museum. In order to be responsive to those who participate with us on this journey, we must take an adaptive approach to our objectives, including those described in this Activity Plan. We will be self-critical, learn from and build on each success. Establishing successful strategies for ways of working longer-term will be as important as material outputs and quantitative measures of success. This involves bringing about organizational change and sharing the lessons learnt from this process.



1.4 Structure of the Activity Plan

This Plan is divided into eight main chapters.

The next chapter (2) provides an introduction to St Fagans, its historical relationship with the people of Wales and why change is needed.

Chapter 3 outlines the current position: the organizational context, current audiences and activities and barriers to participation.

The most important chapter (4) builds on this and outlines the way forward: the aims of the overall project, how we intend to achieve them and how these ideas have been shaped with and by potential users.

Chapter 5 outlines our plans for evaluating success.

Chapter 6 addresses resource implications.

Chapter 7 sets out how we will ensure long-term benefits and how they relate to the aims of the Heritage Lottery Fund.

The final chapter (8) details the Action Plan, giving a breakdown of the management information for each activity.

Five appendices, containing detailed information, are at the end of the Plan.



‘This museum helps to preserve what Wales is all about ... I think people just want to make sure they know they have an identity. So people are going to respect that. It’s like respecting yourself.’

Focus group member, 2002

(Study of Welsh-speaking and non-Welsh speaking visitors and non-visitors)

2 Introduction

2.1 A special place

St Fagans: National History Museum is a unique institution. It combines on one site functions that are generally delivered by separate institutions in other countries: the cultural learning experiences of a heritage site, an open-air museum of translocated historic buildings, gallery exhibitions and the national archive of Welsh oral testimony and vernacular culture. Although there are other open-air museums in the UK and in Europe, there are no direct comparators.

St Fagans is already a very successful museum. It is Wales's most visited heritage attraction with between six and seven hundred thousand visitors per year, and is the second-most visited open-air museum in Europe. It is already the largest provider in Wales of learning outside the classroom, with over 360,000 family visitors and 90,000 formal education visitors. A recent survey by *Which?* Travel magazine of over 7,000 participants voted St Fagans the UK's number one museum/gallery, while a customer satisfaction score of 90% won it the description of the UK public's favourite attraction.

So why would we want to do things differently? St Fagans has always been a museum of the people, for the people, built on the contributions of generations of people from across Wales. However, its galleries still do not achieve the standard of excellence expected of a major museum. Its presentation of Wales's past is partial, and it falls far short of its potential to reach all the peoples of Wales, to be truly culturally democratic and driven by the social needs of contemporary Wales.

A successful HLF bid will enable St Fagans to work with the communities we serve to renew itself as a museum, to provide facilities that would set the stage for a number of new initiatives and programmes to transform St Fagans into a truly national, world-class museum.



2.2 Why St Fagans is important

2.2.1 A people's museum

St Fagans has a special place in the hearts of the people of Wales. It was a radical institution when it was founded, being concerned with the everyday lives of ordinary people. It validates the existence of ordinary people, and many people in Wales, generation upon generation, have identified with it and have a sense of ownership of it. In essence it is their museum.

St Fagans is and will remain about people – people in time and place, people in their environment, people's ways of life across the centuries and people and their sense of identity. The Welsh name for the Museum, *Amgueddfa Werin Cymru*, can literally be translated as 'the People's Museum'.

2.2.2 One of the original experiential museums

By recreating the original settings for objects that conventional museums would display in glass cases, St Fagans and other open-air museums were the original experiential museums. They encouraged people to interact directly with the objects in an accessible environment.

It was also a national open-air museum created with the goal of sustaining a language and oral tradition as well as material culture, including in its remit 'the activities of the hand' as well as those 'of the mind and spirit'.⁵

The Museum was part of a movement across Europe that reflected an upsurge in nationalism and a desire to preserve traditional ways of life, particularly those of rural communities, in the face of social changes brought by industrialization.

⁵ Iorwerth C. Peate (1948) *Folk Museums Cardiff*: University of Wales Press



By the 1980s, responding to the sense of loss created by the de-industrialization of many Welsh communities, the Museum had begun to interpret the role it played in creating a particular Welsh identity. This started a process of transformation and renewal that must continue if the Museum is to stay relevant and be 'a mirror to the nation', according to its original aspiration.

The aim is to create the same sense of pride and ownership of the Museum that is felt by the inhabitants of rural Wales in all sectors of Welsh society. This project is a continuation of that process. St Fagans will build on its radical heritage to create a participatory museum that addresses the needs of Wales in the twenty-first century.

2.2.3 Economic importance

While the project is driven by its underlying intellectual and philosophical purpose, it is also important to recognize the Museum's economic importance. The Welsh Government has pledged £7m for the project and views St Fagans as having a vital role to play in the Welsh economy. Its current Programme of Government highlights the need to 'Further develop St Fagans as a significant cultural attraction and visitor gateway to Wales'. The Welsh Government's Cultural Tourism Strategy similarly highlights St Fagans' crucial role in overcoming what is widely perceived as the fragmentation in the telling of the story of Wales by 'providing a synoptic overview of the history of Wales, such that it would be the one-stop, must-see simple overview, at the most visited heritage site in Wales'.

It is estimated that the project will generate 100 FTE jobs, directly and indirectly, during the construction phase, and 49 FTE jobs, directly and indirectly, on a permanent basis. It will also provide 600 in-depth volunteer opportunities, 400 casual volunteer opportunities and provide skills and training for those that are out of work. The Museum itself will generate an additional £500,000 of income per year and create an estimated £5.5m of additional income for the Cardiff area. It will make an even more significant contribution to supporting the overall economic vitality and 'place branding' of Cardiff. Through its gateway role to other heritage attractions in Wales it will also extend economic benefits to the rest of Wales. (See Economic Manifesto Summary).



'I am proud of St Fagans and it is important to show the past, but it is the past ... and it is important to be clear about that. It is not the way we live now... The problem is that it makes people think we have stayed in the same place.'

Focus group member, 2002
(Study of Welsh-speaking and non-Welsh speaking visitors and non-visitors)

2.3 Why St Fagans needs to change

The Wales of today, with its own government, is a very different country from that which was part of post-World War Two austerity Britain. De-industrialization has left whole communities in trauma, facing severe challenges of poverty and unemployment. The growth of settler communities has made the concept of a singular Welsh identity even more of an anachronism than it already was in the middle of the 20th century.

This project will support our work with communities to explore the melding of diverse cultures in new Welsh identities, helping us to develop a more relevant attraction for new audiences.

St Fagans needs to change, and keep on changing, with its communities. The nation needs a museum that fully acknowledges the lives of the people living in industrial and post-industrial towns as well as rural areas, and of recent settlers as well as those cultures and traditions that have already been acknowledged as part of our history.

Many museums articulate culture through analysis of physical objects, often from the perspective of a single discipline. Such analysis is essential to further our understanding of the world, but it is not the only model. It omits all those vital dimensions of culture – thoughts, feelings and actions – that cannot easily be encoded or communicated in objects.

St Fagans has always offered a radically different, and in many ways contemporary, definition of a museum. It is one in which culture is a living process. Human interaction and active personal engagement are at the core of the work of our museum, and this participation can be developed into economic and cultural regeneration.

This is a more democratic approach, respecting as it does the part played by the whole population in cultural development. Museum visitors, and the diversity of cultures and communities to which they belong, are holders of and contributors to culture, not just passive consumers, and as such deserve respect.

St Fagans has been instrumental in preserving and promoting much of Wales's intangible cultural heritage. As the modern nation changes, this work is as necessary, and as significant, for Wales as ever.



3 Where we are now

3.1 Amgueddfa Cymru's commitment to involving people

3.1.1 Vision for the future

As a major part of Amgueddfa Cymru, St Fagans is integral to delivering the organization's vision for the future.

Since its foundation by Royal Charter over one hundred years ago in 1907, Amgueddfa Cymru has held its collections in trust on behalf of the people of Wales. Amgueddfa Cymru's corporate ten-year vision statement **Vision for the Future: Creating a World Class Museum of Learning**⁶ commits us to developing relationships with new and diverse audiences, and to creating further opportunities for existing visitors and users by responding more positively to their needs. Specific commitment to public engagement is made in three priority areas:

- finding paths to make sense of the world ... by learning from our visitors
- learning through sharing ... by finding ways to welcome and engage with people who don't currently visit our museums; and
- growing through learning ... by engaging in dialogue and benchmarking activities with our partners, stakeholders and peer groups, to further develop our own professional practice and improve the quality of our museums as places to work and visit.

3.1.2 The background

Reaching out and involving communities has always been reflected in the Charter; Amgueddfa Cymru's Court, originally established in 1907, acted as a governing and consultative body and its membership included a wide range of stakeholders. During 2005/06, Amgueddfa Cymru made progress in preparing proposals for reforming its governance to reflect devolution of government and other developments. This process built on

both the work of the visioning process and the recommendations of an earlier quinquennial review commissioned by the Welsh Assembly Government.

While Amgueddfa Cymru is a Royal Charter Body and a Registered Charity, it is also a Welsh Government Sponsored Body (WGSB), and as such is committed to supporting the Welsh Government's Strategic Agenda as currently set out in the Welsh Government's Programme for Government 2011-16⁷. In particular, Amgueddfa Cymru actively supports and contributes to the Government's 'Making the Connections'⁸ agenda, which promotes, among other things, active participation and engagement between the public and the providers of public services.

3.1.3 Child Poverty Strategy

The Welsh Government Minister for Housing, Regeneration & Culture has identified child poverty as a priority for the cultural sector in Wales. In 2009, Amgueddfa Cymru signed up to the Child Poverty Agreement, stating that we would make an active commitment to helping to improve the lives of children and young people living in poverty. The Children and Families (Wales) Measure 2010 has now placed a legal duty on us (among other Welsh Authorities) to develop and produce a Child Poverty Strategy that demonstrates the action we will take to contribute to this agenda, particularly focusing on 'reducing inequalities in participation in cultural, sporting and leisure activities between children and between parents of children (so far as it is necessary to ensure the well-being of their children)'.

Our Child Poverty Strategy will be published on our website by 31 March 2012. It will be reviewed annually. As part of this strategy, we will also publish an annual Children's Charter.

3.1.4 Other Amgueddfa Cymru policies

We also have other policies and strategies that reflect our commitment to involving people:

- the Equality and Diversity Policy, which sets out our policy on equality and diversity for staff, volunteers and those who use our services
- the Learning and Access Policy and Strategy, built on a long tradition of educational activity, originating in our responsibility for the education of the public
- the St Fagans: National History Museum Learning and Interpretation Strategy (see Appendix 1)
- a Digital Media Strategy for St Fagans: National History Museum, which sets out how we will engage users in virtual participation with the Museum's collections and activities (see Appendix 2)
- a Volunteering Strategy, setting out broad principles for volunteering at St Fagans: National History Museum (see Appendix 3)
- A Making History at St Fagans Training and Development Plan (see Appendix 4)
- A Making History at St Fagans Evaluation Strategy
- A Making History at St Fagans Marketing Strategy
- The Public Engagement and Consultation Policy for Amgueddfa Cymru.

⁶ See <http://www.museumwales.ac.uk/en/visionmap>

⁷ See <http://wales.gov.uk/docs/strategies/110929fullen.pdf>

⁸ See <http://www.museumwales.ac.uk/en/visionmap/equality> and diversity for its staff, volunteers and those who use our service

3.2 How we created the Activity Plan

3.2.1 What we've learnt from past experiments: Oriol 1 and Origins

In the last decade, St Fagans has worked to change the public perception of its role and engage people in the development of content. An example of this came in 2006-7 with an experimental exhibition on the theme of 'belonging' in one of the Museum's three indoor galleries, Oriol 1.

Several approaches to user-generated content and co-curation were taken. These included:

- 'Your Community Dresser', providing a platform for community groups to select and display items of value and importance to them. This concept proved popular and has since been adapted by a south Wales valleys community to interpret heritage in situ.
- Collaborative events and displays with Black, Asian and Minority Ethnic communities, reflecting on customs relating to beliefs e.g. working with the Wales Puja Committee to bring two artists from India to create effigies of Hindu gods. These replaced the Committee's existing effigies, which have now been donated to the Museum, thus enabling us to have the Hindu community permanently represented in our collections.
- The Wall of Languages, displaying the names of 100 languages now spoken in Wales, handwritten by people who speak them.



- Animations, inspired by the collections, created by three primary schools from very different parts of Wales working with Cinetig, a professional animation company. The schools included a predominantly Welsh-speaking community school from north-west Wales, a school from traditionally English-speaking south Pembrokeshire and an inner-city Cardiff school with over 22 community languages.

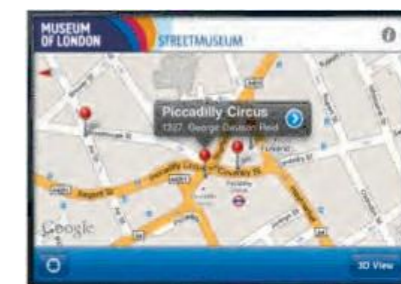
Evaluation suggests that the new direction has been well received. However, we learnt that the community-curated displays, though successful, were driven by the Museum's needs, not those of the participants, and could therefore be construed as 'empowerment-lite'.⁹ Making History is therefore driven with and by audiences and participants to ensure a sustainable and relevant museum for the future.

Also during 2006-7, the archaeology collections at National Museum Cardiff were relocated to the temporary exhibition galleries as part of a major programme of redevelopment and refurbishment. The resulting exhibition, *Origins: In Search of Early Wales*, provided an opportunity to experiment with new methods of display and interpretation, in preparation for the eventual permanent relocation of the archaeology displays to St Fagans: National History Museum.



A programme of visitor research was undertaken, which involved both staff and external consultants. The studies highlighted the importance of human stories to visitor engagement. Seven of the top ten most visited 'stations' in the exhibition were those that had representations of the human form, whether through photographs, bronze busts or skeletal remains. The new galleries created by Making History will embed the personalisation of the past throughout their interpretation.

In April 2010 Morris Hargreaves McIntyre undertook a qualitative evaluation of *Origins* and came to similar conclusions, namely that the most popular elements of the exhibition focus on the human stories. Layered interpretation and more interactive elements were recommended to meet visitors' wide range of interpretative needs, particularly the needs of families. It was found that visitors liked being able to make personal connections with the objects and stories. To this end, the introduction of more clear and relevant links to the present day and differentiated learning journeys will be developed with communities in this project.



⁹ See Bernadette Lynch, (2011), *Whose cake is it anyway? A collaborative investigation into engagement and participation in 12 museums and galleries in the UK*. Summary report for Paul Hamlyn Foundation

3.2.2 What we've learnt from others

Participation and engagement

Our decisions in creating our programme of activities have been informed by studying and observing the examples of other institutions with a reputation for good practice in participation and community engagement. The examples mentioned here are by no means exhaustive. The initial long list was drawn up from those museums that had been nominated for either the Museum of the Year Award/ Gulbenkian/Art Fund Prize, the Kids in Museums Awards or other awards (such as the defunct AHI awards).

A number of basic techniques are employed by those museums wishing to develop participation and engagement with their users and communities. These are as follows:

Digital media engagement

This includes augmented reality trails and personal use content; tagging; facilitating topical public comment and feeding this into evolving displays, e.g.

- tagging collections on website (Horniman Museum)
- virtual exhibitions by community and hard-to-reach groups (Herbert Museum, Coventry)
- augmented reality town trails (Harris Museum Preston; 'Streetmuseum', Museum of London))
- community consultation on current issues on website and in galleries (M Shed, Bristol)
- crowd sourcing (People's Collection; V&A; London Transport Museum; M Shed)
- appealing to niche audiences (Tate)
- linking attractions, events and orientation (Kew Gardens)
- publishing collections data (The Brooklyn Museum; Culture Grid)

Community consultation for new developments and ongoing work

- for the upcoming 'Story of Preston' gallery (Harris Museum, Preston)
- 'Birmingham – a City in the Making' (Birmingham Museums)
- stakeholder groups of communities, youth, early years, teachers and adults with learning difficulties (Museum of Liverpool; Colchester & Ipswich Museums)

Community exhibition spaces

- dedicated space for displaying private collections ('Finders Keepers', Royal Albert Museum Exeter)
- small exhibition cases and panels for each suburb/ community in the core display on history of Bristol (M Shed)
- rolling programme of small temporary displays on/by community groups in three galleries (Museum of Liverpool).
- community display space (Kelvingrove, Glasgow)
- community gallery (People's History Museum, Manchester)
- 'Mapping the change' project to record the community impact of creating the Olympic site in east London (Hackney Museum)

Facilitating personal storytelling through the collections

- 'Moving here' (Royal Albert Museum, Exeter)
- digital storytelling project (Tyne & Wear Museums)
- various, especially 'Postcodes project' (Museum of London)

Encouraging and facilitating personal observation and integrating this into displays and exhibitions

- 'Moving here' (Royal Albert Museum, Exeter)
- Cultural Olympiad projects (esp. Leeds, Newcastle, York, Northern Ireland)
- integrating mobile phone and footage from front-line soldiers in Iraq and Afghanistan (National Army Museum)

Youth panels

- Creative Consultants (Manchester Art Gallery)
- New Youth Panel (Horniman Museum)
- The Preservative Party (Leeds City Museum)

Therapeutic & supported volunteering

- Norton Priory
- Museum of East Anglian Life

Lifelong learning & apprenticeship programmes

- Museum of East Anglian Life
- Gressenhall
- Weald & Downland Museum

Social enterprise

- Museum of East Anglian Life



Factors that enable museums to engage in meaningful participation

So much good work in museums depends primarily on the desire and ability of skilled staff to engage with the communities they serve in meaningful and effective ways. As these people develop their careers their 'spirit of engagement' moves with them to other institutions.

Likewise, changing political agendas and shrinking budgets, together with major funding grants, keep changing the direction of museums' work, endangering the long-term sustainability of relationships established with communities.

From observation and discussion with peers in other organizations, we have identified the following factors that enable museums to provide opportunities for meaningful participation:

- a programming strategy (and budget) that aims at ongoing development and refreshment of displays and interpretation
- a programming strategy to encourage ideas for exhibitions from the public
- a programming strategy that allows time for museum events to become established and embedded in public consciousness as a 'tradition' of visiting and engaging with the museum
- dedicated spaces for displaying work and providing feedback
- use of web microsites for projects that allows greater design and content flexibility outside of the style constraints of the main corporate site
- high proportion of the collection available online
- delivery of social enterprise work and apprenticeships in partnership with local FE and HE colleges
- ability to provide the physical space and ongoing tasks to accommodate social enterprise work

- dedicated budget and team for community engagement and facilitation of community input
- willingness of staff and governing bodies to respond positively to requests
- staff and resources to allow ongoing engagement on a long-term basis.

National history museums and European open-air museums

In September 2011 the Making History Project Director and Content Leader attended the 25th conference of the Association of European Open Air Museums (AEOM) in the Slovak and Czech Republics. The Project Director delivered a presentation on the Making History at St Fagans project, which was received with much enthusiasm by delegates, particularly colleagues from northern European countries. The development of national open-air museums into



national history museums is a direction in which many of our colleagues are moving. The Netherlands Open Air Museum in Arnhem had been identified as the location for a new National Historical Museum, but government plans have at present stalled. This controversial museum was to present in a didactic way 50 items in Dutch national history chosen for a new 'canon' for teaching history in schools. It has aroused much debate among academics and teachers for its top-down approach, imposition and state pedagogics.

Open-air museums, as institutions that have traditionally adopted a 'history from below' approach, are searching for ways of being relevant to contemporary life, bringing their collections up-to-date, and setting them in the context of broader historical narratives without sacrificing the public engagement that has been their strength. Following the presentation at the conference, it was decided to make this the theme of a future conference.

St Fagans is the furthest ahead in forging a new direction for European open-air museums, and has the potential to greatly influence the sector.

Skansen, the Swedish Historical Museum and the Vasa Museum

The inspiration for St Fagans and most other European open-air museums was Skansen in Stockholm. A benchmarking visit to was made to Skansen by a senior management team from Amgueddfa Cymru, accompanied by the Welsh Government Minister for Housing, Regeneration & Heritage.

Skansen attracts 1.4 million visitors a year, 60-70% of them repeat visitors, and most of them from the Stockholm area. Visiting Skansen is a Stockholm tradition. Apart from large-scale events held in a designated concert area, they focus on events programmes aimed at children and young people to attract repeat visits. The Director of Skansen pointed out that it takes about three or four years for a newly established event to become a 'tradition' with Stockholmers.

Though they have an impressive learning and buildings team, unlike St Fagans they do not have a research/curatorial department since they split from the Nordiske Museum some years ago. This creates difficulties for them, particularly with their emphasis on accuracy and authenticity in their fierce protection and promotion of Skansen as a brand. We still have much to learn from them in terms of establishing long-term relationships with our audiences though.

The Swedish Historical Museum was an interesting comparison with St Fagans' plans for a dialogical national history museum. They too are seeking to interface with wider audiences and to learn what the public value as

heritage as opposed to the expert view. They wanted children and young people to learn how to think in their museum, not just be fed with factual information. For them, as with St Fagans, engaging the wider nation (as opposed to Stockholm) was a huge challenge. They were exploring a number of different new media avenues to overcome this.



The Vasa Museum, on the other hand, is a museum with a stunning wow factor – a complete ship which sank in 1628 and was salvaged in the 1960s. However, it is not a draw for Stockholmers – its audiences are mainly outsiders, and repeat visits are few. It takes more than a wow factor to build up a sense of ownership and a tradition of participation.



Open-air and experimental archaeology

Open-air archaeology is a well-established phenomenon across continental Europe where over 300 museums identify themselves as 'archaeological open-air museums' (AOAMs). These differ from Skansen-style open-air museums in that the buildings that form their core are modern constructs based on archaeological evidence, rather than being transplanted historic structures.

The lack of historical authenticity inherent in this difference provides both challenges and opportunities for these organizations. AOAMs risk being seen as superficial theme parks and to avoid this many tie themselves to an academic community, principally by the sub-discipline of experimental archaeology, in order to ensure that their representation of the past is as historically accurate as possible.



The principal opportunity offered by the buildings in AOAMs stems from their modern fabrics – the buildings are not precious in themselves, they can be modified, taken down or rebuilt as appropriate. This broadens the range of interactions that can take place within them. For this reason, AOAMs often have strong links with the re-enactment community and some encourage users to live in their structures. At many venues visitors are encouraged to become users, engaging in hands-on activities.

AOAMs combine three main elements within their offer to the public: buildings, hands-on and experimental. Different elements are emphasised differently across



Europe, but all three are essential: buildings without activities are empty and unrewarding, experimental archaeology without activities is elitist and inaccessible, and buildings without experiments lack credibility in the eyes of users.



St Fagans already has much of the infrastructure necessary to develop as an AOAM. Since 2010, Amgueddfa Cymru has been a member of EXARC, the ICOM Affiliated Organisation representing archaeological open-air museums and experimental archaeology. St Fagans is one of ten museums involved in EXARC's OpenArch project to create a permanent partnership of archaeological open-air museums throughout Europe, exchanging best practice between museums for the benefit of the visitor experience.

3.2.3 Who was involved in developing ideas?

The Activity Plan is the result of an intensive period of consultation both within and outside the Museum. This is the foundation for all our future work, and will continue not only over the life of the project but beyond as a method of continuous development in partnership with others. Though ultimately the responsibility of the Project Content Leader and the Learning Manager at St Fagans, the plan has benefitted from the input of a number of people:

Internal input

Staff from the following Amgueddfa Cymru departments among others have informed the process: Archaeology & Numismatics, Social & Cultural History, Industry, Art, Learning, Programming, New Media, Marketing, the National Waterfront Museum, the National Slate Museum and Big Pit: National Coal Museum. Input from the Head of Buildings & Estates Management as well as the Head of St Fagans, Chief Conservator, Estate Manager, Head of the Historic Buildings Unit, the Activities Co-coordinator, the Marketing Officer, the Visitor Services Manager and the Events Officer at the site was also crucial.

The project also has two members of staff dedicated to public engagement who received support from the Corporate Planning & Policy Department. Amgueddfa Cymru's directorate have provided advice and support at all stages in the development of the plan. In all, 72

members of staff have directly contributed. We have held weekly project updates and discussions open to all staff, while meetings of the Project Board and the Commissioning Group of Trustees have engaged those at the highest level.

External input

Our approach to external consultation and participation in the planning of this project has been twofold:

a. Collaborating with potential partners

We have engaged with over 130 potential partner organizations and societies. We need to recognize that we have much to learn from organizations that already have a deep understanding of the needs of certain sectors. Participatory forums have been established, that will work with us throughout the project and beyond.

These include:

- partner organizations working with volunteering
- Young Ambassadors (aged 14-17)
- partner organizations working with multicultural and Welsh-language communities
- partner organizations working with adults in informal learning
- a user design forum
- teachers in primary and special schools in south-east and north-west Wales
- secondary teachers from south Wales
- a pilot forum looking at Intangible Cultural Heritage skills
- university academics involved in teaching history, archaeology, performing arts and Welsh studies.

In addition to these intensive sessions, we have presented our plans and ideas to a number of professional and local organizations, e.g. Cardiff County Council, the National Library of Wales, BBC Wales, History Research Wales,

Cadw, the Arts Council for Wales, Design Council Wales, the Association of European Open-air Museums, EXARC, the Welsh Humanities Board, UK Forum of History HMI Inspectorate, Gwynedd Archaeological Trust, Somali Integration Service, the Environment Agency and the Historic Environment Group.

b. Collaborating with potential users

We have set up four different groups of young people to devise and develop the programme of activities for young people in the Action Plan. Significantly, all four groups indicated that interacting with the collections - especially those behind the scenes - was the focus of their interest. Caerphilly Youth Forum was selected to work with representatives from the teachers' forums to follow and inform the progress of the Design Team at Stages AB and CD. This joint forum is eager to inform the design process as a whole, through to completion, evaluation and legacy sharing.

Black, Asian and Minority Ethnic and C2DE new user groups have been instrumental in trialling a range of potential activities. These groups include Genesis Wales (Unemployed Single Parents) testing the potential of the collections in developing parenting skills, family groups from the Somali community in Cardiff sampling ideas for creative workshops, MENCAP Wales working on resources to improve the access and interpretation of the site for disabled children and adults, and The Parade, specializing in English for Speakers of Other Languages (ESOL) to develop resources for adults who do not use English or Welsh as their first language.



3.3 What we know about our present audiences

St Fagans is Wales's foremost heritage attraction. Since free entry was introduced in 2001, we have attracted an average of 621,933 visitors per year, and between 2010 and 2011 250,000 people engaged with St Fagans online.

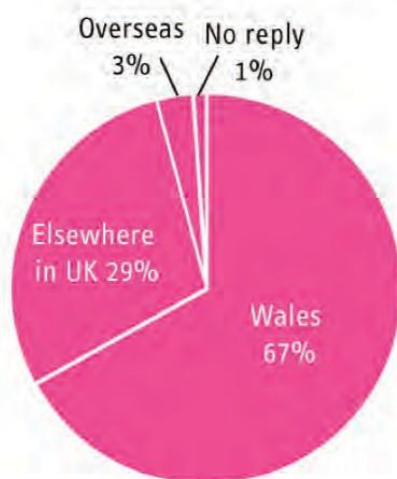
Visitor numbers have been fairly steady between 2002 and 2010, varying from the lowest figure of 582,798 visitors in 2005/06 and the highest visitor figure of 674,678 in 2007/08 (when the medieval church and the exhibition *Belonging* were opened). Peak visiting times are consistently at Easter and June-September (especially August). The shoulder period represents new opportunities to grow audiences - an easier proposition to consider with the creation of indoor spaces that will diminish perceptions of St Fagans as a destination only for good weather.

We have the results of numerous commissioned independent research studies as well as our own data-gathering systems to provide information about our present users and non-users.¹⁰

3.3.1 Our users

Most visitors are from Wales and come as family groups. Families account for 56% of all visitors, and families with children under 5 years old are comparatively high in number (12%), though young people aged 16-24 are low. 65% of all visitors are of social grades ABC1, compared

Geographical origination



to 43% of the population of Wales and 59% of Cardiff's population. Repeat visitor rates are high – 69% of the visitors have been to the Museum before.

An average of 90,000 formal learning visits – 15% of all visitors – are made to St Fagans annually. The majority of visits are from primary schools, especially at Key Stage 2 (aged 7-11). As with the informal learning statistics there is an obvious correlation between percentage and frequency of visit and distance from the Museum. The majority of secondary school visits are made by schools from France, a bias we intend to redress through increased capacity for whole-year groups of Welsh Baccalaureate students.

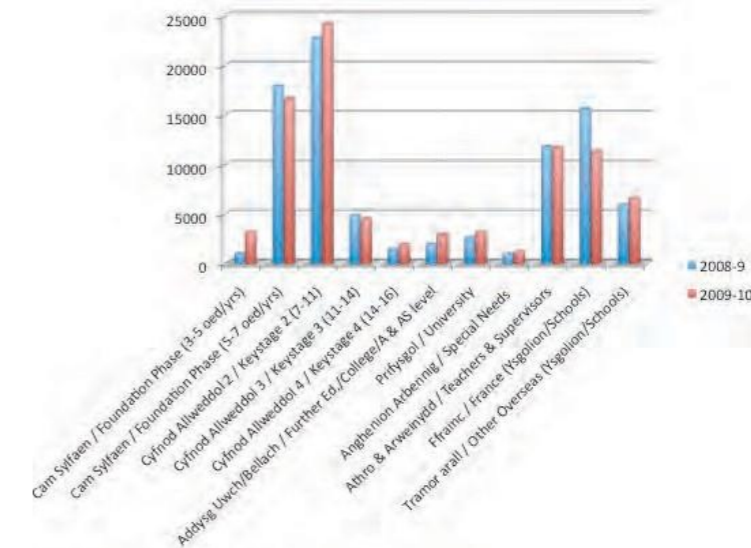
Online, St Fagans has a very strong identity, with most online searchers using a form of the brand name and arriving at the website via Google or other search engines. Most web traffic originates from the UK, with much of it from Wales.

Yet even though there is a high awareness of St Fagans and its core offer, research shows that the diversity of the site is not mirrored by the diversity of our visitors online, offline or even on-site and that we should be doing more to appeal to under-represented groups.

3.3.2 Under-represented groups

Research highlights that there are a number of under-represented groups currently not visiting or experiencing barriers to their full participation in the Museum's activities (see 3.4.4). The visitor research evidence suggests that they are:

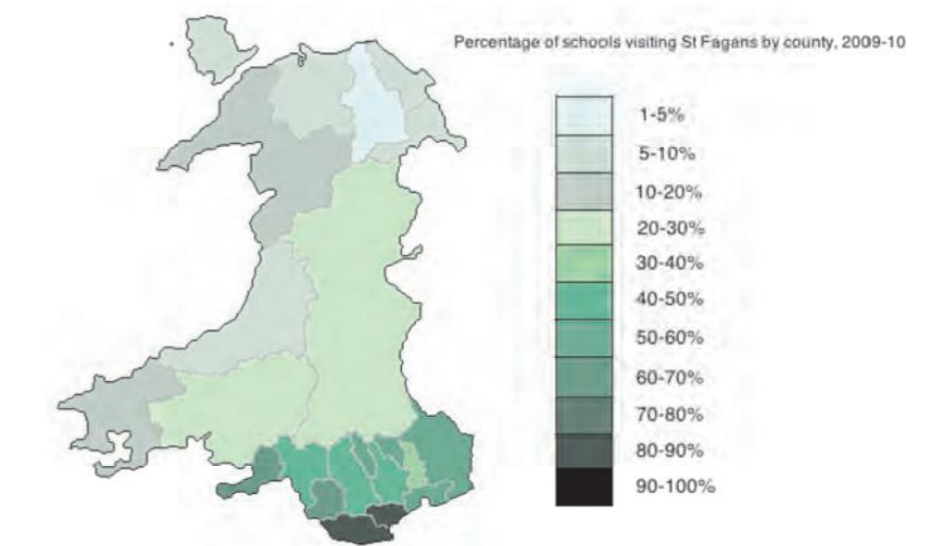
- Black, Asian and Minority Ethnic communities
- local adults and families, especially those in C2DE areas e.g. Fairwater, Pentreban, Ely and Caerau in Cardiff; Communities First areas in the south Wales valleys
- schools and communities from rural areas in west, mid- and north Wales
- some tourist groups, particularly increasing the share of UK tourism markets e.g. new emerging markets



Number of formal learning visits by category, 2008-10



Monthly visitor figures, 2002-10



Percentage of schools visiting St Fagans by county, 2009-10

¹⁰ Evaluation of how visitors use the St Fagans site among a mix of new, lapsed and current visitors, and families and adult only parties (164 sample size), Morris Hargreaves McIntyre (2008); Evaluation of St Fagans' galleries with families and independent adults (4 focus groups), Morris Hargreaves McIntyre (2009); Perceptions Study of St Fagans (300 telephone interviews), Morris Hargreaves McIntyre (2009); Visitor Profiling Study (775 exit interviews at St Fagans), Morris Hargreaves McIntyre (2009); Qualitative Evaluation of NMC's Origins gallery (discussion groups with socially-motivated and intellectually-motivated families) Morris Hargreaves McIntyre (2009); Museum electronic booking system which captures data relating to age, geographical region and Communities First areas with formal learning visitors.

3.4 Engagement and interpretation

3.4.1 Awareness of St Fagans and its offer

There is a high level of awareness of St Fagans – 98% of people surveyed in the local catchment area had heard of St Fagans and nearly all had visited it at one time – only 9% had never been to the Museum before.¹¹

Respondents had a high level of awareness of the core offer. Around 70% know about the gardens, park, Castle, animals, craftspeople and restaurant but there was lower awareness of the galleries, changing exhibitions, events, workshops and the playground. This suggests that the driver for repeat visits is the pleasantness of the surroundings rather than a deeper engagement with the learning objectives of the Museum. This is a recurring theme throughout the user consultation and visitor research carried out as part of the planning for redevelopment, and has been addressed by the plans for this project.

Even when they have arrived at the site, many visitors seem unaware of what events are taking place, and are not aware on leaving of information about future events.¹² More in-depth orientation information needs to be provided to avoid visitors making for the familiar and over-used parts of the site. This needs to be made clear both pre-arrival and on arrival to enable visitors to plan their visit

3.4.2 Feedback on the visitor experience

Despite generally positive feelings towards the Museum, the feedback conveyed by a number of visitor research studies has been that the overall visitor experience (particularly the levels of visitor engagement) could be vastly improved.

Site interpretation

- Entertaining the children is a key factor in deciding on days out. Families and young people have repeatedly indicated that they want more interactivity and events. Visitors would like to access interpretation in different formats making the experience more immersive.
- A common thread is wanting to know more about 'how people lived in the past', i.e. personalizing the history.
- There is also a strong interest in the processes of the Museum – how we know what we know, how we decide what to collect.
- The strong sense of identification with some exhibits also unlocks a need to contribute to the stories, to add to the information held by the Museum.
- The lack of contextual information on the site and narrative themes to follow means many visitors struggle to connect the buildings together.
- There is sometimes a lack of consistency in the information offered on-site by front-of-house staff, and also a lack of confidence in some social groups to approach staff.

Galleries

- There is a low awareness of the Museum's gallery displays before or even during the visit. They lack visibility to visitors en route to the open-air attractions and therefore are unable to provide the context that would intellectually orientate visitors to the open-air site.
- Visitors expect interpretation in galleries to be engaging, absorbing and exciting. They want clear narratives, in-depth contextual information, and stories to support objects in a range of formats (AV, audio, computers, trails, staff demonstrations, activities). Visitors are pleased to see more interactivity in Oriel 1, the most recently refurbished of the galleries. It is described by visitors as bright, modern and family-friendly, though lacking an obvious narrative that would link it with the rest of the Museum. The other galleries are far from being the interactive and immersive experience visitors now demand.

'We would come to SF more often basically if you were on our radar, if we knew more about you and what you can offer.'

Chris Meredith, Communities First Co-coordinator, Pontygwaith (Reference 6, Public Engagement and Consultation Reports and Plan, Appendix 6)

'I didn't realise they had events going on, you don't think about that sort of thing, really, but it looks quite interesting. I might take my brother, he's 11 ... he might find something there that would interest him.'

Female, White Working Class, 20-40, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

'Nothing to hit me cold as I came into the main entrance to tell me of the Tudor event this weekend. I would rather have something smack me in the face.'

Visitor (Public Engagement and Consultation Reports and Plan, Appendix 9, Audience Wales visitor survey)

'The emotional connection to the past is very important. You feel closer to the people of the past. I can't be bothered to read information, but a voice-over would be good, people telling their own stories.'

Member of Llanharan Youth Club (Reference 3, Public Engagement and Consultation Reports and Plan, Appendix 6)

¹¹ Visitor Profiling Study (775 exit interviews at St Fagans), Morris Hargreaves McIntyre (2009)

¹² 1500-1700 Events and Making History Exhibition research programme undertaken by Audiences Wales, September 2011

‘Sorry love, forgot to take photographs of the prefab, I was so overwhelmed with memories.’

Participant from Community Focus School and Parenting Project (Reference 26, Public Engagement and Consultation Reports and Plan, Appendix 6)

‘When I go back to Pakistan, because we’re from a European country, they put a chair for you, a table for you, I tell them ‘I don’t want this I want to live the way you live, I want to eat what you eat ... experiencing it’. I like the experience.’

Male, Asian / Asian British, 41-60, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

‘I think it’s a lovely and a warm feeling that takes you back in time. Somebody’s Nana has been there and lived in that era.’

Female, Black / Black British, 41-60, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

‘Groups like us need lots of things to keep the kids going, need lots of ‘hands-on’ activities.’

Member of the Keeping You in School family programme (Reference 26, Public Engagement and Consultation Reports and Plan, Appendix 6)

‘The more activities, the better, especially as they help attract children.’

Visitor (Public Engagement and Consultation Reports and Plan, Appendix 9, Audience Wales visitor survey)

3.4.3 Online behaviour

Currently our online users are keen to read pages on the site about how to get to St Fagans and other practical information, but they are a lot less likely to engage at a deeper level with the content. While the Museum has been building a strong network via Twitter and Facebook and has the technical structures in place to build participation on its own website, there has been no strategic approach to providing a context for dialogue with the user. At a time when people expect to participate in websites, there is currently no functionality on the St Fagans site for users to contribute their ideas to a debate, to upload examples of their creative work or to contribute in any way to the building of cultural democracy.

3.4.4 Research on non-visitors: barriers analysis

Research and consultation have also been undertaken with groups who are presently non-users or under-represented at St Fagans:

- Consultation undertaken by staff in summer 2011 focused specifically on groups that we find hard to reach. These included
 - participatory forums and piloting potential activities (young people, CD2E families and adults, Black, Asian and Minority Ethnic groups, schools from north Wales)
 - potential partner organizations working with our target audiences
- Over 130 groups engaged with developing Making History and over 72 members of staff were involved in the public engagement and consultation (see Public Engagement and Consultation Reports and Action Plan, Appendices 1 and 6 for more information)
- Non-visitors research on perceptions of museums and Amgueddfa Cymru by Audiences Wales in 2008. This took the form of five focus groups with non-museum visitor respondents from BC1 and C2D social grades; most respondents had dependent children
- Research by Leicester University’s Research Centre for Museums and Galleries (RCMG) in 2002 on developing strategies for engaging with new audiences and contributing to the Welsh Government’s social inclusion agenda (6 focus groups)

- Evaluative study carried out in July 2011 by Beaufort Research Ltd to explore perceptions of historic attractions, and of St Fagans, among Black, Asian and Minority Ethnic people and White Working Class people in south Wales (6 focus groups across these audiences in south-east Wales with occasional, lapsed and non-visitors to St Fagans).

These studies produced common findings regarding barriers to visiting, which we have summarised in the following sections.

Not enough for children

Despite recognising the value and importance of museums, especially when visiting abroad, museums were not considered as a leisure destination at home and respondents were not motivated by the learning opportunities at museums. Instead, they were motivated by social and family activities that they could enjoy in a relaxed and welcoming atmosphere.

Respondents were enthusiastic about free entry. However, the most common barrier to visiting a museum is the perception that their children would not enjoy themselves, instead preferring activities such as swimming or going to the cinema. Many felt that there were easier ways to entertain children than take them to St Fagans. They did not expect there to be much ‘fun’ on offer.

Only for younger kids?

Paradoxically, many members of the youth forums perceived St Fagans as a place for young children and not a place for them. Very few realised that there were collections and galleries in the Main Building. Unanticipated interest was shown in material collections and the museological process. The highlight for many of the young people in the forums was a trip into the stores to look at the objects. They were overwhelmed by the breadth and depth of the collections and expressed a view that the objects should be at the core of all experiences.

Many had already experienced St Fagans as part of a school trip. Youth organizers and young people alike emphasised that museum activities for young people should not replicate what they could do at school or

through the youth services. The general feeling was that physical, hands-on activities, problem-solving, re-enactment and opportunities for developing creative skills should form part of the programmes developed for young people.

Nothing changes

A common recurring theme was the perception that the exhibits did not change much, and therefore there was no incentive to revisit. There was very little awareness of the changing events and exhibitions programmes. For example, when presented with a summary description of the current St Fagans offer by Beaufort Research, participants in the survey were very surprised by the reference to events.

Several suggestions were given for targeting specific communities more effectively in the marketing of the Museum, for example via mosques, community centres and other focal points in the community such as the local pub. Young people in particular emphasised the use of social media to disseminate information. Adults and young people emphasised the importance of ‘ambassadors’ within communities and expressed a willingness to act as such having been involved in participatory forums.

‘Not everyone feels confident enough to approach staff in the houses. I feel more confident now after having more information and a chance to talk in a small group.’

Member of the Genesis group (Reference 24, Public Engagement and Consultation Reports and Plan, Appendix 6)

‘Working class people like to have fun. Middle class people is what St Fagans is aimed at in my opinion.’

Male, White Working Class, 20-40, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research,)

‘Normally you don’t see museums open-air do you? I was surprised to hear you say that. Every one I’ve been to has always been an indoor museum... Yeah [I am interested]. I was surprised.’

Male, Asian / Asian British, 41-60, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

Museums and history not for them

St Fagans is the best-known and most visited museum within the Amgueddfa Cymru family, but many adults had not visited since childhood. Many people have stereotypical perceptions of museums as static dusty places with objects in glass cases. The term ‘museum’ is in itself off-putting to many as a choice for a day out. The Beaufort Research study found this particularly true of the younger, white working-class participants in their focus groups. Paradoxically, though the Museum’s educational role is seen as important, for certain adults with young children it is also a barrier, due to their own negative experiences in education and a lack of confidence.

Museum staff were perceived to have a security rather than customer care or interpretation role. They were sometimes seen as being unwelcoming, unapproachable and uninformed. However, St Fagans, along with Big Pit, was picked out by some as being less ‘stuffy’ and more ‘fun’ than other Amgueddfa Cymru museums.

This project will ensure that St Fagans can help redefine the concept of a ‘museum’ to current non-attenders, emphasising access to collections, interactivity, contemporary interpretation and the relevance of the Museum’s collections to the lives and needs of potential visitors.

However, despite not being regular museum visitors, non-users appeared to have many ideas and historical references to contribute to discussions on events and exhibitions programming. Most contributions emphasised a demand for practical demonstrations, face to face interpretation, social history, local relevance, quirky stories, ‘bringing the Museum’s collections to life’ and the importance of being able to identify with an exhibit’s theme.

‘It’s too much like school for them and I am not saying all kids but a majority of them.’

Female, Black / Black British, 41-60, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

‘It’s lovely for an adult, you can walk around and appreciate the history of it but if you’ve got a four or five year old, mine just moaned all the way round. We walked to the castle but there was nothing there.’

Female, White Working Class, 20-40, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

‘I went there with the school. I really enjoyed it but to be honest it was a bit too ... the kids were bored. She was four at the time. So trying to explain what people did years ago was a bit over her head.’

Female, White Working Class, 41-60, Valleys (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

‘I’ve got friends who go there all the time with their families and kids ... I couldn’t imagine phoning all my friends up and saying ‘Let’s go to St Fagans for the day’. It just wouldn’t be right! It’s horses for courses. It’s more of a family place.’

Male, White Working Class, 20-40, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

Not relevant to their lives

The research conducted in 2002 by RCMG drew on 6 focus groups with socially excluded communities in Cardiff, the south Wales valleys and north Wales. The museums of Amgueddfa Cymru were perceived as not meeting their needs and lacking in contemporary relevance. People from ethnic minorities felt that staff, collections and exhibitions did not represent their communities and Wales's multiple cultural identities. Making History will address this and ensure St Fagans remains relevant to a changing population. Interestingly, the more recent research conducted by Beaufort Research in 2011 suggests that lack of cultural relevance wasn't a significant barrier among Black, Asian and Minority Ethnic participants to visiting St Fagans. Participants across the groups were proud of their Welsh identity and connections and were attached to the area in which they lived. Some Black/Black British participants also referred to their mixed race heritage, which was an area of interest. However, they doubted that their backgrounds were reflected at St Fagans. Recent migrant communities expressed a desire to learn more about Wales and to compare cultures. This project addresses many of these barriers.

Hard to get to, hard to access

Getting to St Fagans is a barrier for many of the hard-to-reach groups. Some did not know how to get there and other participants did not have access to a vehicle. The cost of travelling on public transport with a family from the Valleys, for example, was expected to be prohibitive and the journey to be time-consuming.

To deal with the transport issue, some recommended organizing dedicated bus travel or discounted public transport travel.

Even on arrival at St Fagans, physical and cognitive accessibility are also issues for some potential visitors.

For those living beyond a day's travel, the Museum's offer has to be powerful enough to warrant the cost of an overnight stay, either on its own or combined with other local attractions. There is an expectation that the Museum expands its outreach offer to these areas, physically and virtually.

There are also cultural difficulties relating to particular communities that form a barrier to visiting. The Beaufort Research study, for example, found that Asian/Asian British women were less likely to go on family days out, or have many hobbies or interests outside the home.

'We live in Wales and we are part of the culture so that makes it relevant.'

Female, Asian / Asian British, 20-40, Cardiff

(Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

'I am interested in it and I want to know about the mixed race.'

Male, Black / Black British, 41-60, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

'Years ago where I'm from [the Docks, Cardiff], it was like a melting pot as there was every race you could think of. There was Somalis, Jamaicans, Africans, Maltese, Chinese, Indians there was everybody in a space this big.'

Female, Black / Black British, 41-60, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

'I'm proud to be Welsh... Where you live, you're proud of it... We're proud because we're living here.'

Male, Asian / Asian British, 41-60, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

'St Fagans isn't the easiest place to get to, to be honest. Getting on a bus is a big deal to many.'

Hafal employee (Reference 16, Public Engagement and Consultation Reports and Plan, Appendix 6)

'Well, it's travelling, if someone's got a car then we go up in the car but if it's five of us on the train, then forget it. I'd have to get someone to take us up, or if the school's taking them up on a trip I'd be in there.'

Female, White Working Class, 41-60, Valleys (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

3.4.5 Current activities: mainly a passive experience

Despite the perception of open-air museums as active museum experiences, on reflection most of the visitor experiences at St Fagans are passive. Although facilitated sessions offer good opportunities for the user to become actively engaged, many of these activities are invisible to the larger audience because of their location.

Museum processes are being made increasingly transparent to the public, but the potential for skill sharing is far from maximised. The daily core offer, including displays and exhibitions, consists of activities that are mainly passive rather than active experiences for the public. There is very little learning scaffolding to help visitors feel comfortable and confident in the activity. The opportunity for participants to leave their own mark on the Museum is practically non-existent.

As would be expected, the activities very much reflect the needs of our current core audiences – namely, formal learning (mainly primary), family audiences, adult learners or those with a particular specialist interest, students and academic peers (see Appendix 1). Very few activities are aimed at hard-to-reach audiences, the exception being On Common Ground (an Amgueddfa Cymru outreach project with young people, the community-curated dresser in Oriel 1 and the small-scale projects we have attempted to collaborate with BAME groups to curate displays.

Some have been extremely successful, for example the Creating a Goddess project with the Wales Puja Committee (the culmination of 4 years sustained dialogue) which led to effigies of Hindu deities being donated to the collection.

Over recent years, the Museum's programming group has tried to provide a more balanced programme, offering a variety of collections-related experiences to the visitor. However, to date decisions regarding programming activities have not been made within a framework of an overarching interpretation and learning strategy or with particular social outcomes in mind. Sample activities are evaluated, but there is no dialogue with users and non-users regarding what we select to do. The emphasis is on one-off workshops/events and drop-in activities. This leads to a lack of opportunity for the users to progress in their learning and for the Museum to make any deep impact on people's lives. This will be replaced by relationship building and closer, more sustainable partnership through this project.

3.5 Training and skill sharing

3.5.1 Traditional skills

The preservation of craft skills is an important facet of the Museum. St Fagans is very much a living museum where traditional craftspeople demonstrate traditional skills in the re-erected workshops and mills. The Museum is also recognized as a centre of excellence in terms of traditional building skills, and has trained generations of craftspeople.

Amgueddfa Cymru is registered as a placement provider for the National Heritage Training Group Bursary Awards scheme and has hitherto provided placements for 9 trainee craftspeople with our Historic Buildings Unit. We have also been able to offer paid work to some of the trainees following their placements. The Estate Department has been involved in skill sharing for many years.



The New Heritage Horticulture Skills Scheme is administered from the Museum, with 30 trainees at gardens across Wales over the four-year life of the HLF-funded programme.

However, programmed skill sharing courses geared to cater for larger groups of people across the whole range of craft skills are currently not possible due to the lack of safe and appropriate facilities on site.

3.5.2 Access to collections and expertise

Both curatorial departments provide constant access to individual researchers, organizations and members of the public to collections in store, which include document, photographic and audio-visual archives, library facilities and a vast range of material collections of both national and international significance. Curators, conservators and learning staff regularly give talks, training (particularly oral history training) and advice in their specialist areas both on- and off-site as well as providing placements for students. The extent to which these services are offered is severely hampered by the lack of appropriate spaces to bring out collections from store to study, hold courses or give talks and presentations, or access to the collections online.



‘Looking at that picture of the blacksmith, well for me that’s my grandfather who was a blacksmith and all the men before him for seven generations and that skill has gone with him’

Female, White Working Class, 20-40, Newport (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)

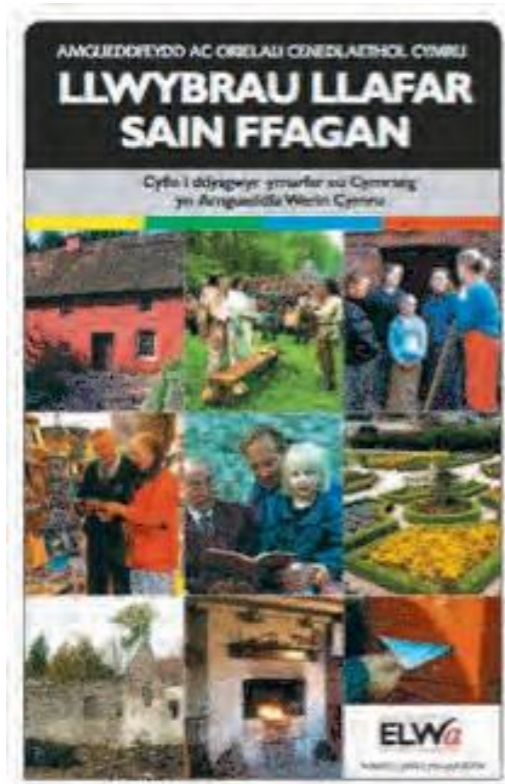
‘I love the pottery, get your hands dirty, even the woodcraft, even if there was a loom. I would love to make something on a loom.’

Female, Asian / Asian British, 20-40, Cardiff (Public Engagement and Consultation Reports and Plan, Appendix 9, Beaufort Research)



3.5.3 Language skills

As St Fagans has a particularly symbolic status in terms of its support for the Welsh language (being one of the first Welsh institutions to operate bilingually), it plays a key role in the teaching of Welsh by staging events and activities specifically targeted at learners and by producing web-based teaching materials for tutors. This facility of St Fagans as a 'safe space' for language learners will be extended to cater for those learning English as a foreign language.



3.5.4 Archaeological skills

The Department of Archaeology & Numismatics has a distinctive strength in undertaking and funding research-based fieldwork, excavation and post-excavation projects across Wales. This fieldwork has generated rich opportunities for local communities, volunteers and university students to become engaged with their past through involvement in fieldwork, study and research on collections. Over recent years the kinds of community engagements with archaeology have broadened and developed. For example, since 1999 the Portable Antiquities Scheme Co-ordinator for Wales has been based in the Department, leading to increasing trust and co-operation with the metal-detecting community and active outreach work, including routine attendance of metal-detector club meetings around Wales.

3.5.5 Creative skills

We have endeavoured in the past to provide opportunities for users to engage with artists and creative writers, inspired by the collections. This has ranged from taster sessions to study days. Facilitating these over longer periods to enable progression for participants is hampered by the lack of space and appropriate facilities.

3.5.6 Where we fall short

Though we have a good track record in a number of areas relating to training and skill sharing, the Museum still does not reach its potential in this area, for the following reasons:

- the activities and opportunities are generally driven by museum rather than by community needs
- a field-project-based and sometimes ad hoc approach to community involvement tends to be self-selecting both geographically and socially, and not targeted towards particular social, economic and ethnic groups
- the numbers trained are very limited due to the lack of facilities.



3.6 Volunteering: project opportunities

Museum volunteering takes many forms. Our Board of Trustees are volunteers. For their efforts, they are rewarded with the opportunity to develop the Museum's strategic direction.

Volunteering at other levels, and the benefits, are less clearly defined and until recently this was not approached strategically.

In 2008, Amgueddfa Cymru established its commitment to volunteering with the creation of a new volunteering programme and a corporate Volunteer Co-ordinator post.

Since then Amgueddfa Cymru has operated a volunteering scheme based on advertising specific roles suggested by departments. While boosting opportunity and giving structure, this strategy is still based on Museum needs, and tends to draw on a particular demographic. The volunteers are predominantly white, middle class and educated to a high level.

At the same time, our engagement work, co-curating and community-based participation prioritises harder to reach audiences and people outside training, education and work, and often in cultural or ethnic minorities. Our work in this field has been exemplary and widely recognized as among the strongest in the sector. Yet it has still to generate an impact on the volunteering and training dimension of our work as a whole. There is a tendency to work in familiar territory with familiar partners, rather than seeking synergies across partnerships to deliver new ways of working.

3.6.1 Barriers to volunteering at St Fagans

Common themes arise from our discussions with volunteer organizations regarding volunteering at the Museum:

- a lack of awareness of the Museum as a provider of volunteer opportunities
- lack of clarity as to what the offer is

- physical barriers, particularly due to transport difficulties
- intellectual barriers to accessing and contributing
- training needs of staff, particularly for working with vulnerable young people and adults
- a need for mutual understanding between the Museum and the voluntary sector on organizational procedures
- acknowledging the heterogeneity of the voluntary sector in setting up collaborative work.

'Until today I didn't know volunteers were allowed through the door.'

'Knowing how to get here and how to get back is difficult.'

'You need to be more prescriptive, like a recruitment agency.'

'The relationship with partners is so valuable. One process doesn't fit all.'

'Your problem will be accommodating all the requests!'

Members of the Volunteering Participatory Forum
(Reference 45, Public Engagement and Consultation Reports and Plan, Appendix 6)



4 Strategic decisions about involving people

The new National History Museum for Wales will build on its tradition of being a people's museum, fostering partnerships with source communities and public organizations across Wales and beyond, to extend the experience of the collections and the site for visitors.

4.1 An inspiring resource for making history together

Our aim is to be an international centre of excellence that inspires people to learn about and explore the history of Wales. All the people of Wales should feel that they are part of the story we present, and not just visiting it. The knowledge and skills that we have as an institution should be a resource for all to share.

4.1.1 A unique setting for learning

St Fagans will combine on one site the cultural learning experiences of heritage sites, museums, art galleries and archives. We need a cohesive framework to combine all these experiences in a way that is clear and understandable to our visitors. We are as much involved in learning through cultural heritage, as about cultural heritage (see Appendix 1: Learning and Interpretation Strategy).

The Museum environments, offering both indoor and outdoor learning spaces, will provide opportunities to support and cater for all learning styles. This is a very different learning environment from traditional formal learning, and presents opportunities for people to use and experience the full range of intelligences, making them more effective learners. We will exploit the potential of these environments to provide social and cultural capital for those who are disengaged from formal learning.

We aim to transform public engagement with Welsh history. Working collaboratively with higher education institutions, we will use their research in our exhibitions and displays to show the link between the past and the issues of contemporary life in Wales. An understanding of the past is essential if, as individuals and communities, we are to develop an awareness of our own identity, to participate as citizens in contemporary society and to

make informed decisions about the future.

4.1.2 New galleries exploring historical evidence in different ways

The refurbishment of the present exhibition galleries will enable us to redefine people's expectations of a national history museum, enabling visitors to experience different ways of interpreting historical evidence (see Interpretation and Exhibition Design Stage D report for details).

Creu Cymru - Making Wales

The interpretive approach of the **Making Wales** exhibition is to provoke thought and debate about:

- our humanity and sense of place
- how history is constructed, and different meanings given to the same past
- how a sense of identity develops and changes over time
- how the evidence on which we base those meanings changes over time
- how some people's voices become part of the national story, and others remain silent.

Questioning and debate will be part of the fabric of the exhibition, encouraging visitors to come to look at the past from different perspectives, come to their own conclusions and record their opinions so that others can respond to them. A rolling programme of displays co-curated with target audiences will explore the contemporary relevance of reflecting on the past, ensuring that more and more of the people of Wales become part of the story, that their voices are heard and our collections enriched and diversified. Everyone who visits the gallery will be able to add to the cultural capital of future generations by responding to and influencing our collecting.

Byw a Bod – Ways of Life

Where Making Wales is a gallery of debate, Ways of Life is a gallery that allows visitors to explore their natural curiosity about other people.

Amgueddfa Cymru's archaeological and social history collections will be displayed side-by-side to provide windows into the mundane details of lives past and present, at times raising awareness of social inequalities and contemporary issues. Activities will allow visitors to explore life in the past through the developmental power of play, while the Museum's extensive oral history and visual archives will provide an immediate connection with the lives of others. This gallery and the themes introduced link directly with the historic buildings and archaeological constructs on site.

Creu Hanes â Llaw – Making History by Hand

When people talk about 'making history', they are usually referring to important people and significant events. However, most of the evidence of history that survives was made by someone's hands. A new sustainable building, provisionally named **Gweithdy** ('workshop'), will celebrate the skills of makers who have worked with the natural resources around them, and encourage visitors to learn these skills themselves. It will also provide a window into the experimental archaeology and historic building projects currently underway at the Museum. It will be a hands-on, brains-on space that celebrates the creativity of our users, allowing them to draw inspiration from the products of past and contemporary craftspeople and use it to make artefacts that reflect their own lives and experience. Gweithdy will encourage visitors to invent, design, experiment and build.

Having a voice

St Fagans will be a museum where everyone who has a connection with Wales or who wishes to learn more about it has a place and a voice and can make a difference. The new exhibitions will include a continuous programme of displays co-curated with communities currently unrepresented at the Museum. The aim is to fill gaps in our collecting and bring more people into the Museum's community.

Rather than interpret everything through the unidentified voice of curatorial authority, we wish to present multiple views of the past and its material evidence. The exhibition designers will work with staff to develop ways of personalising the Museum's own voice, including different viewpoints and narratives of the past, and making it clear who is addressing the visitor. The user will be able to leave a record of their own voice to add to an ever-changing narrative.

A key premise of our interpretation strategy is the greater use of our unique archive of oral testimony. For too long, there has been a tendency to reassert the primacy of the artefact and consider oral history as 'nice to have if there is time'. Oral history addresses the current social inclusion agenda by enhancing access, challenging stereotypes, celebrating difference and representing lost or marginalised voices. But it also addresses the process of history, as much as the product of history.

The Museum will be a public place for critical thinking and debate. The new exhibitions will tackle contentious issues and explore ethical dilemmas, challenging visitors to think about difference, conflict and the impact of change on people's lives. We can no longer only tell convenient stories that people want to hear. We will share and tell multiple stories and show multiple experiences. The promotion of simple and non-controversial narratives about common heritage is no longer viable.

4.1.3 Experimental archaeology

The development of experimental or open-air archaeology at St Fagans represents a significant and dynamic departure from the traditional manner in which Amgueddfa Cymru has interpreted early Wales for the nation. It is an innovative development, which has not been seized by any other national museum in Britain.

St Fagans' status as the National History Museum presents the opportunity to go further than is possible at smaller experimental archaeology sites. Our wide geographical and chronological remit allows us to compare and contrast the different ways in which life was lived in all parts of an entire country across all periods. Furthermore, the movement of the archaeology collections to the site means that the public will be able to see, in the same visit, the objects that provide much of the basis of our understanding of the past – something not possible on any scale at existing

venues in Wales.

The potential for hands-on interactivity offered by Experimental Archaeology clearly offers visitors the chance to explore how life may have been lived in the past, resulting in more immersive and learning-rich visits. This same interactivity also has the potential to grow the range of users who can benefit from the Museum's archaeological provision. The open-air environment is well-suited to informal learning styles, while the chance to see things happening and to 'have a go', where appropriate, provides opportunities for active learning for those who are uncomfortable with text and gallery-based approaches to learning.

Within the life of the project, there will be 3 major experimental archaeology projects at St Fagans, each providing different ways for users to participate (for details see Action Plan):

- constructing a court of the princes of medieval Gwynedd based on evidence at Llys Rhosyr, Anglesey
- building an Iron Age settlement from archaeological evidence of a site in Bryn Eryr, north Wales
- experimenting with creating a Bronze Age barrow and its contents – an archaeological feature that is ubiquitous in the Welsh landscape.



4.1.4 Direct access to collections and knowledge

The new Collections Access Centre will enable visitors to have direct access to the wealth of archival and material collections stored at the Museum for study and research. This includes the unique collections of oral testimony, a vast photographic archive and material collections such as costumes and textiles that are unsuitable for permanent display.

The opening of the new Museum will be an important contribution to the creation of a modern nation, one that is confident, creative and able to reflect critically and publicly on its past. For the first time, Wales will have a museum that presents the past through total history, embracing every historical discipline, different learning needs and all peoples in society.

4.2 Becoming a participatory national museum

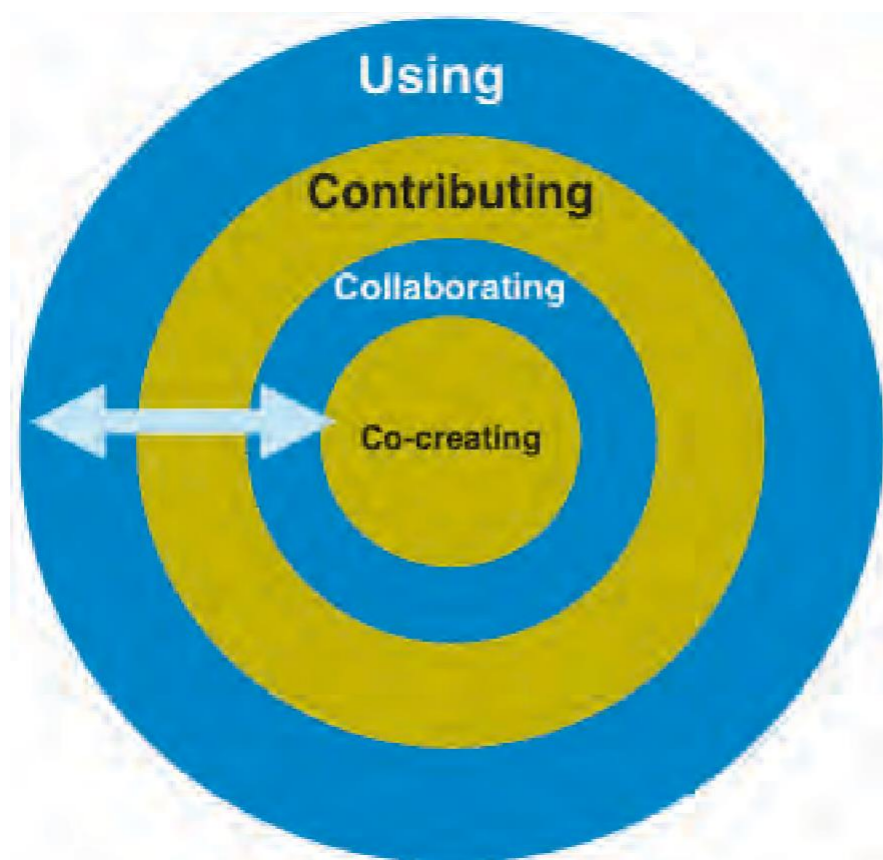
Our fundamental aim is to become a truly participatory national museum - a welcoming and inclusive museum where everyone can share knowledge, collections and skills. We have realized that we need to transform the way we work with the people of Wales, and change the ethos of our interaction with our audiences.

This inevitably comes with a risk and a sense of loss of control. We have to place our trust in our users. However the potential gains in terms of engagement and a sense of ownership are tremendous.

Becoming a participatory organization is a challenge for any museum, let alone a museum that operates on a national stage. National museums are traditionally conservative institutions, which are slow to change. The key is that we are thinking long term.

4.2.1 Deepening engagement with cultural heritage: the Centre for Learning

Key to transforming St Fagans into a museum that places user needs at its heart is a Centre for Learning, which will deliver active learning experiences and cultural capital for people of all ages and backgrounds. The spaces will provide a physical setting for users and visitors to learn through doing and deepen their enjoyment, understanding and study of the Museum collections.



The activities within the Centre will reflect and drive the Museum's aim to become a participatory museum with open dialogue and collaborative working between users and the Museum, and users and each other. We will embed, for example, programmes for young guides/ambassadors, volunteers, co-productions and community engagement work in our core remit and offer progression of learning for our users.

The Centre for Learning will be welcoming and accessible to all of our diverse users and visitors and cater for all needs – physically, intellectually and emotionally. The learning offer will be made transparent for all visitors to recognize the centrality and importance placed on learning. All visitors will be able to enjoy user-generated content.

The key dedicated spaces in the Centre for Learning will include:

- a **creative space** for exploring collections, for example toddler clubs with pre-school children and art or design workshops with young people. This room will open to the outdoors to allow activities to be taken outside.
- a **skill-sharing space** for discussing and working with

others, for example seminars and training courses in capturing and recording oral testimonies, handling objects and transferable basic skills.

- an **Auditorium**, with comfortable seating for 120 people, for teaching programmes, talks, lectures, debates, performance and film screenings as well as professional conferences and corporate hire.
- a **multi-purpose area** for schools to eat their lunch during term time, for birthday parties and family activities during weekends and holidays and as a bar for evening events.
- a **costume room**, storing 200 high quality replica costumes and objects, for schools, re-enactment societies and volunteers participating in costumed interpretation.
- a large, informal **reception area** where staff will welcome and advise visitors to the Centre.

4.2.2 Developing craft skills and talent: Gweithdy

Gweithdy, the new building planned for the western end of the site, is key to fulfilling the Museum's potential to continue the age-old tradition of passing skills from one generation to the next by example and apprenticeship. Here visitors will be able to discover the **skills of peoples of the past** by looking at what they made and learning how they made them, using the resources around them in the environment.

It will provide opportunities for progression from drop-in activities to taster sessions, one-day courses and accredited training and apprenticeships.

Visitors will discover the thrill of handling artefacts and learn to be creative in using available resources to make something for themselves. The products of such skills form the core of our collections, yet have not been made generally available in a way that inspires the hands-on creativity of our visitors.

Intangible heritage

Working skilfully and creatively with our bodies, and in particular our hands, has been thought by many - quite wrongly - to require less intelligence, and to be less valuable, than other activities. We believe the opposite: that such skills have never been more needed by our society, and in particular young people; that practical intelligence liberates us, and should be valued as a different way of thinking and feeling that is economically significant, promotes well-being and deserves respect. These skills are an important part of our intangible heritage. The new National History Museum will have all the resources to inspire such capability.

The Museum will find and develop talent, fostering abilities that might otherwise go unrecognised. It will be a seedbed for the creative economy, and support the growth of Wales as a creative society. It will encourage people to become more aware of the value of practical skills, in all their forms, and to apply designing and making to their daily lives.

The skill-sharing activities allow access to our intangible heritage of craft skills. This is not viewed as individual, discrete units of demonstrations, hands-on taster sessions, day courses, week courses up to full-time trainee or apprenticeships. It is part of a holistic continuum, the ecosystem of the community of actors and users partaking in a living, intangible heritage embedded within the greater community of Wales. The Museum will be actively promoting and helping access to this for potential users and participants, generating interest in general and in the specific, helping to maintain the living heritage. It will inspire people to make this the beginning of a journey that will continue beyond the site and throughout their lives.

We will fulfil the potential for skill sharing by:

- providing facilities and spaces which allow visitors to engage with the skills which created the artefacts in our collections and explore their own creativity
- realigning our resources to work intensively with communities where we can make a real difference – especially the Communities First areas on our doorstep

- working with other organizations to provide more apprenticeships and training opportunities.

The Museum will reach out to young people cast adrift from their heritage. Through apprenticeships, work placements and volunteer programmes they will have opportunities to develop new skills, and to gain confidence, employability and economic potential.

4.2.3 A national centre of excellence in volunteering

In cooperation with the heritage sector in Wales, St Fagans' ambition is to become a national centre of excellence in volunteering.

We will work collaboratively with partner organizations to create and sustain a community of volunteers for St Fagans where the contributions of all participants are given equal status and value. Our aims are to provide:

For those volunteering:

- Forums that allow them to influence the direction and content of the Museum
- A sense of ownership, recognition and pride in achievement
- Experiences that meet their individual needs and motivations
- Enhanced skills, confidence and experience to seek new life opportunities including further education, employment, time credits/banking
- Opportunities for progression across volunteering experiences
- Interaction between the different platforms for volunteering, current and new.

For our community partners:

- Ways of using the resources at the Museum to meet the various aims and objectives of their organizations e.g. encouraging people back into employment
- Opportunities to influence St Fagans' Volunteering Strategy from the outset and shape it as it evolves into working practices
- Financial support for devoting time and effort to share their knowledge and expertise with the Museum
- Dialogue across the volunteer sector in Wales providing opportunities for reflecting on and sharing best practice

- Recognition and publicity for the work of their organizations.

For the Museum:

- A greater diversity in the nature of the people engaged with the Museum, leading to a broader understanding of their needs and interests
- Opportunities to work over longer periods with non-traditional museum visitors e.g. NEET (not in Education, Employment or Training), Black, Asian and Minority Ethnic groups and people from C2DE areas
- Access to the expertise that lies in the volunteering community across Wales, creating a better in-house knowledge and skills base
- Training and capability-building of staff to work with volunteers of all backgrounds with a wide range of needs
- A way of making a positive and constructive contribution to cultural democracy and meeting our responsibilities as a national institution funded by the public
- A structure for reflecting on working practices and methods with our peers in the Welsh voluntary sector and for operating strategically on a national level while at the same time meeting the needs of targeted communities.

The key again is that we are thinking long term. Embedding volunteering within the organizational culture at St Fagans is key to the success and long-term sustainability of the Volunteering Strategy (See Appendix 3).

4.2.4 Enabling children and young people through cultural heritage

We aim to use cultural heritage to enable children and young people – particularly those in poverty and at risk – to discover new talents, raise their aspirations and develop life skills.

As a publicly funded organization, we have a social responsibility to provide enabling experiences with a beneficial social outcome. We need to significantly extend and develop our relationship with civil society. Our aim is to widen access and increase participation by:

- Introducing new participants and audiences to the collections, resources and learning opportunities available at the Museum and online. We aim to redirect

museum resources to support those who need them most

- Working alongside and learning from current users, new audiences and strategic partners to ensure that our programmes and learning resources meet their needs.

We have a responsibility to work actively to redress inequality of participation and opportunity. Recent research highlights that Wales has higher levels of unemployment and child poverty than the UK average. In Wales one in three children live in poverty, the highest in the UK.¹³ More than half of the local authorities have a severe child poverty rate of 15% or above. These include Merthyr Tydfil, Cardiff, Rhondda Cynon Taf, Caerffili, Newport, Swansea, Blaenau Gwent – in fact the majority of local authorities within St Fagans' 50-mile catchment area. The unemployment rate for 16-25 year olds in Wales is currently over 20%, again above the UK average.¹⁴

One in five of the population in Wales are disabled, and are twice as likely as non-disabled people to live in low income households. At age 16, young disabled people are twice as likely not to be in any form of education, employment or training as their non-disabled peers.¹⁵

With these sobering statistics in mind, we will work intensively with children and young people to help break this chain of underachievement.



¹³ Welsh Government Child Poverty Strategy for Wales, February 2011, information document number 095/2011

¹⁴ Source: The New Policy Institute, February 2011

¹⁵ Disability Poverty in Wales (2011), Leonard Cheshire Disability <http://www.lcdisability.org>

4.2.5 Engaging with unrepresented communities through co-curation and collaboration

The participatory approach is carried through to the content of displays and exhibitions. We will be open with the visitor as to how we use collections and new discoveries to make sense of the past, and involve the public in this process to enable them to discover their own histories and their own meanings. Co-curation is embedded in the plans for each of the new gallery displays, with a rolling annual programme of changing displays. The co-curation in the Making Wales gallery will bring together two contrasting communities to explore contemporary views of events in Welsh history. The Ways of Life exhibition will provide a platform for unrepresented and often marginalised communities to tell their stories. For example, the first display in that gallery will be a 'Refugee House' in collaboration with the Refugee Council and Oasis Cardiff. In Gweithdy, our annual artist-in-residence programme will work with young people to respond creatively to our collections.

This will be part of a rolling strategy to turn co-creators and collaborators into long-term contributors who will eventually become part of the Museum's community.

4.2.6 Be truly national in serving the whole of Wales

We aim to better fulfil our remit as a national museum serving the whole of Wales (see our Marketing Strategy). We will achieve this by:

- An outreach and inreach programme that will take a strategic approach to involving schools and communities across Wales in our activities, collecting, fieldwork and exhibitions
- Engaging with our users online, by improving virtual access to our collections, skills and activities through appropriate use of new media, driven by user needs
- Developing residential facilities as part of our new experimental archaeology offer.

4.2.7 Enabling people world-wide to participate in the Museum's programmes and contribute

Our Digital Strategy (Appendix 2) will enable users wherever they are to participate in the Museum's work and leave their opinions and contributions. We aim to create a virtuous circle of deeper engagement, linking web visits, actual visits, outreach programmes and research.

4.3 A sustainable organization

We aim to be a museum that will be sustainable and continue to evolve to meet the needs of society.

4.3.1 Staff development and training

The Training and Development Plan (Appendix 4) provides a framework to enable staff and volunteers to successfully manage the significant changes brought about by the Making History Project. The plan also outlines opportunities for people to gain new skills during the delivery phase of the project and beyond. St Fagans has proven its commitment to provide and support training and development opportunities for its staff and volunteers as a result of working towards achieving the Investors in People standard. Investors in People is a flexible, outcome focused, people management standard, which helps organizations achieve their objectives by developing and harnessing the skills of their people. St Fagans is expected to achieve the Investors in People standard in March 2012. Over the next decade, continued commitment to training is vital not only to ensure the successful delivery of the Making History Project but also to progress towards the 'Gold' Investors in People award.

Providing shadowing and cross-departmental skill-sharing will be a key factor in ensuring that knowledge is shared and skill-sharing respected as a driver for our way of working. As the project develops we will ensure the right cultural conditions for knowledge management are created, including top-level leadership, buy-in from managers, the development of trusting relationships, a high degree of staff autonomy and staff involvement in the decision-making process.

Financing training

Amgueddfa Cymru is committed to facilitating personal and professional development for its entire staff and volunteers and a corporate training budget is held in the Human Resources Department. Currently this is £82,000 per annum. Bids are made annually against this budget via departmental training plans. Priority is given to supporting professional development (35% of total spend), health and safety training (26%) and Welsh language training (17%).

Over the next five years it has been agreed that 20% of this budget is ring-fenced for the Making History project. As activities are piloted and adapted and new skills learned, our staff will then 'roll out' and share best practice with the rest of Amgueddfa Cymru.

4.3.2 Continuing to meet the needs of users

Participatory co-curating and co-working projects outlined in the Action Plan will allow the Museum to get better the more people get involved. 'More' can mean more people or deeper involvement.¹⁶ Participatory forums and collaboratively working with external organizations will guide our thinking and allow users to be involved in museum decision making.

4.3.3 Increasing the number of visitors

Making History aims to increase the number of visitors to the Museum to 850,000 per annum over the life of the project. This we will achieve by:

- Better and more targeted marketing
- Increasing the number of events and activities held in the 'shoulder' seasons of spring and autumn
- Provide changing display elements and events in Gweithdy
- Further developing large-scale events such as the music and food festivals and the re-enactment spectacular
- Building up a 'tradition' of event-visiting at St Fagans in the same way that events at Skansen have become part of the annual calendar of most Stockholmers

¹⁶ See Nina Simon, *The Participatory Museum*, www.participatorymuseum.org

- Increasing our formal learners, in particular primary schools from north Wales, secondary, FE and HE students
- Catering for larger groups, made possible by the new facilities offered by the Centre for Learning, Gweithdy and Llys Rhosyr. This will enable the Museum to provide courses that enable progression for participants, and broaden the kinds of engagements we have with communities
- A temporary exhibition programme to encourage repeat and new visits
- Further developing the website for promoting visits to St Fagans. The Museum will be putting more emphasis on communicating with its visitors through e-newsletters, and the website will be used to collect contact details. The website will promote the Museum through a context-sensitive promotional widget, its blog and social media.

Contributing to the social and economic development of Wales

The Activity Plan will work toward this by:

- Creating new posts, training placements, apprenticeships and volunteer opportunities
- Generating income through large-scale events and programmes of courses
- Attracting more visitors to St Fagans, thus contributing to the economic vitality of the Cardiff area and the place-branding of Cardiff as an economic centre and major European City.

4.4 Is there a demand? Overview of engagement and consultation

We have undertaken an extensive engagement process to inform the activity planning for the HLF bid. This has directly involved over 130 organizations, societies and community groups.

Some we have involved as future partners – organizations with whom we might work collaboratively in order to achieve greater benefits for the people of Wales. Our difficulty in the past has been to combine face-to-face working with individual community groups with a more strategic approach that enables us to plan for national coverage and dealing with national areas of concern. By working with other national organizations, we hope to benefit from their structures, networks and knowledge of communities to build a whole that is greater than the sum of its parts (for example, working with partner organizations through the Volunteering Forum to deliver placements for unemployed young people and adults).

We have also consulted with groups of people who represent the new audiences and users with whom we wish to engage and have engaged many of them in the planning process. The overwhelming response has been that of enthusiastic support for the Museum and its objective.

‘We are so excited about working with you... Tell us what you need and we will do it.’

MENCAP Project Coordinator (Reference 11, Public Engagement and Consultation Reports and Plan, Appendix 6)

‘This is an ideal opportunity for us all to feed in on this as a partnership and could be a rolling programme to make this happen.’

Chris Williams, Job Centre Plus (Reference 45, Public Engagement and Consultation Reports and Plan, Appendix 6)

‘Get the children involved. This is our community, this is our museum and this is what we can do to support you.’

Nichola Turner, A4E (Reference 45, Public Engagement and Consultation Reports and Plan, Appendix 6)



4.4.1 The scope of public engagement and consultation activity

Staff from across Amgueddfa Cymru have now made over 230 connections with various organizations and individuals, both nationally and internationally, in support of the Making History project.

While certain staff have led with specific groups, our ethos has been to encourage a range of staff from across the Museum to actively engage in the process of discussing our plans with others. In many cases, staff have approached different individuals or teams within the same organization, to ensure that the right stakeholders are engaged for the right reason on targeted aspects of the project. This approach has meant that the work is focused, and is based on the needs of our audiences and prospective audiences.

A full record of our public engagement and consultation work can be found in our Public Engagement and Consultation Reports and Action Plan. This shows the range of ways in which we have recorded our activity, and how this has developed over the course of preparing this application. The Public Engagement Post Consultation Feedback template (Appendix F of the above report) is how we are currently reporting on activity for key target audiences. This enables us to prioritise key points, consider our response and highlight important aspects



such as Generic Learning Outcomes and Generic Social Outcomes.

4.4.2 A partnership approach

Out of the 230 connections made, we have consulted with 130 potential partner organizations at a national and regional level. These organizations already have a deep understanding of the needs of certain sectors and will be able to guide us as we work to develop and implement initiatives together.

Amgueddfa Cymru's national partnership schemes – Cyfoeth Cymru Gyfan-Sharing Treasures, and Celf Cymru Gyfan-ArtShare Wales – enable us also to work with a range of local museums and galleries across Wales, making the national collections as widely available as possible. In addition to these schemes, we work closely with key regional partners including the Pembrokeshire Coast National Park Authority's Oriel y Parc, Wrexham County Borough Museum and The Cardiff Story

4.4.3 Participatory Forums

As part of the consultative process, we set up four different groups of young people to devise and develop the programme of activities for young people. Caerphilly Youth Forum was selected to work with representatives from the teachers' forums to follow and inform the progress of the Design Team at Stages AB and CD. Black, Asian and Minority Ethnic and C2DE new user groups have been instrumental in trialling a range of potential activities. These groups include Genesis Wales (Unemployed Single Parents) testing the potential of the collections in developing parenting skills, family groups from the Somali community in Cardiff sampling ideas for creative workshops and MENCAP Wales working on resources to improve the interpretation of the site for disabled people (see Public Engagement and Consultation Reports and Action Plan).

Building on the success of the above, nine participatory forums have been established that will help develop and continue a focused dialogue. These forums have been created so that we engage with priority audiences and key partner organizations, some of whom are umbrella organizations working locally, regionally or nationally

'I think it's really important that you make the activities area feel really different to what we've got in our community centre, or you know, a school. It's got to feel special with some of the stuff you've got in the stores out for people to see.'

[Member of the Caerphilly Youth Forum \(Reference 2, Public Engagement and Consultation Reports and Plan, Appendix 6\)](#)

'It's amazing to be part of this process. You're taking people on a journey with you. You could see the young people were really buzzing. Even I felt excited to be discussing with real designers. If this gets built, it'll be wonderful to think that we discussed the plans.'

[Teacher, member of the Formal Learning Forum \(Reference 29, Public Engagement and Consultation Reports and Plan, Appendix 6\)](#)



with their users. Members of these have already been involved in the development of the Activity Plan and will become vital ambassadors and champions advocating for collaborative working partnerships, throughout the development of the project and beyond.

The forums are:

- **Volunteering forum:** representatives of partner organizations working with volunteering
- **Young Ambassadors** (aged 14-17): members of youth clubs in the local area
- **Multicultural forum:** representatives of partner organizations working with multicultural and Welsh language communities
- **Informal learning forum:** representatives of partner organizations working with adults in informal learning
- **User design forum:** members of the original forum set up to follow the design process for the project. This group is eager to follow the design and construction process as a whole through to completion
- **Primary and special school forum:** a group of teachers representing primary and special schools in south-east and north-west Wales
- **Secondary school forum:** a group of secondary school teachers from south Wales
- **Intangible heritage forum:** a pilot forum of craft practitioners, artists, people skilled in traditional building techniques and performance arts looking at Intangible Cultural Heritage skills
- **Academic peer forum:** university academics actively involved in teaching history, archaeology, performing arts and Welsh studies who wish to work with the Museum in public engagement.

4.4.4 Methods of engagement

The method of engagement has been created to suit the needs of the group, whether these be academic professionals, retired volunteers, schoolteachers, young people, those with limited mobility, people from Black, Asian and Minority Ethnic communities or combinations of these. For example:

- Inviting groups to visit St Fagans to discuss ideas on site – access, interpretation themes, orientation, community curating
- Visiting groups in their home communities – relevance of St Fagans to their communities, transport issues, awareness of St Fagans
- Arranging extended and overnight trips for groups of young people to help develop ideas – sleepover for children at Llys Rhosyr.

4.4.5 Case studies

The following case studies highlight specific areas of activity with some of our priority audiences and participatory forums.

Recreating a Medieval Angel

As part of the consultation activities for experimental archaeology a skills sharing session was arranged to experiment with and trial authentic medieval painting techniques in order to recreate a wall painting of a sixteenth century angel in St Teilo's Church. The session, held over three days, involved staff from the Archaeology Department and the Historic Buildings Unit, apprentices and volunteers.



Volunteers were at the core of the team, sharing the learning experience and involved in trialling traditional techniques such as making stencils out of parchment, recreating the different types of paints from raw materials, testing them, through to finally painting the angel on the church wall. This activity broke fresh ground for the Historic Buildings Unit, both in terms of experimenting with painting techniques and collaborative working.

The skills learnt by one volunteer were then used in an activity she devised for a community event at home; another was an artist who hoped to incorporate some of what she learnt into her work. The collaborative work in the Museum continues but the next phase will be to

enable volunteers to become a permanent part of the learning experiences that experimental archaeology can provide.



Act of Union debate

A debate entitled: '1536 The Act of Union, England and Wales: What next?' was held at National Museum Cardiff on 22 July 2011. Politicians from each of the four main political parties in Wales took part in the debate, as well as a leading authority on the period, the historian Dr Nia Powell. The audience consisted of journalists, historians, staff and stakeholders, and was open to the public. During the debate, the audience were encouraged to Tweet using the hashtag #deddfuno. The Tweets were shown live on a screen on the stage, which allowed the audience to participate but also allowed people who could not attend in person to follow the debate. A number of comments and questions were therefore made via Twitter allowing more people to participate and engage in the debate both physically and virtually. This has informed our approach to developing content and activities for the Making Wales gallery.



'Next time can we go to the castle?'

Somali Women's Group

An exploratory meeting was held with the Somali Integration Society to discuss how St Fagans could build long-term relationships with the Welsh Somali community, to inform the work of the Museum and to support their activities and programmes. It was advised that it would be preferable that any activity offered to the group would be hands on and involve making something, as some of the women are unable to speak English. Engagement methods were devised around how different groups can make connections between the objects that the Museum has in the collection and their own personal objects, or objects common in their native country. A trial activity day with the Women's Group was held using domestic items.

Following an initial reluctance to engage with Museum staff, the participants were keen to contribute to the cooking task and share stories of their experiences with similar objects in their culture. There was a real desire to identify parallels between cultures and a commitment to participate in family sessions in the future.



'We have a Looha which is similar to that...'
'In Somalia the men sing songs and tell poems to the women they like... We eat with spoons like that.'

Community participants working with Somali integration Group (Reference 27, Public Engagement and Consultation Reports and Plan, Appendix 6)

'Dwi bendant o'r farn dyla Sain Ffagan gynnig cyfla i blant gysgu dros nos. Mae o wedi rhoi'r cyfla i'r staff a'r plant drafod y petha 'dan ni 'di dysgu hefo'n gilydd. Mae o'n brofiad bythgofiadwy.'

I'm definitely of the opinion that St Fagans should give kids the opportunity to sleep over. It's given the staff and kids a chance to talk about the things we've learnt together. It's an unforgettable experience.

School teacher, Ysgol Llangaffo (Reference 34, Public Engagement and Consultation Reports and Plan, Appendix 6)

Trialling new ways of working

We also trialled new ways of working with hard-to-reach audiences. We worked over 3 months with a group of young teenage boys and their mothers, as part of the Keeping You in School Youth and Parenting Project of a local community-focused school. During this period the young people and their parents/guardians explored the meaning of history and archaeology from a personal viewpoint. They participated in object handling sessions and helped test some of the ways the 80kg bluestones could have been transported from Pembrokeshire to Stonehenge. Their experiences, thoughts and aspirations for the future were captured in a poster co-produced by the group and an artist.

'To be honest love, hope you do not mind me saying, but I almost did not come today ... glad I came. I was buzzing to spend a day with the laddoing things ... not often we do this.'

Member of the Keeping You in School family programme (Reference 26, Public Engagement and Consultation Reports and Plan, Appendix 6)

Sleepovers in the planned reconstruction of one of the courts of the Princes of Gwynedd had been suggested enthusiastically by the north-west Wales Primary School Forum as a way of attracting schools from outside the 50 mile catchment area. In order to test the operational viability of the idea, a group of 15 schoolchildren and their teachers from an Anglesey primary school spent a night at the Museum. The experience was positive and instructive for both the school and the staff involved. Sleepovers at Llys Rhosyr have consequently become part of the project's Action Plan and Business Sustainability Plan.

For more case studies, see the Public Engagement and Consultation Reports and Action Plan.

5 How we will measure success

Evaluation is an integral part of Amgueddfa Cymru's way of working. By reflecting on the work we do, we celebrate our achievements, learn from our mistakes and improve our performance by learning and making changes. Without the final stage, evaluation has no value. Most evaluation will be undertaken by ourselves internally (self-evaluation), by our target audiences and partner organizations through participatory forums, but some will be by external agencies either on our behalf or for their own quality standards purposes. Self-evaluation carried out by staff is key to culture change in the Museum and a deeper empathy with the needs of users.

We will use and adapt Amgueddfa Cymru's EvAluAtE toolkit to ensure that we evaluate our work meaningfully, at a strategic level. It is designed to encourage a culture of continuous review and to be a vehicle for celebration and improvement. Continuous learning is a key factor in the Making History project, as we do not expect to get everything right from the outset. We need to learn from the experiences of partner organizations, target audiences and our own staff during the course of the project to reach our ultimate goals and provide a lasting legacy.

Accordingly, each activity will have its own measures of success, as indicated in the Action Plan. These will be collated to provide overall measures of success against the aims and objectives of the whole project. The quality indicators are divided into 2 categories, qualitative indicators and quantitative indicators.

We do not want to restrict our evaluation methodology to the traditional top-down assessment strategies in which senior managers or external evaluators plan and manage evaluation. We intend to engage our participatory forums and project staff in a bottom-up model of evaluation, which addresses their interests rather than institutionally driven measures of success.

Respect for participants' opinions and input is fundamental to the participatory approach. We intend to integrate participants into the evaluation of the project as well as including them in its design and delivery. This is not merely evaluating their experiences as participants, but collaborating with them to plan, execute and disseminate the evaluation of the project.

The ultimate measures of success will be how far we have travelled by the end of the project from where we are now as regards:

- social impact and visitor engagement
- the extent to which participatory working has become embedded in the culture of the museum and reflected in the resources devoted to it.

Qualitative and quantitative indicators for evaluating the success of each activity are detailed in the Action Plan. The tables below provide an overview of how these relate to the overarching aims of Making History.

5.1 Qualitative indicators

Making History Aims	Making History Objectives	Qualitative indicators	What achievement looks like		Measures
			Good	Shortcomings	
AN INSPIRING RESOURCE	A unique learning environment	How are we ensuring that the right level of engagement is taking place with visitors?	Diverse audiences enjoying similar or the same projects and events (targeted at wide range) in equal measure Generic learning outcomes met Diverse learning styles catered for	Generic learning outcomes not met Only specific learning styles catered for	Generic Learning Outcomes (GLOs) Case Study work to include some learning and all exhibitions projects
	New galleries	How successful are the new galleries in engaging and inspiring?	Long dwell times in galleries Interaction with gallery activities User contributions and participation Users engaging with each other	Short dwell times No repeat visits No engagement with activities No or low quality user contributions	Visitor observation Surveys Nature and quality of user contributions GLO Case Study work
	Experimental archaeology	Are people engaged with experimental archaeology?	Sustained interest from participants Broad range of participants involved	Fall-off in interest and participation during archaeological project Appeal only to traditional audiences	Observation Interviews Quality of work (incl. accreditation and awards where applicable) GLO and Generic Social Outcomes (GSOs) case studies
	Direct access to collections and archives	How easy is it for users to access collections?	Wide range of users accessing the collections for variety of purposes	Narrow range of users getting limited access to the national collections	Narrative report highlighting range of visits to the Collections Access Centre supported by quantitative data Narrative report on the collection items available through new media

Making History at St Fagans: National History Museum

Making History Aims	Making History Objectives	Qualitative indicators	What achievement looks like		Measures
			Good	Shortcomings	
A PARTICIPATORY MUSEUM	Deepen engagement with cultural heritage	How satisfied are formal learning visitors?	Positive feedback about well-run educational programmes and meeting the attainments of their achievements	Negative issues raised and critical comments	Questionnaire surveys and reports Adaptive evaluation with participatory forum
		How satisfied are informal learning visitors?	Positive feedback about well-run activities	Negative issues raised and critical comments	Questionnaire surveys and reports Adaptive evaluation with participatory forums GLOs and GSOs case studies
		Are we considering community rather than Museum needs?	Positive feedback from target audiences and partner organizations	Negative feedback from target audiences and partner organizations	Case Study reports Narrative report Adaptive evaluation with participatory forums
		Are we targeting our priority audiences?	Actual audience profile representative of our target audiences	Profile skewed and unrepresentative of our target audiences	Self-completion surveys Testimonial evidence Adaptive evaluation with participatory forums GLOs and GSOs case studies
		In what ways are we reaching our priority audiences?	Projects and events devised for specific target audiences which are reaching those audiences in meaningful ways	No projects specifically reaching our priority audiences	Surveys Staff-facilitated focus group activity GLOs and GSOs case studies Adaptive evaluation with participatory forums
		What do attendees at specific events (for target audiences) think about us?	Favourable, positive and encouraging comments and indication of positive range of relationships built	Complaints and negative comments; no new relationships built	Narrative summary of reports written at event debriefs

Making History Aims	Making History Objectives	Qualitative indicators	What achievement looks like		Measures
			Good	Shortcomings	
		How engaged are users generally in participatory activities?	<p>Positive feedback about participatory activities</p> <p>Quality user-generated content online, including dialogue between users in a self-moderating online community</p>	<p>Negative issues raised and critical comments</p> <p>Lack of user-generated content</p> <p>Too much mediation by Museum needed</p>	<p>Self-completion surveys</p> <p>Survey work</p> <p>Comments books</p> <p>Observation of behaviour online</p>
	Developing craft skills and talent	Are we successful when we provide training or share skills with others?	<p>Positive feedback with positive learning outcomes for external users</p> <p>Collaborative working with skills providers increases year on year</p> <p>Progression routes for users following training & skill development</p> <p>Users' motivational needs are met</p>	<p>Poor feedback with very few learning outcomes for external users</p>	<p>Case Study reports</p> <p>Narrative report to give flavour of range and importance</p> <p>Adaptive evaluation with participatory forums</p> <p>GLOs and GSOs case studies</p>
	A national centre of excellence for volunteering	How do we compare against recognized external standards?	<p>Achieve Investing in Volunteers (IiV) Quality standard</p>	<p>Failure to achieve Investing in Volunteers Quality standard</p>	<p>External quality marques - IiV quality standard</p>
		Are we considering community rather than Museum needs?	<p>Positive feedback from target audiences and partner organizations</p>	<p>Negative feedback from target audiences and partner organizations</p>	<p>Case Study reports</p> <p>Narrative report</p> <p>Adaptive evaluation with participatory forum</p>
		Are we extending the range of people involved?	<p>Wide and diverse range of volunteers</p>	<p>Wide and diverse range of volunteers</p>	<p>Case Study reports</p> <p>Narrative report</p> <p>Adaptive evaluation with participatory forum</p>

Making History Aims	Making History Objectives	Qualitative indicators	What achievement looks like		Measures
			Good	Shortcomings	
		Are we providing a broader range of volunteering opportunities?	Volunteers engaged in all aspects of the Museum's work	Volunteers restricted to particular areas of work	Case Study reports Narrative report Adaptive evaluation with participatory forum
	Enabling children and young people through cultural heritage	How successful are we in introducing new participants to the collections?	Intensive work with target groups leading to long-term relationships and engagement	Lack of engagement, fall-off in participation	Testimonial evidence of impact GLOs and GSOs case studies
	Engage with unrepresented communities through co-curation	How successful are we in representing the diversity of the Welsh people in the Museum's displays and collections?	Co-curated programmes leading to items being donated to the collections Sense of ownership Contrasting communities learning from each other Favourable response to displays from visitors	Community not represented in the collection Co-curation being seen as tokenism Lack of co-operation Unfavourable response to displays	Case studies Adaptive evaluation with participatory forums Questionnaires and surveys
	Be truly national in serving the whole of Wales	How effective is our outreach/inreach programme?	Positive feedback Relationships leading to a sense of ownership People from all over Wales accessing and contributing online content	Negative feedback Low level of online participation	Testimonial evidence Online contributions
A SUSTAINABLE ORGANIZATION	Staff development and training	How have staff benefitted from sharing their skills?	Wide range of activity and success recognized and celebrated across the organization Investment in People (IiP) Gold Award achieved	Very little achievement reported Lack of progression in IIP	Recognition of staff's wider contribution (via heads of departments)
		Has the ethos of participation become embedded in organizational culture?	All departments involved in collaborative and participatory projects	Generally poor comments and feedback, overall unwillingness to become involved	Self-completion surveys Survey work Comments books

Making History Aims	Making History Objectives	Qualitative indicators	What achievement looks like		Measures
			Good	Shortcomings	
	Continuing to meet the needs of users	How satisfied are our visitors with the new offer?	Positive feedback about new facilities, new exhibitions and activities	Negative issues raised and critical comments	Self-completion surveys Survey work Comments books Report by site
		What resources have been identified for re-direction to delivering better participation and engagement at St Fagans?	Significant resources identified for redirection	Few resources identified for redirection	Scale of funding available for redirection to new priorities
		How much have our users influenced decision making?	Participatory forums sustained and actively engaged with developing the project	Fall off in the membership of the participatory forums, disengagement with the project's aims, no constructive input	Testimonial evidence
		How aware are our key stakeholders of the new offer, esp. programme of events and activities?	Excellent awareness of objectives and activities measured through survey/ focus groups	Poor awareness of objectives and activities	Participation in Opinion Surveys (e.g. Ipsos MORI) Focus group type activity
	Contribute to the social and economic development of Wales	What is the social and economic impact of our activities?	Positive feedback from target groups re effect of participation on their aspirations and achievements	Participation has no impact at all	Testimonial evidence Case studies
			Publicity given to St Fagans outside Wales, generating more visitors to St Fagans and Cardiff	Redevelopment makes no impact on attracting visitors to area	Published material Surveys

5.2 Quantitative indicators

Targets indicate numbers participating between year 0 (2012/13) and year 5 (2017/18).

Aim	Objectives	Qualitative indicators	Definition	Target
AN INSPIRING RESOURCE	New galleries	Visits to new gallery spaces	% of overall visitors accessing the galleries	40%
			Number of user contributions	10,000
	Experimental archaeology	Residency visits	Number of overnight stays at Llys Rhosyr medieval court	2,250
	Collections Access Centre	Number of people accessing reserve collections	Number using new Collections Access facilities	1,460
A PARTICIPATORY MUSEUM	Deepening engagement with cultural heritage for all ages and backgrounds	Numbers participating in Centre for Learning programmes and activities	The number of participants in both formal and informal learning opportunities (based on our museum, collections or work)	83,300
	Developing Craft Skills and Talents	Numbers attending	Programmed workshops, courses and placements in Gweithdy	14,860
			Drop in activities in main gallery/activity space of Gweithdy	90,000
		Number of work placements and apprenticeships	Number employed in building developments; number employed by Historic Buildings Unit and Estates	7 apprenticeships 22 work placements
	A national centre of excellence in volunteering	Number of volunteer days	In-depth volunteer placements	3,000 days
			Casual volunteers	300 days
	Enabling children and young people through cultural heritage	Number of children/young people involved	Long-term intensive working with children in poverty or at risk	50 children
		Number of visits to the Museum		1,800 visits
		Numbers involved in building a Bronze Age Barrow	Collaboration with Duke of Edinburgh Award	60
Number of visits to the Museum			1,500 visits	
	Numbers involved in Artist in Residency Programme	Scheme for young people to work with artists or craftspeople	80 3,200 visits	
Engage with unrepresented communities	Number of co-curated displays	<i>Real Wales</i> and <i>Invisible Lives</i> co-curated programme of displays	100 participants 4 displays	

Aim	Objectives	Qualitative indicators	Definition	Target
	Be truly national in serving the whole of Wales	Number of participants in off-site learning activities with target audiences	The number of participants in both formal and informal learning opportunities (based on our museum, collections or work), not at the Museum but facilitated or organized by a member of staff. Summation of actual counts of participants in off-site programmes	2,000
	Enable people worldwide to participate through digital media	Numbers engaging online	Double visits to the website Increase the average time spent on the website Number using participatory elements on website	500,000 by 2018 by 30% (currently approx. 4mins, increasing to 5min 13 secs) Contributors: 10,000 by 2018 Observers: 100,000 by 2018
A SUSTAINABLE ORGANIZATION	Staff development and training	Number trained	Developing a deeper understanding of the Activity Plan and implementing the plan across all departments	200
		Number trained	Understanding and meeting needs of new audience	200
		Number trained	Virtually communicating and interpreting the collections and developing high-quality interpretation	20
		Number trained	Working with volunteers Mentoring/shadowing with Voluntary Organizations	150 5
		Number trained	Engagement with users and working with the participatory forums	20
	Continue to meet the needs of users	Number of people involved in participatory forums	Number of attendances annually	200
	Increase the number of visitors	Number of visits	Total number of visits. This indicator includes the number of formal education visits	850,000

Aim	Objectives	Qualitative indicators	Definition	Target
	<p>Contribute to the social and economic development of Wales</p>	<p>Number of employment, training and volunteer opportunities created</p> <p>Increase in visitor numbers, particularly people from outside 50-mile radius</p> <p>Increase in visitor expenditure</p>	<p>Number of in-depth volunteering opportunities</p> <p>Number of casual volunteering opportunities</p> <p>Number employed in building developments Number employed by Historic Buildings Unit and Estates</p> <p>Total of gross value added (GVA) over the build period</p> <p>Total full-time equivalent (FTE) direct, indirect and induced construction related jobs generated during the construction phase</p> <p>FTE jobs generated on a permanent basis</p> <p>Total of additional visitor expenditure in Cardiff area by 2020-21</p>	<p>600 people</p> <p>400 people</p> <p>7 apprenticeships 22 work placements</p> <p>£3.0m</p> <p>100</p> <p>49</p> <p>£5.5m</p>

6 What resources do we need?

6.1 Spaces and facilities

For some years, meeting the needs of users has involved struggling with insufficient and inappropriate spaces and inadequate facilities. We have no designated learning/training spaces. Activities are compromised because they are held in spaces that are difficult to access, too far from the collections, too small or unauthentic. In other cases, potential to grow or to happen at all is limited by not having a suitable venue.

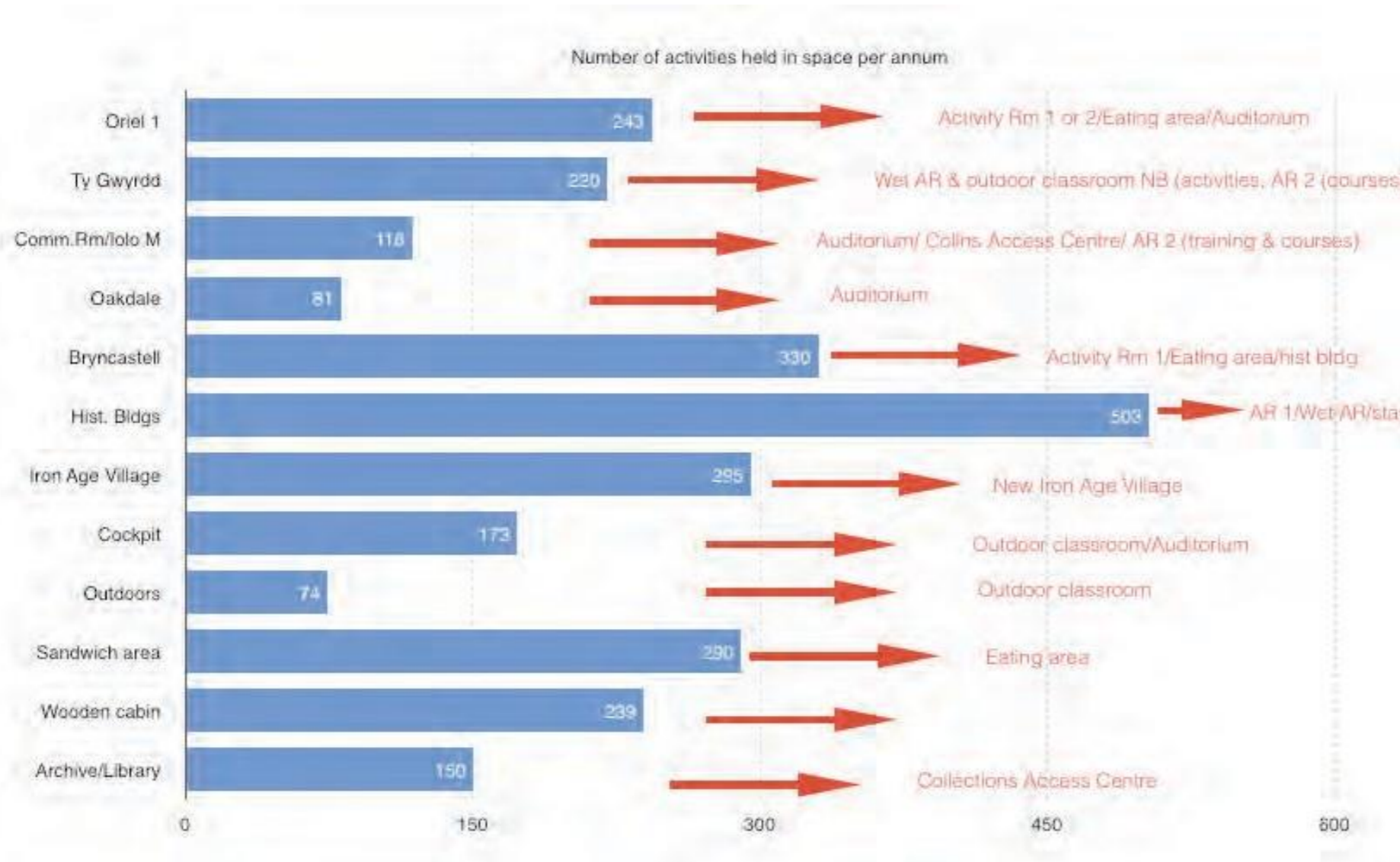
This is particularly true in the case of traditional skills, where the potential for teaching courses is not fulfilled because of the limitations of the historic buildings in which the craftspeople work.

For much of the preparatory work involved in community curation, or for bringing out collections from store for study by community and specialist groups, we have no option but to use an already oversubscribed Committee Room, to which disabled access is very difficult.

One of the most heavily subscribed programmes for primary schools takes place in an outbuilding at the Castle end of the site, which is interpretively inappropriate and inadequate in terms of facilities.

The graph captures the scale of the problem and the proposed relocation of activities to more appropriate spaces outlined in the building plans.¹⁷

¹⁷ <http://www.lotc.org.uk/about/manifesto/>



6.2 Human resources

Amgueddfa Cymru has embarked on a comprehensive restructuring exercise in order to realign its human and financial resources behind the delivery of our vision. The staffing structure at St Fagans is being reviewed as part of this process and a new structure will be put in place over the next year that will focus on the delivery of the project. Following the recent departure of two senior members of staff Amgueddfa Cymru is in the process of recruiting a new Director of Learning, Exhibitions & New Media and a Head of Interpretation, both of whom will have considerable responsibility and influence in delivering the Activity Plan and this strategy.

The following new posts are key to the new offer and have been included in the Financial Appraisal. Job descriptions are in Appendix 5.

- Nine Visitor Experience Assistants to animate key buildings and the activity and gallery space in the New Building
- Four Learning Facilitators to provide workshops and training in the Centre for Learning and Wet Activity Area
- Six new Museum Assistant posts to provide security, low-level interpretation and support for visitors
- Volunteer Manager to establish and develop a community of volunteers
- Website developer, website content manager and web technician
- One new technician post within exhibitions maintenance
- An additional events organizing post
- Additional marketing officer focusing on new audiences
- Additional fundraising post focusing on annual fundraising targets
- Three more cleaning posts
- Two additional administrative posts to manage bookings and reception

Existing posts will also be realigned to deliver the objectives described in the Action Plan regarding young people, outreach, family learning and experimental archaeology.

The Museum has been successful in securing £150,000 funding from the Paul Hamlyn Foundation. Our Museum initiative to appoint a coordinator to work with the internally funded Volunteer Manager to build partnerships with the voluntary sector.

Jointly, these two posts will enable the Museum to draw and build on experience of best practice both inside and outside the Museum in order to achieve a model of volunteering that is sustainable. Part-funding for the Artist in Residency Programme, as well as an allocation of time by the Children's Poet Laureate of Wales, has been agreed in principle by Literature Wales.

6.3 Financial resources

The resource implications of running a quality activity programme are considerable. Additional staff will be required (as outlined here) and an additional activities budget of £50,000 a year will be needed to supplement the existing £11,900 in the Learning budget. Another £10,000 will go towards an Artist in Residency. Large-scale events, such as re-enactments, will need a budget of £103,000, but are expected to bring in £144,000. Co-curated display costs and transport expenses for collaborating with new audiences have also been indicated. Expenditure on the Activity Plan will begin in Year 0, and increase year on year as new facilities become available. The additional staff and activity costs for delivering the Action Plan have been indicated as part of the funding up until and including Year 3 (2015/16). Funding for the following years has been allocated as part of the Museum's operational budget to ensure the sustainability of all activities.

The Business Sustainability Plan explains in detail how we will source the necessary funding for delivering the Activity Plan through:

- The revenue-generating opportunities offered by the new facilities and activities e.g. corporate hire, charging for certain courses
- Realigning Amgueddfa Cymru's internal resources to
 - o Increase the activity and events budget
 - o Create the posts that are key to the delivery of the Activity Plan
- Allocating a member of the Development Department to focus on annual fundraising targets.

7 Ensuring long-term benefits

7.1 How St Fagans will be different after the project

This project will provide St Fagans with a new sense of purpose and reconnect it with the reality of the lives of the people of Wales today.

Museum collections have the capacity to touch people's lives in very profound ways. St Fagans was originally a radical antidote to history being written by winners and rulers. However, in challenging exclusion from written history, the Museum created curatorial challenges of its own. This project will ensure that the most iconic museum of Welsh life does not become merely a romanticised version of the past, a safe haven for the middle classes, impoverished of contemporary meaning. It will provide us with the facilities and motivation to be an inspiring space for those who do not feel that the Museum at present has anything to offer them.

The new exhibition and learning spaces will transform the experience of visiting St Fagans for all our visitors, providing more opportunities for active learning and participation. People will understand that they can influence the direction the Museum takes, that they can participate wherever they are in what we do and leave their mark for others to see and to respond.

7.2 How we will continue to develop

We will ensure that the team that will manage the new Centre for Learning, exhibition content and events/activities will have the competencies to continue to deliver and develop the activity programme beyond the life of the project. By the end of this project, we will have established ways of working with our original partners and target audiences that will be applied to developing further partnerships and collaboration and new activities. We do not expect to have all the answers at the start of the project - the process of working participatively will evolve over time, and bring its own lessons. We will get better the more we do, and the more people get involved. There is a clear senior management commitment and appropriate revenue budget in place for sustaining the activity programme beyond the five years outlined in the Action Plan.

7.3 How we will share the lessons of this project

7.3.1 Within Amgueddfa Cymru

St Fagans will be used as a pilot to explore and refine new ways of doing things that will then influence strategies and policies informing practice at other Amgueddfa Cymru sites. The research material, plans and papers generated by this project will form an intranet resource for staff across the wider Museum. Where gaps in staff training are identified as a result of this project, the solutions will be shared and made available to staff at all sites.

7.3.2 With our partners and participants

Fundamental to our objectives with this project is establishing reciprocal relationships with other organizations and groups, so that what we can achieve together is greater than what is possible individually. We have established a number of participatory forums feeding into and influencing plans and strategies. We will share and celebrate the project's successes with these participants in the Museum's development, but also we will jointly investigate and learn from the elements that are not successful. We will take advantage of every opportunity to publicise collaborative work, particularly that leading up to the opening of the Museum in its new form. We wish to emphasise and celebrate the participatory museum approach from the very outset

7.3.3 With other museums and the wider world

Staff will share good practice with our professional peers in the UK, Europe and the wider world. We will disseminate what we have learnt from the project through journal articles, conference papers, talks and web articles across the whole range of professional disciplines involved. We will use our membership of the Association of European Open Air Museums, EXARC and VSA as well as our involvement in the Paul Hamlyn Foundation's Our Museum initiative to ensure that we share our experiences with the museum sector.

We will also extend our participatory approach to the development of the Museum's website, thus extending the reach and potential influence of the project to a wider world.

7.4 How we will meet HLF's aims for learning and participation

The Heritage Lottery Fund's constructive feedback on our Round 1 bid has made us fundamentally reconsider the aims and objectives of the Making History project. This is not merely a building project to provide better display spaces and conditions for our collections. Since Round 1, we have consulted with and listened to hundreds of individuals and organizations and revisited our fundamental purpose as a museum.

We have realized that we need to transform the way we work with the people of Wales, and change the ethos of our interaction with our audiences. All the people of Wales should feel that they are part of the story we present, and not just visitors to it; opportunities should be provided for people to be part of deciding which stories we tell and how we should tell them; the knowledge and skills that we have as an institution should be a resource for all to share. We believe that the content we want to develop and the methodology we intend to employ to do so fully take on board the Heritage Lottery Fund's aims to:

- help more people, and a wider range of people, to take an active part in and make decisions about their heritage
- help people to learn about their own and other people's heritage, in an active way, appropriate to their needs, interests and background.

A user-driven national museum is a challenge not often embraced, given the sector's natural tendency towards hierarchies and resistance to change. Fulfilling this aim involves considerable organizational culture change as well as the realignment of resources. Nevertheless, Amgueddfa Cymru is committed to delivering a truly participatory museum, in order to create the kind of National History Museum that Wales needs.

This project does not stand alone. It has the potential to influence the future direction of Amgueddfa Cymru, as we develop our vision for a Museum of Natural Sciences; the UK museum sector, through St Fagans' involvement in the Our Museum initiative; and the development of European open-air museums into user-focused national history museums. It is a challenge that is timely, and that we are eager to meet.

8 Our Action Plan

8.1 Timetable

The table below indicates when the activities detailed in the Action Plan will become live. For clarity, they have been reference numbered to link with the content of the Action Plan.

Ref. no	Programme and way of working	Year 0 (2012/13)	Year 1 (2013/14)	Year 2 (2014/15)	Year 3 (2015/16)	Year 4 (2016/17)	Year 5 (2017/18)	Totals participating (over the life of the project)
1	Volunteering							600 in-depth 3,000 vol. days 400 casual 300 vol. days
2	Artist in residency programme							80 involved (20 people for 40 days per year totalling 3,200 visits) 800 following on twitter/blogs 240 at launch events
3	<i>Real Wales</i> co-curated displays							60 involved (40 days totalling 2,400 visits) 120 at launch events
4	<i>Invisible lives</i> co-curated displays							40 involved (40 days totalling 1,600 visits) 120 at launch events
5	Building Bryn Eryr, creating the Iron Age site							600 KS2 10 young people
6	Participatory forums							200 participating
7	Courses and placements							320 students
8	Apprentices and placements							5
9	Placement trainees							2
10	Apprenticeships (five year)							2
11	Employment opportunities and training							2 labourers and additional external craftspeople
12	Work placements							10
13	Summer schools and training projects							240 participating

Ref. no	Programme and way of working	Year 0 (2012/13)	Year 1 (2013/14)	Year 2 (2014/15)	Year 3 (2015/16)	Year 4 (2016/17)	Year 5 (2017/18)	Totals participating (over the life of the project)
14	Work experience placements in traditional skills							90 students
15	Pilot work-based training in specialist, endangered craft skills							1 established
16	Heritage Horticultural Skills							2 new accredited modules
17	In-depth courses							466 attending
18	Taster courses							450 attending
19	Open days - sharing knowledge							160 participating
20	Welsh language taster courses and open days							480 attending
21	Toolkits to support teaching English for Speakers of Other Languages (ESOL)							10 developing toolkit 150 attending summer school
22	Oral history courses							48 trained
23	Transferable basic skills courses							75 participating
24	Digital collaboration							120 attending
25	Hidden Local History toolkits							750 participating
26	Courses for Teachers							200 attending
27	Familiarisation Evenings and Previews for Teachers							480 attending
28	Training and placements for postgraduate certificate in education (PGCE) students							560 attending
29	Courses with further education (FE) and higher education (HE) universities							1,900 attending
30	Long-term intensive working with children in poverty or at risk							50 participating (for 36 days totalling 1,800 visits)
31	Building a Bronze Age Barrow							60 participating (25 days per annum totalling 1,500 visits)
32	Young Guides Scheme							30 participating 800 attending

Making History at St Fagans: National History Museum

Ref. no	Programme and way of working	Year 0 (2012/13)	Year 1 (2013/14)	Year 2 (2014/15)	Year 3 (2015/16)	Year 4 (2016/17)	Year 5 (2017/18)	Totals participating (over the life of the project)
33	Creating handling resources							10 participating (for 30 days totalling 300 visits)
34	Food for thought							20 participating (for 10 days totalling 200 visits)
35	Llys Rhosyr - collaboration with source communities							120 pupils participating 480 pupils attending 60 community members
36	Making replicas							60 participating
37	Performances							10 students participating 600 attending
38	Archaeology field lab							10 children participating 3 students participating (for 10 days totalling 130 visits)
39	Explore! activity and open days							1,300 participating
40	Medieval sleepovers for schools							2,250 participating
41	The Welsh Bacallaureate (BAC)							1,650 participating
42	New facilitated activities for secondary schools							7,135 pupils/students participating
43	Facilitated activities for primary schools							3,540 pupils participating
44	Debates and discussion							1,000 attending & participating
45	Tools down days							600 attending
46	Online forum							3 online forums established
47	Community archaeology							100 participating
48	Holiday and after school clubs							1,105 participating
49	Cultivating bloggers							Increase coverage of re-development in blogs
50	Collective meals							240 participating
51	Parent and toddler mornings							2,480 participating
52	Guided tours							4,000 attending

Ref. no	Programme and way of working	Year 0 (2012/13)	Year 1 (2013/14)	Year 2 (2014/15)	Year 3 (2015/16)	Year 4 (2016/17)	Year 5 (2017/18)	Totals participating (over the life of the project)
53	Pre-booked activities for families							14,650 participating
54	Learning through play and making – gallery activities (new build)							90,000 using the activities
55	Self-supported learning through play, making and debating – gallery activities (main build)							10,000 participate in debating
56	Hack days							30 attending
57	Behind the scenes							160 participating
58	Re-enactment spectacular							10,000 attending
59	Food festival							45,000 attending
60	Craft and skills weekend							24,000 attending
61	Music festival							4,000 attending
62	National campaigns and events							3,000 attending
63	Passport to History							16,000 participating
64	Hwyl yr Hwiangerddi – a festival for children							3,600 attending
65	Film viewings							600 attending
66	Hosting performances and demonstrations							5,200 attending

8.2 Costs in project budget

The costs of activities in the Action Plan have been colour coded to indicate **external funding**, **Museum operational budget** and **HLF funding**.

Action plan templates

Volunteering

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
1	<p>Volunteering</p> <p>Work collaboratively with 16 organizations representing volunteering work both nationally and locally to build a community of volunteers at St Fagans</p> <p>Work intensively with five core partners to establish a framework for a sustainable model of volunteering for St Fagans</p>	<p>Unemployed Adults (aged 25-54)</p> <p>Young People (aged 14-17, 18-24)</p> <p>Not in Education, Employment, or Training (NEETS)</p> <p>Young People (aged 14-19) as part of the Learning Pathways e.g. Welsh Baccalaureate and other accreditation courses</p> <p>Local Black, Asian and Minority Ethnic communities</p> <p>Disabled people</p> <p>Adults (aged 55+, 65+) as part of the Retired and Senior Volunteer Programme (RSVP)</p>	<p><i>For volunteers:</i></p> <p>Volunteer opportunities which meet their needs and motivations</p> <p>A sense of ownership, pride and achievement</p> <p>Enhanced skills, confidence to seek new life opportunities</p> <p><i>For partners:</i></p> <p>Ways of using the Museum's resources to meet their objectives</p> <p>Ability to influence Museum strategy</p> <p>Dialogue across volunteer sector in Wales and sharing best practice</p> <p><i>For staff:</i></p> <p>Better understanding of volunteer needs and motivations</p> <p>Value own contribution to volunteer achievements</p>	<p>Our Museum co-ordinator and travelling/training expenses for Museum and partner organisations</p> <p>Volunteer Manager</p>	<p>Totals:</p> <p>HLF Funding: £500 Materials £2,000 Transport Plus Volunteer Manager staff costs (years 0-3) as noted in Business Sustainability Plan</p> <p>Paul Hamlyn Funding: £148,600</p> <p>Museum Operational Budget: £1,000 Materials £4,000 Transport Plus Volunteer Manager staff costs, (years 4-5+) as noted in Business Sustainability Plan</p> <p>Items:</p> <p>Year 0 Paul Hamlyn Funding: £26,850 Staff costs £8,500 Community participants' costs, including transport £11,500 Training and evaluation £2,000 Materials and other</p> <p>Year 1 Paul Hamlyn Funding: £29,000 Staff costs £3,750 Community participants' costs £7,500 Training and evaluation £9,750 Materials and other (including rewards and recognition scheme for volunteers)</p> <p>Year 2 Paul Hamlyn Funding: £31,000 Staff costs £3,750 Community participants' costs £7,500 Training and evaluation £7,500 Materials and other</p> <p>Year 3 HLF Funding: £500 Training volunteers and material costs £2,000 Transport costs</p> <p>Years 4-5 Museum Operational Budget £500 Training and material costs annually £2,000 Transport costs annually</p>	<p>Establish 5 community partners and plan work: Year 0 (2012-13)</p> <p>Embed and pilot activities: Years 1-2 (2013-15)</p> <p>Roll out: Years 3-5 (2015-18)</p>	<p>600 in-depth volunteer placements over five years will provide 3,000 volunteer days</p> <p>400 casual volunteers, will provide 300 volunteer days</p> <p>80% of partner organizations retained for five years</p> <p>A series of 10 pilots across all museum functions, targeting particularly areas which have not worked with volunteers before</p> <p>Production of volunteer toolkit and induction pack for staff</p> <p>60% of volunteer needs achieved re progression into employment, education or further training</p> <p>Wider and more diverse range of volunteers</p> <p>Enabling partner organizations to meet their own objectives and targets</p>	<p>Quantitative: Number of volunteer placements over five years % of organizations retained as collaborators over the five years</p> <p>Qualitative: Case study reports Narrative report Investing in Volunteers (IiV) quality standard achieved Wales Council for Voluntary Action's Volunteer Impact Assessment Toolkit to assess the quality of volunteer experience</p> <p>Feedback through Participation Forum on evaluation against Generic Learning Outcomes (GLOs) particularly:</p> <ul style="list-style-type: none"> Skills <p>And Generic Social Outcomes (GSOs):</p> <ul style="list-style-type: none"> Strengthen public life Contribute to visitors' health and well-being 	<p>Learning and Participation (L&P)</p>

Co-curating and Co-working

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
2	<p>Artist in residency programme</p> <p>A scheme for young people to work with artists or craftsperson through selected practices and media</p> <p>Participants will develop their own outcomes and define their responses to the collections around them. Opportunities will include creating artwork for the main courtyard and displaying work in <i>Gweithdy</i> (New Building), mixing traditional and non-traditional techniques and trying new approaches</p> <p>All responses will be displayed at the Museum or online</p> <p>New media platforms and strands will be incorporated throughout</p>	<p>Young People (aged 16-17, 18-24)</p> <p>Particularly disabled young people, BAME and Welsh language communities</p> <p>Artists</p>	<p><i>For the young people:</i></p> <p>High-quality creative experience for young people</p> <p>Foster an interest in a new skill or further develop a skill</p> <p>Raise aspirations and recognition</p> <p><i>For artists:</i></p> <p>Space to work and respond creatively to collections</p> <p>Further explore creative practice</p> <p>Engage in museological process</p> <p>Develop skills in working with young people</p> <p><i>For staff:</i></p> <p>Support aims and objectives e.g. of Youth Workers</p> <p><i>For staff and volunteers:</i></p> <p>Develop technical and creative skills</p> <p>Increase knowledge and understanding regarding ways of working with young people and artists</p>	<p>Improved collections access and residential setting for the artist in Ty Gwyrdd</p> <p>Display and working space e.g. wet activity area and Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: £22,600</p> <p>Plus £5,600 Transport Costs of Centre for Learning and Wet Activity Space as outlined in project budget</p> <p>External Funding: £4,000</p> <p>Museum Operational Budget: £22,600</p> <p>Plus £4,000 Transport Learning Officer (Young People) as outlined in Business Sustainability Plan</p> <p>Items:</p> <p>Years 2</p> <p>HLF Funding: £10,000 Artist fees (including training, transport and planning days) £200 Print and documentation £800 Materials and consumables £300 Launch event £3,600 Transport for pilot (All noted as per annum costs)</p> <p>Year 3</p> <p>£10,000 Artist fees (including training, transport and planning days) £200 Print and documentation £800 Materials and consumables £300 Launch event £2,000 Transport</p> <p>Years 2-5</p> <p>External funding: £1,000 Literature Wales towards artist fee per annum</p> <p>Years 4-5</p> <p>Museum Operational Budget: £10,000 Artist fees (including training, transport and planning days) £200 Print and documentation £800 Materials and consumables £300 Launch event £2,000 Transport (All noted as per annum costs) All as contributions in kind</p>	<p>Pilot: Year 2 (2014-15)</p> <p>Roll out: Years 3-5 (2015-18)</p>	<p>80 young people involved</p> <p>(20 young people for 40 days per annum for a total of 160 days with 3,200 visits)</p> <p>800 following on Twitter/blogs (200 per residency)</p> <p>240 participate in launch events (60 per launch)</p> <p>Quality of work produced</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum's collections and trust in museum staff</p> <p>Increase in self-esteem and self-confidence</p> <p>Possible change for staff in own relationship and role within Museum</p> <p>Further develop staff skills, attitudes and values</p> <p>Increased willingness from partners to work on other projects with the Museum</p> <p>Preparedness to share experience and knowledge with participants in the next project</p> <p>Enabling partner organisations to meet their own objectives and targets</p>	<p>Quantitative</p> <p>Number of young people involved and % retained</p> <p>Number of followings on Twitter/blogs</p> <p>Number attending launch events</p> <p>Qualitative</p> <p><i>Participants</i></p> <p>Define their own outcomes and keep record of progress re. skill development, preferred ways of working, own learning and leadership skills (with youth clubs this will include accreditation for some and will mean working with youth organizations to meet their aims for participation)</p> <p>Adopt an outcome-based methodology</p> <p>Impact of involvement on future choices</p> <p>Testimonial evidence of impact</p> <p>Formative and summative feedback and narrative from artist</p> <p><i>Staff</i></p> <p>Keep personal development log of own skills, attitudes and behaviours</p> <p>Seek other opportunities to develop participatory ways of working</p> <p>Sustain dialogue with participants as reflected in numbers of emails /text messages/phone calls/face to face discussions with participants</p> <p>Number of participants who stay in touch once the artwork is complete</p> <p>Evaluate attitude of visitors towards participatory work produced</p> <p><i>All:</i></p> <p>Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Contribute to health and well-being 	L&P

<p>3</p>	<p>Real Wales Co-curated displays bringing two contrasting communities together to explore objects that are important to them and tell their stories (further development of the Community Dresser in Oriol 1)</p> <p>For example, launch in Year 4 a display on devolution with young people from twodifferent areas born since 1997. In Year 5 work with The Royal Welsh (Wales's Infantry regiment) to mark the anniversary of the end of the First World War and the involvement of Welsh soldiers in Iraq and Afghanistan</p>	<p>Years 2-4</p> <p>Young People (aged 14-17) in partnership with youth forums and local museums e.g. in Wrexham and Carmarthen County Councils</p> <p>Years 3-5</p> <p>Young People (aged 18-24) and Adults (aged 55+, 65+) active and veteran soldiers in partnership with The Royal Welsh</p>	<p><i>For participants:</i> Cultural capital</p> <p>High quality heritage experience</p> <p>Sharing heritage and concerns with others</p> <p>Foster interest in concerns of other communities</p> <p>Learn about other communities</p> <p>Raise recognition and celebrate achievement</p> <p>Support Youth Work (when relevant)</p> <p><i>For partners:</i> Sharing best practice and skills with Museum and other partners</p> <p>Ways of using Museum resources to meet their objectives</p> <p>Ability to influence Museum exhibition and interpretation strategy and visitor experiences</p> <p><i>For staff:</i> Increase knowledge and understanding re. ways of working and bringing different communities together</p> <p>Better understanding of unrepresented user needs and motivations</p> <p>Value own contribution to supporting user needs</p>	<p>New <i>Making Wales</i> gallery in Main Building</p> <p>Centre for Learning</p> <p>Display resources and materials</p> <p>Curatorial, learning, conservation and design staff time</p> <p>Transport costs</p>	<p>Totals:</p> <p>HLF Funding: £4,400 Plus £3,000 Transport costs Costs of display/AV in Making Wales gallery as outline in project budget</p> <p>Museum Operational Budget: £7,100 Plus £4,000 Transport costs Outreach Officer as outlined in Business Sustainability Plan</p> <p>Items:</p> <p>Years 0-2 HLF Funding: For Installation of display area AV equipment and Case as outlined in project budget</p> <p>Year 2 HLF Funding: £500 Pilot panels £1,000 Transport costs</p> <p>Year 3 £2,500 Display panels and AV content £300 Translation £600 Photography £500 Pilot panels £2,000 Transport costs</p> <p>Years 4-5 Museum Operational Budget: £2,500 Display panels and AV content £300 Translation £600 Photography £150 Launch events £2,000 Transport costs (All noted as per annum costs)</p> <p>All as contributions in kind</p>	<p>Outreach work: Years 2-3 (2014-16)</p> <p>Launch co-curated display: Year 4 (2016-17)</p> <p>Launch co-curated display: Year 5 (2017-18)</p>	<p>Two co-curated displays developed with 60 people from four communities previously unrepresented in the Museum (for 40 days totalling 2,400 visits)</p> <p>120 people attending two launch events</p> <p>Quality of work produced</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p> <p>Encourage inter-group and inter-generational dialogue and understanding</p> <p>Support and reinforce intercultural understanding in Wales</p> <p>Further develop staff skills, attitudes and values</p> <p>Feedback from groups involved that will inform future co-curation regarding ways of working</p> <p>Willingness to work on other projects with the Museum</p> <p>Preparedness to share experience and knowledge with participants in the next project</p> <p>Greater understanding between groups involved</p> <p>Visitor interest in display</p>	<p>Quantitative Number involved and % retained Number attending launch events</p> <p>Qualitative</p> <p><i>Participants</i> Define their own outcomes with Museum staff Formative and summative feedback re. ways of working with Museum and other participants Testimonial evidence of impact Encouraged to seek own funding</p> <p><i>Staff</i> Keep personal development log of own skills, attitudes and behaviours Seek other opportunities for developing participatory ways of working Sustain dialogue with participants as reflected in numbers of emails /text messages/phone calls/face to face discussions with participants Number of participants who stay in touch once the display is complete</p> <p><i>The Museum as an organization</i> Topic of displays reflected in the Museum's collections Case studies published Lessons learnt from working with the community and visitor attitudes to the display informing future co-curation and temporary exhibition strategies</p> <p><i>All:</i> Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Activity, Behaviour & Progression (A, B&P) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Strengthen public life 	<p>L&P</p>
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<p>4</p>	<p>Invisible lives Co-curated displays in <i>Ways of Life</i> gallery providing a platform for contemporary collecting and exploring contemporary issues that the Museum has formerly shied away from addressing</p> <p>These will include working with Refugee Council and Oasis Cardiff to create a Refugee House and working with Grwp Ieuencid Sengl Digartref Arfon / Young Single Homeless Group of Arfon, north-west Wales (GISDA) re their ways of life</p>	<p>Adult BAMER groups</p> <p>Young People (aged 18-24) and Adults (aged 25-54)</p> <p>Particularly unemployed and homeless communities</p>	<p><i>For participants:</i> Cultural capital</p> <p>High quality heritage experience</p> <p>Sharing concerns with others e.g. highlighting issues important to unemployed and homeless communities</p> <p>Foster and interest in new skills or further develop a skill</p> <p>Raise recognition and celebrate achievement</p> <p>Support Youth Work</p> <p><i>For partners:</i> Sharing best practice and skills</p> <p>Ways of using museum resources to meet their objectives</p> <p>Ability to influence Museum exhibition and interpretation strategy and visitor experiences</p> <p><i>For staff:</i> Increase knowledge and understanding re ways of working with communities</p> <p>Better understanding of unrepresented user needs and motivations</p> <p>Value own contribution to supporting user needs</p>	<p>New gallery</p> <p>Display resources and materials</p> <p>Centre for Learning</p> <p>Curatorial, learning, conservation and design staff time</p> <p>Transport costs</p>	<p>Totals: HLF Funding: £7,500 Plus £5,000 Transport Costs of display/AV in Ways of Life gallery as outlined in project budget</p> <p>Museum Operational Budget: £9,800 Plus £6,000 Transport costs Outreach Officer as outlined in Business Sustainability Plan</p> <p>Items: Years 0-2 HLF Funding: For Installation of display area AV equipment And Case as outlined in project budget</p> <p>Years 1 HLF Funding: £500 Pilot panels £1,000 Transport</p> <p>Year 2 HLF Funding: £2,000 Film/AV £500 Pilot panels £1,000 Transport</p> <p>Year 3 £1,100 Display panels and AV content £300 Translation £600 Photography £2,000 Film/AV £500 Prep work with communities £3,000 Transport</p> <p>Years 4 Museum Operational Budget: £1,100 Display panels and AV content £1,000 Translation - additional languages £300 Translation- Welsh £600 Photography £2,000 Film/AV £150 Launch events £3,000 Transport</p> <p>Year 5 Museum Operational Budget: In kind and noted in Museum Temporary Exhibition Budget £500 Consumables with community £1,100 Display panels and AV content £300 Translation £600 Photography £2,000 Film/AV £150 Launch events £3,000 Transport In kind and noted in Museum Learning Budget All as contributions in kind</p>	<p>Outreach work: Year 1-3 (2013-16)</p> <p>Launch co-curated displays: Year 4 -5 (2016 - 18)</p>	<p>40 people developing two co-curated displays with communities previously unrepresented in the Museum (for 40 days totalling 1,600 visits)</p> <p>120 people attending two launches</p> <p>Enhanced contemporary collections</p> <p>Quality of work produced</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p> <p>Support and reinforce intercultural understanding in Wales</p> <p>Further develop staff skills, attitudes and values</p> <p>Feedback from groups involved that will inform future co-curation</p> <p>Visitor interest in display</p>	<p>Quantitative % retained throughout process Number attending launch events</p> <p>Qualitative</p> <p><i>Participants</i> Define own outcomes Mood-boards kept by participants and staff as record of progress Involved Formative and summative feedback re attitude towards ways of displaying selected topics Supporting organisations encouraged to seek own funding</p> <p><i>Staff</i> Keep personal development log of own skills, attitudes and behaviours Seek other opportunities for developing participative ways of working Sustain dialogue with participants as reflected in numbers of emails/text messages/phone calls/face to face discussions with participants Number of participants who stay in touch once the work is complete</p> <p><i>The Museum as an organization</i> Topic of displays reflected in the Museum's collections Lessons learnt from working with the community and visitor attitudes to the display informing future co-curation and temporary exhibition strategies</p> <p><i>All:</i> Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Attitudes and Vales (A&V) • Activity, Behaviour & Progression (A, B&P) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Strengthen public life 	<p>L&P</p>
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5	<p>Building Bryn Eryr</p> <p>Participants will work alongside those creating the new Iron Age site</p> <p>Schools not currently regular visitors participate in a programme of constructing the new Iron Age roundhouses, including preparing materials, problem solving and assisting in building walls and enclosures</p> <p>Stages in the process of construction</p>	<p>Young People (aged 14-17) from local Communities First area e.g. Caerau</p> <p>Key Stage 2 (KS2) school pupils (aged 7-11) from schools with high % free school dinners in Communities First areas e.g. in Cardiff and Rhondda Cynon Taf</p>	<p><i>For young people (aged 14-17):</i> Cultural capital Foster an interest in construction and problem solving skills or further develop a skill Raise aspirations and recognition Support Youth Work</p> <p><i>For KS2 pupils and teachers:</i> Foster skills as noted in the National Curriculum for KS2 History and Design Technology, as highlighted in the Skills framework for 3-19 year-olds in Wales, particularly:</p> <ul style="list-style-type: none"> • Interpretations of history • Knowledge and understanding of construction and sustainability of materials • Evaluate products • Develop and practise particular skills <p>Unique participative heritage experience</p> <p><i>For staff and volunteers:</i> Increase knowledge and understanding re ways of working with young people and schools</p> <p>Better understanding of motivations of schools currently not visiting</p> <p>Better understanding of the needs and motivations of young people within the local community</p> <p>Value own contribution to supporting user needs</p>	<p>Staff time</p> <p>Safety</p> <p>Equipment</p>	<p>Totals:</p> <p>HLF Funding: £1,600 Plus £4,000 Transport costs as outlined in Business Plan Costs of construction materials for Bryn Eryr as outlined in project budget</p> <p>Items:</p> <p>Years 0 HLF Funding: Clay; wattle and daub; thatch £900 Hard hats, safety jackets, rubber gloves £2,000 Transport costs</p> <p>Years 1 Clay; wattle and daub; thatch £700 Hard hats, safety jackets, rubber gloves £2,000 Transport costs</p>	<p>Building work: Years 0-1 (2012-14)</p>	<p>600 KS2 pupils and teachers participating</p> <p>10 young people (aged 14-17)</p> <p>Schools leaving at least 20 comments on blog 30 images pasted on Flickr</p> <p>80% positive feedback</p> <p>90% schools retained as annual visitors</p> <p>Positive experiences for participants</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum processes and trust in Museum staff</p> <p>Further develop staff skills, attitudes and values</p> <p>Feedback from groups involved that will inform future ways of involving participants in construction processes</p> <p>Building completed</p>	<p>Quantitative Number KS2 pupils involved Number attending launch event Number following on Flickr and blog</p> <p>Qualitative <i>Participants</i> Positive comments on feedback sheets from schools</p> <p>Number of repeat visits by schools once Iron Age Village is complete Retention of interest in young people</p> <p>Feedback discussion with Participation Forums, both Teacher Forum and Young Ambassadors</p> <p>Sustain dialogue with participants as reflected in numbers of emails and enquiries</p> <p><i>Staff</i> Keep personal development log of own skills, attitudes and behaviours re different ways of working Staff seek other opportunities for developing participative ways of working</p> <p><i>All:</i> Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and Understanding (K&U) • Skills (S) <p>And GSOs</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Contribute to young peoples' health and well-being 	L&P
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<p>6</p>	<p>Participatory Forums Five meetings or workshops annually with each of the following participatory forums who will act as ambassadors for the Museum in their communities and help shape Museum decision-making:</p> <ul style="list-style-type: none"> Partner organizations working with Volunteering Young Ambassadors (aged 14-17 years) Partner organizations working with multicultural and Welsh language communities Partner organizations working with adults in informal learning (including organizations dealing with learning and access difficulties) User Design Forum with young people (aged 14-17), teachers (from primary, secondary and special schools) and two representatives from the Intangible Cultural Heritage (ICH) Skills forum to inform Design, RIBA Stages E+ <p>Bi-annual meetings with:</p> <ul style="list-style-type: none"> Teachers in primary and special schools (south-east Wales and north-west Wales) Secondary teachers (south Wales) Pilot forum looking at Intangible Cultural Heritage (ICH) Skills, including traditional craft skills with relevant heritage organisations, trusts, practitioners of individual skills and Further Education (FE) Colleges University academics actively involved in teaching history, archaeology, performing arts, Welsh studies 	<p>Young People (aged 14-17, 18-24)</p> <p>Adults BAME Welsh Language and Special Educational Needs</p>	<p><i>For participants:</i></p> <p>Recognition of needs and opinions</p> <p>Ability to influence Museum strategy</p> <p>Meeting personal learning/ social objectives or organisational objectives</p> <p>Meeting National Curriculum and other curricular needs</p> <p>A sense of ownership, pride and achievement</p> <p>Dialogue across volunteer sector in Wales and sharing best practice</p> <p>Dialogue across relevant sector in Wales and sharing best practice</p> <p><i>For staff:</i></p> <p>Better understanding of user needs and motivations</p> <p>Improved knowledge, understanding an awareness of external organizational aims, objectives and ways of working</p> <p>Value own contribution to achievements</p>	<p>Staff time</p> <p>New Volunteer Co-ordinator post</p> <p>Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: £3,600</p> <p>Paul Hamlyn Funding as previously noted (ref. 1)</p> <p>Museum Operational Budget: £1,800 Plus Two Learning Officers (Young People & Families) as outlined in Business Sustainability Plan</p> <p>Items:</p> <p>Years 0-3 HLF Funding: £900 T&S and refreshments for all members (Noted as per annum costs)</p> <p>Years 4-5 Museum Operational Budget: £900 T&S and refreshments for all members (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Define aims, objectives and strategy: Year 0 (2012-13)</p> <p>Implement strategy: Years 1-5 (2013-18)</p>	<p>200 participating in forums over duration of the project</p> <p>Retain 80% of organizations throughout the process</p> <p>Positive feedback from members</p> <p>Involvement of external organizations sustained long-term and evolving to include new participants</p> <p>Ex-members becoming ambassadors within their communities</p> <p>Forums shown to have changed Museum decision-making processes and influenced direction</p>	<p>Quantitative Number of individuals involved % of organisations retained</p> <p>Qualitative Aims and objectives of projects relevant to each forum discussed and agreed with them, taking into account the aims of the participants as well as the Museum</p> <p>Evaluation methods also discussed and agreed</p> <p>Results to be reported back to the forums as part of adaptive evaluation process</p> <p>Narrative report to be produced by the end of Year 5 summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Attitudes and Values (A&V) Activity, Behaviour & Progression (A, B & P) <p>And GSOs:</p> <ul style="list-style-type: none"> Create stronger and safer communities Strengthen public life Contribute to young peoples' health and well-being <p>The extent to which 'bottom up' evaluation methods become embedded in Museum strategies</p>	<p>P</p>
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Skill-sharing and training others

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
7	<p>Courses and Placements</p> <p>Traditional Building Skills</p> <p>Long term collaboration with existing course providers and the Historic Buildings Unit (HBU) to provide training in the traditional skills element of the existing curriculum</p> <p>Aims, objectives and content will be developed in collaboration with external course providers e.g. Coleg Sir Gâr, Bridgend College</p> <p>Landscape</p> <p>Further developing and building on collaborative work with external organisations to provide additional courses and placements involving the nature of all work undertaken by the St Fagans Estate Department, including the Gardens Unit, Agriculture and Forestry Unit and utilising the new spaces available</p> <p>External organisations will include e.g. further developing working relationships with the land-based and environmental industry in Wales (Lantra), the National Trust, Local Authorities, Coleg Sir Gâr and Bridgend College to provide traditional skills elements to existing and new curricula</p>	<p>Young People (aged 16-24)</p> <p>Adults (aged 25-54)</p> <p>In part-time or full-time education</p>	<p><i>For students:</i></p> <p>Completing QCF 1 or 2</p> <p>Opportunity to experiment and further develop skills in a real life situation</p> <p>Enhance enjoyment, inspiration and creativity</p> <p>Opportunity for progression</p> <p>Economic prospects improved</p> <p><i>For partner organization:</i></p> <p>Ways of working with the Museum staff and resources to meet their objectives and enrich their offer to students</p> <p><i>For facilitator (staff and external):</i></p> <p>Further explore ways of conveying practice</p> <p>Further develop skills in facilitation and inspiring students</p> <p>Increase knowledge and understanding re. needs of external course providers</p> <p>Environmental stewardship and traditional skills preserved for the Museum's future and historic integrity</p>	<p>Staff time</p> <p>External specialist trainer(s)</p> <p>Wet Activity Space</p> <p>New and Main Building</p>	<p>Totals:</p> <p>HLF Funding: £200 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Museum Operational Budget: £200</p> <p>Items:</p> <p>Years 2-3 HLF Funding: £100 External trainer time (half day) (Noted as per annum costs)</p> <p>Years 4-5 Museum Operational Budget: £100 External trainer time (half day) (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Pilot and develop content: Year 2 (2014-15)</p> <p>Roll out Years 3-5 (2015-18)</p>	<p>320 students in total over four years</p> <p>Totals include the following: Traditional Building Skills 2 courses annually with 20 students per course 160 students in total over four years Landscape Skills 2 courses annually with 20 students per course 160 students in total over four years</p> <p>80% positive feedback forms from those participating in courses</p> <p>80% complete accredited qualifications</p> <p>Participants go on to further training / employment</p> <p>Involvement of external organizations sustained long-term and evolving to influence future course content</p>	<p>Quantitative Number of students attending courses % of positive feedback from attendees</p> <p>Qualitative Aims and objectives of course met Positive comments from staff and increased eagerness to share in-house skills Self-completion questionnaires Student and staff feedback written up as a narrative report by Learning Officer Feedback meeting with partners re pilot in year 2 Feedback meeting with partners in Year 5 summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p> <p>Narrative report by Learning Officer to be produced at the end of Years 3 and 5 summarising outcomes generated and lessons learned</p>	L&P

<p>8</p>	<p>Apprentices and placements with external contractors</p> <p>Opportunities for placements and apprentices will be written into the specification of work by external contractors as part of the Making History Project, in order to develop skill levels within the local labour market during the construction phase</p> <p>External contractors will include site landscape work, construction of New and Main Building</p> <p>These placements will meet the Welsh Government's following initiatives:</p> <ul style="list-style-type: none"> • Pathways to Apprenticeships Programme, preparing 16-24 year olds for accelerated completion of an apprenticeship with an employer re. Construction (CSKILLS) and Insulation and Energy efficiency – building treatment (CSKILLS) • Young Recruits Programme, providing financial support to employers who offer high quality apprenticeship programmes to recruit and train 16-24 year olds. <p>Secondary school and FE site visits and work experience will also be organised in partnership with local providers.</p>	<p>Young People (aged 16-24)</p> <p>Adults (aged 25-54)</p>	<p>Employment opportunities</p> <p>Work experience</p> <p>Skills development</p>	<p>Staff time</p> <p>External contractor time and resources</p>	<p>Totals:</p> <p>HLF Funding: Part of contract with all external contractors as outlined in Project Budget Safety equipment already noted (under ref. 5)</p>	<p>Years 0-3 (2012-16)</p>	<p>5 apprentices</p> <p>10 placements</p> <p>10 on work experience</p>	<p>Narrative reports</p> <p>Quarterly reviews</p> <p>Quantitative Number involved during construction phase</p> <p>Qualitative All external contractors involved Aims and objectives met Testimonial evidence from both apprentices and contracted staff Pride and ownership in local landmark project Quarterly review meetings with partners summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	<p>L&P</p>
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<p>9</p>	<p>Placement trainees with the Historic Buildings Unit (HBU)</p> <p>Construction Skills are piloting a shared apprenticeship scheme from Sept 2012 in order to provide college students with work-based evidence for Level 3 accreditation, in masonry, traditional painting and carpentry. Colleges are also introducing the NVQ 3 Heritage Skills for these subjects.</p> <p>Pilot placements with the Historic Buildings Unit will be developed in collaboration with Construction Skills and external course providers e.g. Coleg Sir Gâr and Bridgend College.</p>	<p>Young People (aged 16-24)</p> <p>Adults (aged 25-54)</p> <p>In part-time or full-time education</p>	<p><i>For students:</i></p> <p>Completing QCF 3 Heritage Skills / Carpentry</p> <p>Opportunity to further experiment and develop skills</p> <p>Enhance enjoyment and inspiration</p> <p>Opportunity for progression</p> <p><i>For partner organisation:</i></p> <p>Ways of meeting their objectives and provide high quality placements for students</p> <p><i>For facilitator (Museum staff):</i></p> <p>Further develop skills in facilitation and inspiring students</p> <p>Increase knowledge and understanding re. needs of external course providers</p>	<p>Staff time</p> <p>Llys Rhosyr construction site at St Fagans (archaeological construct, representing one of the courts of Llywelyn the Great)</p> <p>Wet Activity Space</p>	<p>Totals:</p> <p>HLF Funding: £400 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Items:</p> <p>Year 3 HLF Funding: £400 Additional equipment</p>	<p>Pilot: Year 3 (2015-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>2 placements annually</p> <p>80% complete accredited qualifications</p> <p>Participants go on to further training / employment</p> <p>Involvement of external organizations sustained long-term and collaborative working increases year on year</p>	<p>Quantitative Number of placements annually % complete accredited qualifications</p> <p>Qualitative Aims and objectives of placements met Students express pride and ownership in local landmark project Positive comments from staff and increase eagerness to share in-house skills Quarterly review meetings with partners summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	<p>L&P</p>
<p>10</p>	<p>Apprenticeships</p> <p>Develop a 3-year apprenticeship scheme working alongside the Historic Buildings Unit and focussing on masonry. This will build on the successful implementation of the Historic Buildings Unit (HBU) Apprenticeship Scheme (established in 2008) which supports two 5-year apprenticeship posts.</p> <p>Successful candidates will work with staff as part of the team constructing Llys, Rhosyr, an archaeological construct representing one of the courts of Llywelyn the Great</p>	<p>Young People (aged 19-24)</p> <p>Adults (aged 25-54)</p>	<p><i>For apprentice:</i></p> <p>Completing QCF level 3 in stone masonry</p> <p>Employment opportunities in heritage construction/ conservation</p> <p>Opportunity for high quality training</p> <p>Opportunity to further develop high level of skills</p> <p>Opportunity for progression</p> <p><i>For Museum:</i></p> <p>Ensure skills in stone masonry are fostered and conserved</p>	<p>HBU staff supervision time</p>	<p>Totals:</p> <p>HLF Funding: £400 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Funding for OAA projects Construction Skills will fund training for first 3 years approx. £700 pa</p> <p>Items:</p> <p>Year 3 HLF Funding: £400 Additional equipment</p>	<p>Years 1-5 (2013-18)</p>	<p>2 masonry apprentices over 3 years</p> <p>100% retained</p> <p>Number of apprentices who go on to further training/ employment (including self-employment)</p> <p>Help maintain the sustainability of the craft skill</p> <p>Work produced to a high standard</p> <p>Demonstrating the craft skill within the Museum and for visitors</p>	<p>Quantitative % complete apprenticeship qualifications</p> <p>Qualitative Aims and objectives of apprenticeship met Apprentices express pride and ownership in local landmark project Positive comments from staff and increased eagerness to develop opportunities for apprentices</p> <p>Monthly review meetings with apprentices summarising outcomes generated and skills developed including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>Results reported back annually to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process and GSOs developed discussed, particularly:</p> <ul style="list-style-type: none"> • Strengthen public life 	<p>L&P</p>

<p>11</p>	<p>Employment opportunities and training</p> <p>Short- to mid-term contract work and paid employment for external craftspeople and two labourers working alongside the HBU on erecting archaeological construct during the Making History Project</p> <p>Constructs will include building Llys Rhosyr, representing one of the courts of Llywelyn the Great, and Bryn Eyr, Iron Age roundhouses and settlement</p>	<p>Young People (aged 18-24)</p> <p>Adults (aged 25-54)</p>	<p>Temporary employment opportunities</p>	<p>Dependent on funding for two posts at Grade B</p> <p>HBU staff supervision</p> <p>Staff time and training</p>	<p>Totals:</p> <p>HLF Funding: Part of construction cost for Llys Rhosyr and Bryn Eyr as outlined in Project Budget</p> <p>Museum Operational Budget: Archaeology in the Open Air staff costs as noted in Business Sustainability Plan</p>	<p>Duration of construction: Years 1-5 (2013-18)</p>	<p>Numbers employed who go on to further training/employment (including self-employment)</p> <p>Help maintain the sustainability of the craft skill and further develop the skills of external employees</p> <p>Buildings completed to a high standard</p> <p>Demonstrating the craft skill within the Museum and for visitors</p>	<p>Quantitative Both buildings complete in line with timetable</p> <p>Qualitative Aims and objectives of building programmes met Self-completion questionnaires Positive comments from staff re. working with external labourers</p> <p>Monthly review meetings with external labourers to review training and key components of work</p> <p>Results reported back annually to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process and GSOs developed discussed, particularly: Strengthen public life</p>	<p>L&P</p>
<p>12</p>	<p>Work Placements – Skills Bursary Scheme</p> <p>We will build on St Fagans' experience of providing 9 bursary placements for the HLF-funded Traditional Building Skills Bursary Scheme, administered by the National Heritage Training Board and completed in December 2011. We will continue to develop work placement opportunities and become a work placement provider for other traditional building skills bursary schemes, e.g. in lime plastering, masonry, carpentry and roofing with the Tywi Centre in Carmarthenshire</p>	<p>Young People (aged 18-24) and Adult (aged 25-54) trainees in traditional skills based in south Wales</p>	<p><i>For work placements:</i></p> <p>Work based evidence for NVQ 3 in Heritage Skills Opportunity to further develop skills Enhance enjoyment and inspiration Opportunity for progression</p> <p><i>For partner organisation:</i></p> <p>Ways of meeting their objectives and provide high quality placements for students</p> <p><i>For Museum staff:</i></p> <p>Further develop skills in facilitation and inspiring students Increase knowledge and understanding re. needs of external course providers</p>	<p>HBU staff supervision time and training</p>	<p>Totals:</p> <p>HLF Funding: Cost of Wet Activity Space as outlined in Project Budget</p> <p>External Funding for Scheme</p>	<p>Current Scheme: Year 0 (2012-13) (scheme ends Sept 2013)</p> <p>Years 1-5 (2013-18) (work will continue pending nature of bursary scheme and in line with development of new spaces)</p>	<p>10 work placements annually</p> <p>80% positive feedback</p> <p>Participants go on to further training / employment</p> <p>Involvement of external organisations sustained long-term and collaborative working increases year on year</p>	<p>Quantitative Number of placements annually % positive feedback</p> <p>Qualitative Aims and objectives of placements met Positive comments from staff and increased eagerness to share in-house skills Self-completion questionnaires Follow up meetings with partners summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> Create stronger and safer communities <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	<p>L&P</p>

Making History at St Fagans: National History Museum

13	<p>Summer Schools and Training Projects</p> <p>Pilot ways of establishing St Fagans as a centre for placement providers to collaboratively deliver training in traditional skills initiatives and sustainable building e.g.</p> <p>a. Pilot a two week intensive training project in Construction Skills, 'Up Skill Training', with Coleg Sir Gâr students and Carbon Trust</p> <p>b. Host a Welsh 'Summer School' for traditional crafts with Prince's Foundation for the Built Environment, National Trust and Cadw</p>	<p>Young People (aged 18-24)</p> <p>Adults (aged 25-54)</p>	<p><i>For participants:</i></p> <p>Employment opportunities Opportunity to further experiment and develop skills Enhance enjoyment and inspiration Opportunity for progression</p> <p><i>For partner organization:</i></p> <p>Ways of meeting their objectives and provide training in an inspirational location with high quality facilitators</p> <p><i>For staff:</i></p> <p>Collaborate with other staff in similar organisations and further develop own skills and learning</p>	<p>Staff time Wet Activity Space Main Building</p>	<p>Totals: HLF Funding: Cost of Wet Activity Space as outlined in Project Budget</p> <p>Museum Operational Budget: £2,100</p> <p>Items: Year 4 Museum Operational Budget: £100 Refreshments for meeting with Partners £300 Equipment £700 Materials Year 5 £300 Equipment £700 Materials As contributions in kind</p>	<p>Pilot: Year 4 (2016-17)</p> <p>Roll out: Year 5 (2017-18)</p>	<p>240 participating</p> <p>80% positive feedback</p> <p>Involvement of external organizations sustained long-term and collaborative working increases year on year</p>	<p>Quantitative Number involved in pilot % positive feedback</p> <p>Qualitative Aims and objectives of pilot met Positive comments noted on feedback forms Positive comments from staff Follow up meetings with partners summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I & C) <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	L&P
14	<p>Work Experience Placements in traditional skills</p> <p>Establish St Fagans as a placement provider including the following initiatives:</p> <p>a. Traditional skills initiatives and sustainable building e.g. Construction Skills 'Up Skill Training' pilot with Coleg Sir Gâr students and Carbon Trust, two weeks' intensive training. Other organisations will include the Welsh Government and National Heritage Training Group</p> <p>b. Work placements for traditional skills with existing College courses e.g. lime washing with painting and decorating students at Coleg Sir Gâr as part of the traditional skills element in NVQ 2 and NVQ 3 and work experience for students as part of NVQ 2</p>	<p>Young People (aged 16-24)</p> <p>Adults (aged 25-54)</p> <p>Students in full-time education and based at other sites across Wales</p>	<p><i>For students:</i> Traditional skills initiatives and sustainable building:</p> <ul style="list-style-type: none"> • 40 hours work placement experience required for NVQ 2 • Training opportunities on completion of NVQ 2 and 3 trade courses <p>Work placements for traditional skills</p> <ul style="list-style-type: none"> • Delivering part of current NVQ 2 and NVQ 3 syllabus • 40 hours work experience for students as part of NVQ 2 <p>Opportunity to further develop skills</p> <p>Enhance enjoyment and inspiration</p> <p>Opportunity for progression</p> <p><i>For partner organization:</i> Ways of meeting their objectives and provide high quality placements for students</p> <p><i>For Museum staff:</i> Increase knowledge and understanding re. needs of NVQ2 & 3</p>	<p>Staff time Wet Activity Space</p>	<p>Totals: HLF Funding: £200 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Museum Operational Budget: £400</p> <p>Items: Year 3 HLF Funding: £200 Additional materials</p> <p>Years 4-5 Museum Operational Budget: £200 Additional materials (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Years 3-5 (2015-18)</p>	<p>90 students (30 students annually)</p> <p>80% positive feedback</p> <p>80% retention</p> <p>Participants go on to further training / employment</p> <p>Involvement of external organizations sustained in long-term and collaborative working increases year on year</p>	<p>Quantitative Number of placements annually % positive feedback % retained</p> <p>Qualitative Aims and objectives of placements met Self-completion questionnaires Positive comments from staff</p> <p>Follow up meetings with partners summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	L&P

<p>15</p>	<p>Pilot work-based training in specialist, endangered craft skills</p> <p>Develop a strategy with the Intangible Cultural Heritage (ICH) Skills forum, to lead a pilot project for training in specialist, endangered, craft skills</p> <p>Examples of crafts explored with the ICH Skills forum will include thatching or coopering</p> <p>Thatching work-based training In collaboration with relevant bodies such as Hereford College of Technology (HCT), Thatch Advice Centre, National Heritage Training Group, Institute for Historic Building Conservation and other organisations pilot work-based training at St Fagans with training provided by HCT</p>	<p>Young People (aged 18-24) & Adults (aged 25-54) with a basic level of skills in endangered crafts</p>	<p><i>For trainees:</i> Opportunity for high quality unique training experience</p> <p>Good employment potential associated with the heritage sectors</p> <p>Opportunity for progression</p> <p><i>For Museum and partners:</i></p> <p>Greater sustainability prospects for endangered craft</p> <p>Master craftsman supports skills development</p>	<p>Staff time</p> <p>Wet Activity Space</p> <p>Staff costs of trainee/craftsperson</p> <p>Trainer costs where expertise needs to be bought in</p>	<p>Totals:</p> <p>HLF Funding: £200 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>External Funding: Museum/partners to seek external funding</p> <p>Items: Year 3 HLF Funding: £200 Refreshments</p>	<p>Strategy established: Year 3 (2015-16)</p> <p>Work-based training during thatching projects carried out by thatching contractors at St Fagans established in Years 4-5 (2016-2018)</p>	<p>Strategy complete</p> <p>One trainee placement established</p> <p>Involvement of external organizations sustained long-term and collaborative working increases year on year</p> <p>Demonstrate the craft within the Museum as a living craft</p>	<p>Qualitative</p> <p>Maintain sustainability of the intangible cultural heritage (craft skill) within the population of the relevant craft and wider community in Wales</p> <p>Continue sustainability of the tangible, (material) heritage within and outside the Museum</p> <p>Positive comments noted in visitor feedback books</p> <p>Positive comments from staff</p> <p>Quarterly reviews with ICH Skills Forum summarising outcomes generated and sharing lessons learned including GSOs, particularly:</p> <ul style="list-style-type: none"> • Create stronger and safer communities 	<p>L&P</p>
<p>16</p>	<p>Heritage Horticultural Skills</p> <p>Build upon St Fagans' roll in the Heritage Horticultural Skills Scheme (HHSS) by developing a new formal training route with Coleg Sir Gâr, Royal Horticultural Society and Lantra</p> <p>High quality work-based training will be provided in specialised accredited modules, with an emphasis on standards of practical excellence</p> <p>New accredited modules will be guided by Lantra, contracted by the HHSS to help undertake this element and will be working to approved industry standards</p> <p>Developing a modular approach will allow access for part-time as well as full-time students</p>	<p>Young People (aged 18-24)</p> <p>Adults (aged 25-54)</p>	<p><i>For full-time trainees:</i> Achieve RHS Practical Level 2 and the Lantra Heritage Horticulture award</p> <p><i>For all trainees</i> Employment opportunities for successful trainees</p> <p>Opportunity for progression</p> <p><i>For partner organization:</i> Ways of meeting their objectives and provide high quality experiences for trainees</p> <p><i>For Museum and partners:</i> Intangible craft skills maintained as an integral part of the community</p> <p>Improve quality of work carried out on the tangible heritage</p>	<p>Low-level tasks in the Wet Activity Space</p> <p>Outdoor Classroom and garden spaces including glasshouses</p> <p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: £100 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Museum Operational Budget: £200</p> <p>Items: Year 3 HLF Funding: £100 Additional materials Years 4-5 Museum Operational Budget: £100 Additional materials (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>As part of the HHSS: Years 0-2 (2012-14)</p> <p>Short course modules Years 3-5 (2015-2018)</p>	<p>15 participating annually</p> <p>Number of modules and certificates passed successfully</p> <p>2 new accredited modules within the RHS's Practical Horticulture Level 2 certificate</p> <p>New accredited certificate in Heritage Horticulture Skills</p>	<p>Quantitative</p> <p>% of participants passing modules and gaining certificate</p> <p>Qualitative</p> <p>Positive feedback by participants</p> <p>Quarterly reviews with partners</p> <p>Bullet point summaries of trainee and mentor meetings</p> <p>Master class/ site visit evaluation forms</p> <p>Case studies produced as feedback in year 5 summarising outcomes generated and sharing lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I & C) <p>Number of blog entries on dedicated website</p>	<p>L&P</p>

<p>17</p>	<p>In-depth courses</p> <p>Series of mid and high range (two to five days) courses aimed at experiencing and acquiring new skills</p> <p>Course content will be inspired by the collections on display in Gweithdy (New Building) e.g.</p> <p>a. Using traditional building techniques and materials e.g. caring for wood in collaboration with the Society for the Protection of Ancient Buildings (SPAB) or lime burning in collaboration with Buildings Lime Forum</p> <p>b. Craft, art and design skills e.g. decorative metalwork, blacksmithing, silversmithing, bronze casting, basket making, basic quilting, woodworking - making basic furniture, jet working - making buttons, clothes making, medieval tile making, pottery, ceramics, stone carving etc</p> <p>c. Environmental and understanding nature e.g. traditional buildings and energy efficiency</p>	<p>Young People (aged 18-14), Adults (aged 24-54, 55+), some trainee craftspeople</p> <p>Free placements for Unemployed Young People and Adults e.g. from local Communities First areas</p> <p>Reduced rates for retired Adults (aged 55+)</p>	<p><i>For attendees:</i></p> <p>Opportunity to experiment and acquire new skills</p> <p>Further develop practical, aesthetic and thinking skills</p> <p>Further develop enjoyment, inspiration and creativity</p> <p>Opportunity for progression</p> <p><i>For facilitator (staff and external):</i></p> <p>Further explore ways of conveying creative practice</p> <p>Further develop skills in facilitation and inspiring adults and young people</p> <p>Increase knowledge and understanding re. user needs and motivations</p>	<p>Wet or dry activity spaces, in New or Main Building, as relevant</p> <p>Outdoor classroom and open-air environment</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals: HLF Funding: £4,400 Plus Cost of Wet Activity Space as outlined in Project Budget</p> <p>Museum Operational Budget: £4,800 Plus New facilitators as outlined in Business Plan</p> <p>Items: Year 1 Museum Operational Budget: Training and benchmarking noted in Training Plan</p> <p>Year 2 HLF Funding: £1,000 Materials in prep. for pilot £500 Fuel for pilots £500 Equipment for pilots</p> <p>Year 3 HLF Funding: £800 External staff fees £500 Equipment £1,100 Materials</p> <p>Years 4-5 Museum Operational Budget: £800 External staff fees £500 Equipment £1,100 Materials (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan courses and provide training for in-house staff delivering courses: Years 1-2 (2013-15)</p> <p>Pilot: Year 3 (2015-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>466 attendees</p> <p>(220 attendees annually and 26 on pilots)</p> <p>(a minimum of a quarter will be offered as free placements to unemployed and young people at risk)</p> <p>90% positive feedback forms from those participating in courses</p> <p>Maintain support and interest of 80% of organizations and individuals involved in sharing their skills</p> <p>Increasing general awareness among the community</p> <p>Involvement of external organisations sustained long-term and evolving to influence future course content</p>	<p>Quantitative</p> <p>Number of individuals attending courses</p> <p>% of positive feedback from attendees</p> <p>Qualitative</p> <p>Aims and objectives of each course met</p> <p>Positive comments noted on feedback forms</p> <p>Narrative report by Learning Officer to be produced at the end of Years 3 and 5, summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Skills (S) Activity, Behaviour & Progression (A, B & P) <p>And GSOs:</p> <ul style="list-style-type: none"> Strengthen public life Contribute to young peoples' health and well-being <p>Results to be reported back to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	<p>L&P</p>
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<p>18</p>	<p>Taster courses Series of 12 taster courses annually developing lifestyle and craft skills inspired by the collections in Gweithdy (New Building) including:</p> <p>a. Developing skills to do with living sustainably e.g. techniques in energy saving, cooking, food for free and growing your own produce</p> <p>b. Exploring traditional techniques and technologies e.g. paper making, paint making, baking, sewing, rag rug making, rope making, willow plant supports, prehistoric tool making, soap making, patch working, knitting, sampler techniques, natural dyeing, felting</p> <p>c. Exploring art and craft e.g. weaving, sowing, fixing furniture</p>	<p>Will vary according to the nature and content of the course but will target from the following:</p> <p>Young People (aged 14-17) Families (with children aged 8+) Adults (aged 25-54; 55+)</p> <p>Free placements for Unemployed and reduced rates for retired Adults (aged 55+)</p>	<p><i>For attendees:</i></p> <p>Opportunity to experiment and develop interest in new skills</p> <p>Develop practical, aesthetic and thinking skills</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Opportunity for progression</p> <p><i>For facilitator (staff and external):</i></p> <p>Explore ways of introducing skills and creative practice</p> <p>Further develop skills in facilitation</p> <p>Increase knowledge and understanding re. user needs and motivations</p>	<p>Wet or dry activity spaces, in New or Main Building, as relevant</p> <p>Outdoor classroom and open-air environment</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals: HLF Funding: £500 Materials and training Plus Cost of Wet Activity Space and Centre for Learning as outlined in Project Budget Cost of new facilitators as outlined in Business Sustainability Plan (up to and including year 3)</p> <p>Museum Operational Budget: £2,000 Plus New facilitators as outlined in Business Sustainability Plan (from year 4 onwards)</p> <p>Items: Year 2 Museum Operational Budget: Training and benchmarking as noted in Training Plan Year 3 HLF Funding: £500 Materials in prep. for pilot Years 4-5 Museum Operational Budget: £1,000 Materials (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan content and provide training: Year 2 (2014-15)</p> <p>Pilot: Year 3 (2015-16)</p> <p>Programme: Years 4-5 (2016-18)</p>	<p>450 attendees in total (150 attendees annually including pilot year)</p> <p>A minimum of a quarter will be offered as free placements to unemployed, young people at risk and pensioners</p> <p>12 annual programmes</p> <p>90% positive feedback forms from those participating in courses</p> <p>Increasing general awareness among the community of the Museum as a place for developing new skills</p> <p>5 staff trained in-house to provide courses</p> <p>Enhanced confidence of staff in facilitation techniques and sharing skills</p>	<p>Quantitative Number of individuals attending courses % of positive feedback from attendees</p> <p>Qualitative Aims and objectives of each course met Positive comments noted on feedback forms Positive comments from staff and increased eagerness to share in-house skills Narrative report by Learning Officer to be produced at the end of Years 3 and 5 summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Skills (S) Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> Contribute to young people's health and well-being <p>Results to be reported back to the (ICH) Skills Forum as part of adaptive evaluation process</p>	<p>L&P</p>
<p>19</p>	<p>Open days – sharing knowledge</p> <p>Provide open days with seminars and web based discussions to improve the capacity potential within the Cultural Heritage (ICH) Skills sector for potential future employers, including opportunities for trainees to meet potential employers at open days</p>	<p>Adults (aged 25-54)</p>	<p>Easier access to quality advice</p> <p>Access to craft experts for employers</p> <p>Discussion forums for expert craftspeople to share their knowledge</p> <p>Enhance enjoyment and inspiration through sharing of information</p>	<p>Staff time</p> <p>Website</p> <p>Centre for Learning</p> <p>Display in New Building</p>	<p>Totals: HLF Funding: Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £400 Plus New facilitators as outlined in Business Sustainability Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £100 Print material £100 Refreshments (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Years 4-5 (2016-18)</p>	<p>160 attending (2 Open Days per year with 80 participating annually, 40 attendees per day)</p> <p>Increasing general awareness among the community</p> <p>Involvement of external organizations sustained long-term and evolving to influence future open day content</p>	<p>Quantitative Number of individuals attending courses % positive feedback forms from those participating % feedback/comments from potential trainee/graduated trainees/ employers</p> <p>Qualitative Aims and objectives of open day met Positive comments noted on feedback forms and on web-based blog used by HHSS Links and partnerships created retaining</p> <p>Feedback and lessons learnt reported to the forum looking at Intangible Cultural Heritage (ICH) Skills as part of adaptive evaluation process</p>	<p>L&P</p>

20	<p>Welsh-language tasters</p> <p>Courses</p> <p>Develop half day basic skills courses for people wishing to improve their basic knowledge of Welsh in collaboration with the Welsh for Adults Centre</p> <p>Downloadable resources to support a trail around St Fagans with useful phrases to practise with Front of House staff. Resource will encourage the use of the Museum as a destination for improving Welsh language skills</p> <p>Open days</p> <p>Provide Saturday activities monthly for adults with children in Welsh medium education to come and practise Welsh language skills</p> <p>Activities will provide opportunities to use simple additional vocabulary resource</p>	<p>Young People (aged 18-24) and Adults (aged 25-54, 55+) in south east Wales wishing to develop basic language skills</p> <p>Local families with children in Welsh language education or learning Welsh as a second language</p>	<p><i>For language learners:</i></p> <p>Develop basic Welsh-language skills</p> <p>Use Museum collections as inspiration and context for learning</p> <p>Opportunity for progression</p> <p><i>For partner organization:</i></p> <p>Influencing development of Museum resources</p> <p>Ways of using Museum resources to meet their objectives</p> <p><i>For staff:</i></p> <p>Explore ways of utilising Museum collections as inspiration for developing language skills</p> <p>Increase front of house staff's knowledge and understanding of methods of responding and supporting language learners</p> <p>Increase knowledge and understanding re. Welsh for Adults Centre's aims, objectives and ways of working motivations</p> <p>Value own contribution to meeting the Welsh Government's bilingual agenda for Wales</p>	<p>Staff time</p> <p>Materials and consumables</p> <p>Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,100</p> <p>Plus £2,000 Transport costs as outlined in Business Plan</p> <p>Items:</p> <p>Year 4 Museum Operational Budget: £300 Print material £600 Photography Handling materials noted under ref. 23 £1,000 Transport</p> <p>Year 5 Museum Operational Budget: £200 On-going printing £1,000 Transport As contributions in kind</p>	<p>Plan trail and train front of house staff: Year 3 (2015-16)</p> <p>Pilot: May – June Year 4 (2016-17)</p> <p>Roll out: June Years 4-5 (2016-18)</p>	<p>480 attendees (240 annually)</p> <p>All taster courses will be offered as free of charge</p> <p>90% positive feedback questionnaires from those participating</p> <p>Involvement of external organization sustained long-term</p> <p>Increasing general awareness of the Museum as a place for developing and practising Welsh language skills</p> <p>70 front of house staff trained in-house to respond to language learners and their needs</p>	<p>Quantitative</p> <p>Number of individuals attending % of positive feedback questionnaires from attendees</p> <p>Qualitative</p> <p>Aims and objectives met Positive comments noted on feedback forms Positive comments from front of house staff Feedback meeting and report with Welsh for Adults Centre at the end of June Year 4, summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results to be reported back to the forum looking at informal learning as part of adaptive evaluation process</p>	L
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<p>21</p>	<p>Toolkits to support the teaching of English for Speakers of Other Languages (ESOL)</p> <p>Develop and co-create toolkit, downloadable lessons and resources with ESOL learners & tutors for ESOL learners at entry-level and of higher proficiency to use during their summer school visit to St Fagans</p> <p>Work will focus on preparing materials to support learners to make a visit to St Fagans, describing what the Museum has to offer, and accessing parts of the collection that are of particular personal/cultural interest</p> <p>Collaboration with a group of English-language students and tutors at The Parade ESOL service, Cardiff County Council</p>	<p>BAME Young People (aged 14-17, 18-24) and Adults (aged 25-54, 55+) from local communities e.g. Riverside, central Cardiff</p>	<p><i>For language learners:</i> Utilise Museum collections as inspiration for producing resources to support the teaching of English as a second language</p> <p>Develop basic English language skills</p> <p>Use Museum setting as a safe and friendly environment for practising language skills</p> <p>Develop familiarity with Welsh heritage</p> <p><i>For partner organization:</i> Influencing development of Museum resources</p> <p>Ways of using Museum resources to meet their objectives</p> <p><i>For staff:</i> Explore ways of utilising Museum as inspiration for developing language skills</p> <p>Increase front of house staff's knowledge and understanding of recent immigrant communities and ways of supporting basic language learners</p> <p>Increase knowledge and understanding re. The Parade's ESOL services, aims, objectives and ways of working/motivations</p> <p>Value own contribution to meeting basic language skills agenda</p>	<p>Centre for Learning</p> <p>Staff time</p> <p>Fee for seconding ESOL tutor</p>	<p>Totals: HLF Funding: £1,180 Plus £2,000 Transport Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £600 Plus £4,000 Transport costs as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £800 Input from tutor £300 Print material £80 Refreshments Handling materials noted under ref 23 £2,000 Transport</p> <p>Years 4-5 Museum Operational Budget: £300 On-going printing £2,000 Transport (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Develop toolkit Year 3 (2015-16)</p> <p>Train front of house staff: January-June Year 4 (2016)</p> <p>Pilot: July/August Year 4 (2016)</p> <p>Roll out: Year 5 (2017 -18)</p>	<p>10 participating in developing toolkit per day for 15 days</p> <p>150 participating annually in summer school</p> <p>90% positive feedback from tutors re toolkits</p> <p>Involvement of external organisation sustained long-term</p> <p>Increasing general awareness of the Museum as a place for developing and practising English language skills</p> <p>70 front of house staff trained in-house to respond to language learners and their needs</p>	<p>Quantitative Number attending summer school % positive feedback from tutors re toolkits</p> <p>Qualitative Aims and objectives met Testimonial evidence of impact Positive comments from front of house staff Feedback meeting and report with The Parade ESOL service in September of Year 4 summarising outcomes generated and lessons learned regarding progression and including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results to be reported back to the forum looking at informal learning as part of adaptive evaluation process</p>	<p>L&P</p>
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Making History at St Fagans: National History Museum

22	<p>Oral history courses</p> <p>Develop a programme of oral history training courses in the Centre for Learning</p> <p>St Fagans is already a source of accredited training in oral history, but the number of courses offered on-site is limited and the experience compromised due to the lack of suitable spaces</p>	<p>Adults (aged 25-54, 55+) and Young People (aged 18-24) e.g. students, museum professionals, BAME groups engaged in community oral history projects funded by HLF</p>	<p><i>For all:</i> Community and family history recorded and preserved, legally and ethically Oral history projects deposited in appropriate archives</p> <p><i>For attendees:</i> Develop interviewing as a transferable skill Develop project management skills and learn how to successfully manage an oral history project</p> <p><i>For staff:</i> Increase knowledge and understanding re. user needs and motivations</p>	<p>Additional equipment Staff time Centre for Learning</p>	<p>Totals: HLF Funding: £1,950 Plus Cost of Centre for Learning as outlined in Project Budget Museum Operational Budget: £1,400</p> <p>Items: Year 3 HLF Funding £1,400 Solid-state flashcard recorder (4) £100 Flashcards (1Gb, 6) £450 Microphones (5)</p> <p>Years 4-5 Museum Operational Budget: £300 Flashcards and on-going £400 Microphones As contributions in kind</p>	<p>Preparation: Year 3 (2015-16)</p> <p>Roll out: Year 4-5 (2016 -18)</p>	<p>48 trained annually 8 annual courses</p> <p>90% positive feedback forms from those participating in courses</p> <p>Increased general awareness among the community of the Museum as a place for training in oral history</p> <p>Increase and widen breadth of oral testimonies in the Museum's oral history collection</p>	<p>Quantitative Number attending courses % of positive feedback</p> <p>Qualitative Aims and objectives of course met Positive comments % of projects deposited in appropriate archives including St Fagans Successful HLF bids by community projects Projects completed ethically and professionally Outcomes generated including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Activity, Behaviour & Progression (A, B & P) <p>And GSOs:</p> <ul style="list-style-type: none"> • Stronger and safer communities • Strengthen public life 	L&P
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<p>23</p>	<p>Transferable basic skills courses</p> <p>Pilot taster courses for new parents who are unemployed or on low income</p> <p>Course content will be developed in partnership with Essential Skills managers and will use handling collections and oral testimonies from the Museum's collections to explore:</p> <ul style="list-style-type: none"> • past and present parenting techniques and skills • examples of past toys and games • ways of learning through play <p>Pilots will be developed collaboratively with Genesis (Bridgend) and Essential Skills managers in local authorities e.g. Cardiff, Vale of Glamorgan & Bridgend</p>	<p>Young People (aged 18-24) who are unemployed young parents living in local communities including Communities First areas</p>	<p><i>For language learners:</i> Develop confidence and self-esteem Developing new skills and improve employment opportunities Utilise Museum's collections as inspiration for learning basic parenting techniques Utilise museum setting as a safe and friendly environment for families Develop familiarity with Welsh heritage</p> <p><i>For partner organization:</i> Influencing development of Museum programmes Ways of using Museum's resources to meet their objectives</p> <p><i>For staff:</i> Explore ways of utilising Museum as inspiration for developing transferable basic skills Increase knowledge and understanding re. Essential Skills agenda</p>	<p>Centre for Learning</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals: HLF Funding: £1,500 Plus £1,000 Transport costs Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,200 Plus Learning Officer (Young People) as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £300 Print archive material £300 Photography £900 Replica items £1,000 Transport Year 4 Museum Operational Budget: £600 Replica handling materials £300 On-going printing Year 5 £300 On-going printing As contributions in kind</p>	<p>Develop course content with partners Year 3 (2015)</p> <p>Pilot: Autumn Year 4 (2016)</p> <p>Roll out: Year 5 (2017 -18)</p>	<p>75 participating annually</p> <p>90% positive feedback from participants and partner organizations</p> <p>Involvement of external organization sustained long-term</p> <p>Increased general awareness of the Museum as a place for developing transferable basic skills</p>	<p>Quantitative Number participating annually % positive feedback from participants and partners</p> <p>Qualitative Aims and objectives met Testimonial evidence of impact Case Study report published Feedback meeting and report with partners at the end of Year 4 summarising outcomes generated and lessons learned regarding progression into employment and including GLOs, particularly: • Skills (S)</p> <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Contribute to visitors' health and well-being <p>Results to be reported back to the forum looking at informal learning as part of adaptive evaluation process</p>	<p>L&P</p>
<p>24</p>	<p>Digital collaboration</p> <p>Develop digital content in collaboration with libraries and communities</p> <p>Working with digitally excluded adults to develop their skills in digital technology utilising images, video and audio from the collections</p> <p>Activity will support government initiatives e.g. Communities 2.0</p>	<p>Adults, digitally excluded through socio-economic constraints</p> <p>Adults (55+,65+) who are digitally disengaged</p>	<p><i>For adults:</i> Develop more flexible working practices</p> <p>Develop confidence and self-motivation</p> <p>Acquire new skills</p> <p>Provide access to different ways of socialising</p> <p><i>For Museum and partners:</i> Ways of meeting organizational aims</p> <p>Promote organizational services and People Wales</p>	<p>Staff time</p> <p>Equipment</p>	<p>Totals: HLF Funding: £8,460 Plus Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £11,000 Plus Learning Officer (Young People) and Facilitator as outlined in Business Sustainability Plan</p> <p>Items Year 3 HLF Funding £1,500 Mobile broadband (10) £5,960 Laptops £1,000 Digital Camera Items: Year 4 Museum Operational Budget: £10,000 Laptops £1,000 Digital Camera As contributions in kind</p>	<p>Plan content: Year 3 (2015-16)</p> <p>Programme: Year 4 (2016-17)</p>	<p>120 attendees 10 workshops</p> <p>Involvement of partner organization sustained long-term</p> <p>Increased general awareness of the Museum</p> <p>Increased confidence to use digital media and overcoming barriers re. use of digital technology</p>	<p>Quantitative Number participating annually % positive feedback from participants and partners</p> <p>Qualitative Aims and objectives met Feedback meeting with partners summarising outcomes generated and lessons learned and including GLOs, particularly: • Skills (S)</p> <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Contribute to visitors' health and well-being <p>Results to be reported back to the forum looking at informal learning as part of adaptive evaluation process</p>	<p>L&P</p>

<p>25</p>	<p>Hidden Local History</p> <p>Toolkits and training for developing research skills in older learners. Facilitating research into local history will be developed with the Retired and Senior Volunteer Programme (RSVP), members of Local Historical Societies and the University of the Third Age (U3A)</p> <p>Group members will develop research skills to uncover the history of specific buildings and settings that have a significance to their local history</p> <p>Interpretation developed will be archived and placed on both the Museum and People's Collection websites and incorporated into future interpretative tools at the Museum</p> <p>Interpretation will enhance the social history of the built historic environment</p>	<p>Adults (aged 55+) e.g. as members of U3A and/or RSVP both within the local community and as outreach projects with source communities</p>	<p><i>For all:</i></p> <p>Historical re-erected buildings and constructs researched</p> <p>Local heritage shared with others on a national platform</p> <p>Enhanced future Museum interpretations</p> <p><i>For participants:</i></p> <p>Further awareness of local heritage</p> <p>Further develop or develop new research skills</p> <p>Increase confidence and self-esteem</p> <p>Ability to influence Museum interpretations</p> <p><i>For partners:</i></p> <p>Ways of using Museum's resources to meet their objectives</p> <p><i>For staff:</i></p> <p>Better understanding of Adult (55+) needs and motivations</p> <p>Better understanding of partner organizations' aims, objectives and ways of working</p>	<p>Book box of resources</p> <p>Equipment including digital camera</p> <p>Centre for Learning</p> <p>Collections Access Centre</p> <p>Website</p> <p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: £1,500 Plus £1,000 Transport costs Cost of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: Outreach Officer as outlined in Business Sustainability Plan</p> <p>Items:</p> <p>Year 2 HLF Funding: Equipment as noted under ref. 24 £1,400 Flashcard recorder (4) £100 Consumables</p> <p>Year 3 £1,000 Transport</p>	<p>Develop toolkits with partners: Year 2 (2014)</p> <p>Pilot as outreach: Year 3 (2015-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>750 participating</p> <p>Nine training days provided annually</p> <p>90% positive feedback from participants</p> <p>Research output disseminated on Museum and People's Collection websites</p> <p>Involvement of external organizations sustained long-term</p> <p>Increasing general awareness of the Museum as a provider of research skills</p>	<p>Quantitative</p> <p>Number of training days provided</p> <p>Number of individuals attending training days and utilising toolkits</p> <p>% of positive feedback from participants</p> <p>Qualitative</p> <p>Aims and objectives of training met</p> <p>Positive comments noted on feedback forms</p> <p>% of research project generated and deposited on websites</p> <p>Research completed ethically and professionally</p> <p>Feedback meetings and reports with partners at the end of Years 3 and 5 summarising lessons learnt regarding ways of working collaboratively and outcomes generated regarding progression including GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and Understanding (K&U) • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results to be reported back to the forum looking at informal learning as part of adaptive evaluation process</p>	<p>L&P</p>
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<p>26</p>	<p>Courses for teachers</p> <p>Three new courses for primary and special schoolteachers and training assistants</p> <p>Teaching the Foundation Phase (aged 3-7):</p> <ul style="list-style-type: none"> Utilising new exhibitions and activities to explore learning through play, develop experiential learning and build on skills developed in the classroom <p>Teaching Key Stage 2 (KS2, aged 7-11 in History, Art and Design, Design and Technology):</p> <ul style="list-style-type: none"> Bryn Eryr roundhouses to explore the daily life of people living in the time of the Iron Age Celts and participate in tasters of all new workshops and resources Llys Rhosyr to interpret the daily life of people living in the Age of the Princes, exploring costumed interpretation and experimenting with techniques in creative writing and design 	<p>Primary and Special School Teachers involved in delivering the Foundation Phase and KS2</p>	<p><i>For teachers and teaching assistants:</i></p> <p>Provide opportunities for high quality active learning experiences through heritage</p> <p>Meet following National Curriculum requirements <i>Foundation Phase teachers:</i></p> <ul style="list-style-type: none"> Skills and understanding Self-esteem and self-confidence to experiment, investigate and learn new things Creative, expressive and observational skills Activities in the outdoors including solving problems and learning about conservation and sustainability <p><i>KS2 teachers</i></p> <p>History:</p> <ul style="list-style-type: none"> Knowledge and understanding Interpretations of history Historical enquiry <p>Design and Technology:</p> <ul style="list-style-type: none"> Knowledge and understanding Evaluate products Develop and practise skills <p>Art and Design:</p> <ul style="list-style-type: none"> Understanding Making <p>Preview new spaces and setting before they officially open to the public</p> <p><i>For staff:</i></p> <p>Better understanding of needs and motivations of different schools</p>	<p>Centre for Learning</p> <p>New galleries</p> <p>New Building</p> <p>Outdoor classroom</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals:</p> <p>HLF Funding: £480 Plus Costs of Bryn Eryr, New Building, Centre for Learning and Llys Rhosyr as outlined in Project Budget</p> <p>Museum Operational Budget: £240 Plus New facilitators and marketing budget as outlined in Business Plan</p> <p>Items: Years 1-2 HLF Funding: £50 Print materials on CDs £50 Consumables £80 Refreshments (Noted as per annum costs) Year 3 £10 Print materials on CDs £10 Consumables £100 Refreshments</p> <p>Items: Years 4-5 Museum Operational Budget: £10 Print materials on CDs £10 Consumables £100 Refreshments (Noted as per annum costs) As contributions in kind</p>	<p>Develop new course content with participation forums:</p> <p>Year 0 (2012-13)</p> <p>Roll out new course for Bryn Eryr: Years 1-2 (2013-15)</p> <p>Roll out as other buildings are complete: Years 3-5 (2015-18)</p>	<p>200 attending (20 additional teachers in year 2 and 60 per annum year 3+)</p> <p>90% visits made by schools within the year leading to an increase in the target number of annual schools visiting</p> <p>80% positive feedback</p> <p>80% schools retained as annual visitors</p> <p>Increased access and appreciation of Museum's potential for meeting curricular needs</p> <p>Further develop staff knowledge and understanding</p>	<p>Quantitative</p> <p>Number of teachers attending % schools visiting following courses Increase in year on year visits by schools</p> <p>Qualitative</p> <p><i>All teachers</i> Self-completed questionnaires Feedback discussion with Teachers in Participatory Forums (Primary and Special Schools) Sustain dialogue with teachers as reflected in numbers of emails and enquiries</p>	<p>L&P</p>
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Making History at St Fagans: National History Museum

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<p>27</p>	<p>Familiarisation evenings and previews for teachers</p> <p>Evening events for secondary and special schoolteachers and advisors</p> <p>For Key Stage 3 (KS3, aged 11-14) teachers introducing and exploring:</p> <ul style="list-style-type: none"> New content and ways of teaching the Welsh Princes, the change and conflict between 1500 and 1760 and twentieth century events that have shaped Wales at the Museum New spaces and woodland environment and the new building as a way of teaching science, particularly the interdependence of organisms, and enquiry focussing on pattern seeking and classifying and identifying Resource to teach the Sustainable Earth e.g. examine the materials and methods used to construct the New Building and compare with other buildings from different periods on site <p>For the Welsh Baccalaureate (BAC, aged 14-19) teachers and co-ordinators, preview:</p> <ul style="list-style-type: none"> New programmes, facilities and resources, particularly the Making Wales gallery. All resources will be placed on the WJEC (Welsh Joint Education Committee) website free for teachers <p>Preview of evening events will be organised for primary and secondary teachers, advisors and co-ordinators as part of launching the new spaces and galleries</p>	<p>Secondary and Special School Teachers involved in delivering KS3 and Welsh BAC</p>	<p><i>For teachers and teaching assistants:</i> Meet the Skills Framework for 3-19 year-olds in Wales, National Curriculum and WJEC requirements, particularly:</p> <p><i>For KS3 teachers</i> History:</p> <ul style="list-style-type: none"> Knowledge and understanding Interpretations of history Historical enquiry <p>Design and Technology:</p> <ul style="list-style-type: none"> Knowledge and understanding Evaluate products Develop and practise skills <p>Science:</p> <ul style="list-style-type: none"> Enquiry Planning Communication <p><i>For Welsh BAC teachers:</i> Advanced, Intermediate and Foundation Diploma Levels, e.g.</p> <ul style="list-style-type: none"> Work Related Education (WRE) Social Challenges Heritage and cultural perspectives Cultural issues <p>Preview new spaces and setting before they officially open to the public</p> <p><i>For staff:</i> Better understanding of needs and motivations of different schools and ways in which schools implement Welsh BAC</p>	<p>Centre for Learning</p> <p>New galleries</p> <p>New Building</p> <p>Outdoor classroom</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals:</p> <p>HLF Funding: £140 Plus Costs of New Building, Centre for Learning and Llys Rhosyr as outlined in Project Budget Cost of new facilitators (up until and including year 3)</p> <p>Museum Operational Budget: £280 Plus New facilitators (from year 4 onwards) and marketing budget as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £10 Print materials on CDs £130 Refreshments Years 4-5 Museum Operational Budget: £10 Print materials on CDs £130 Refreshments (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Develop new course content with participation forums for KS3/Welsh BAC: Years 1-2 (2013-15)</p> <p>Roll out as buildings are complete: Years 3-5 (2015-18)</p>	<p>480 attending (240 additional teachers annually attending from Year 4)</p> <p>90% visits made by schools within the year leading to an increase in the target number of annual schools visiting</p> <p>80% positive feedback</p> <p>80% schools retained as annual visitors</p> <p>Increased access and appreciation of Museum's potential for meeting curricular needs</p> <p>Further develop staff knowledge and understanding</p>	<p>Quantitative Number of teachers attending % schools visiting following courses Increase in year on year visits by schools</p> <p>Qualitative Self-completion questionnaires Feedback discussion with Teachers in Participatory Forum (Secondary Schools) Sustain dialogue with teachers</p> <p>Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> Knowledge and Understanding (K&U) Skills (S) Enjoyment, Inspiration and Creativity (E, I&C) 	<p>L&P</p>
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28	<p>Training and placements for postgraduate certificate in education (PGCE) students (primary and secondary education)</p> <p>Increase number and change nature of training days for students in collaboration with external training providers</p> <p>Opportunities to experience facilitated activities with pupils, with agreements from schools. Deconstruct methods and techniques applied in active learning and explore issues regarding learning outside the classroom</p> <p>Provide placement opportunities, support and advice for students on their assignment work as part of their assessment</p>	<p>Students studying on PGCE Primary and Secondary courses</p>	<p><i>For students:</i></p> <p>Experiment with ways of applying the Skills Framework for 3-to-19-year-olds in Wales</p> <p>Provide opportunities to experience high quality facilitation skills</p> <p>Deconstruct teaching methods used by Museum staff to provide active learning experiences for pupils</p> <p>Use of the Collections Access Centre and collections online as resources for preparing teaching materials</p> <p>Discuss aims and skills as outlined in the:</p> <ul style="list-style-type: none"> • Foundation Phase • National Curriculum Programme of Study, particularly for History, Design Technology, Art and Design and Science • Welsh BAC <p><i>For course tutors:</i></p> <p>Ways of demonstrating active learning techniques and the importance of learning outside the classroom</p> <p><i>For staff:</i></p> <p>Better understanding of needs and motivations of students and resources needed to support their learning</p>	<p>Staff time</p> <p>Centre for Learning</p> <p>Schools visiting and prepared to participate in case study examples</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building and Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £40 Plus New facilitators and marketing budget as outlined in Business Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £20 On-going print materials on CDs</p> <p>As contributions in kind</p>	<p>Develop new content: Year 3 (2015-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>560 students</p> <p>(280 students annually including potential for 10 placements)</p> <p>80% of students feedback that they would organise a visit to St Fagans if following a teaching career</p> <p>Partnership with course provider sustained long-term</p> <p>Increasing general awareness of the Museum as a place for developing teaching skills</p> <p>Further develop staff knowledge and understanding</p>	<p>Quantitative Number of students attending % noting they would plan a visit</p> <p>Qualitative Feedback discussion with course tutors Sustain dialogue with students on placements or using collections access centre for follow up work Greater understanding of the various methods used to apply active learning techniques and meet the requirements of the relevant curriculum Improved knowledge and understanding of practical issues regarding learning outside the classroom</p> <p>GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and Understanding (K&U) • Skills (S) 	L
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<p>29</p>	<p>Courses and training with further education (FE) and higher education (HE)</p> <p>Provide input into a series of courses in collaboration with HE providers e.g.</p> <p>a. Distance learning courses provided by the Open University (OU) in one of several formats e.g. a day's workshop, a regular base for access groups to meet up, a 'taster' day to encourage sign-up on courses</p> <p>b. Performance and Interpretation courses with University of Glamorgan</p> <p>c. Public History Course with Swansea University particularly focusing on exploring case study examples of ways in which the Museum interprets history to visitors</p> <p>d. Welsh history and archaeology courses with Cardiff University in one of several formats e.g. a day's workshop, seminars and tours exploring objects in stores and Collections Access Space</p> <p>e. Design and technology courses with local FE colleges</p>	<p>Young People (aged 18-24) and Adults participating in OU distance learning access courses or following undergraduate and post-graduate courses</p>	<p><i>For all:</i> Enhanced future museum interpretations</p> <p><i>For students:</i> Further develop knowledge and understanding and ways of utilising objects and intangible heritage when studying</p> <p>Further develop interpretative techniques</p> <p>Experiment with methods of performing and conveying interpretation</p> <p>Ability to influence Museum interpretations</p> <p><i>For tutors:</i> Ways of using Museum resources to meet their objectives</p> <p><i>For staff:</i> Better understanding HE agendas and needs and ways of working</p> <p>Inspire different ways of interpreting the collections</p>	<p>Centre for Learning</p> <p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building and Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £40 Plus New facilitators and marketing budget as outlined in Business Sustainability Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £20 On-going print materials on CDs</p> <p>As contributions in kind</p>	<p>Establish input into courses: Years 2-3 (2014-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>1,900 attending (950 FE and HE students per annum)</p> <p>90% positive feedback from students and tutors</p> <p>Involvement of external organizations sustained long-term</p> <p>Improved Museum interpretation and research outputs</p> <p>Increasing general awareness of the Museum as a potential partner in delivering HE courses</p>	<p>Quantitative Number of students attending and utilising Museum as a resource % of positive feedback from students and tutors</p> <p>Qualitative Aims and objectives of external courses met as requested from partners Positive comments noted on feedback forms % of students using Collections Access Centre increase year on year % of enquiries made by students increase year on year</p> <p>Feedback meetings and reports with partners at the end of Years 3 and 5 summarising lessons learnt regarding ways of working collaboratively and outcomes generated regarding students' progression including GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and Understanding (K&U) • Skills (S) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results to be reported back to the participation forum representing university academics actively involved in teaching history, archaeology, performing arts and Welsh Studies as part of adaptive evaluation process</p>	<p>L&P</p>
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Collaborative working

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
30	<p>Long-term intensive working with children in poverty or at risk to raise aspirations through heritage</p> <p>Work with Cardiff County Council and local headmasters and families to develop aspirations of 50 eight year olds who are deemed At Risk before they are placed on the risk register</p> <p>Twice-monthly contact days at St Fagans for children over five years to spend time working with the staff in areas of their choice</p> <p>Choices of experiences at St Fagans will include all elements of the Museum's work, for example:</p> <ul style="list-style-type: none"> • Discovering ways of growing and caring for plants with the gardeners • Exploring ways of lighting fires, make bread and playing historical games in key buildings • Mixing paint, daub and preparing wood with the Historic Buildings Unit • Monitoring the safety standards around the site with the Head of St Fagans • Caring for the animals with the farming unit • Helping the blacksmith or the miller with their work 	Children (aged 8-13), deemed to be potentially at risk and candidates for being placed on risk registers from schools within the local areas e.g. Ely and Fairwater	<p><i>For children:</i> Opportunities that meet their learning needs and motivations</p> <p>A sense of pride and achievement</p> <p>Enhanced skills, confidence and aspirations</p> <p>Foster an interest in heritage and learning new skills</p> <p>Increase participation in community and civil society</p> <p><i>For partners:</i> Ways of using Museum resources to meet their objectives</p> <p><i>For Museum and partners:</i> Ways of working collaboratively to tackle Child Poverty, reduce inequality and underachievement</p> <p><i>For Museum and staff:</i> Opportunity to work over a sustained period of time and develop a working relationship with the children and partners involved</p> <p><i>For staff:</i> Value own contribution to supporting children at risk</p>	<p>Staff time</p> <p>Centre for Learning</p> <p>New Building</p>	<p>Totals:</p> <p>HLF Funding: £600 Plus £4,800 Transport Costs of New Building, Centre for Learning and Llys Rhosyr as outlined in Project Budget</p> <p>Museum Operational Budget: £1,200 Plus £9,600 Transport costs as outlined in Business Plan</p> <p>Items: Year 3 HLF Funding: £200 Refreshments £400 Equipment £4,800 Transport Years 4-5 Museum Operational Budget: £200 Refreshments £400 Equipment £4,800 Transport (All noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan with Cardiff Council: Year 2 (2014-15)</p> <p>Roll out: Years 3-5 (2015-18)</p>	<p>50 children involved over 3 years (for 36 days totalling 1,800 visits)</p> <p>70% retention over the five years</p> <p>Increased sense of ownership for own development</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p> <p>Improved self-esteem and self-confidence</p> <p>Further develop staff attitudes and values</p> <p>Partner organisations preparedness to share experience and knowledge with Museum and longer term outcomes regarding children involved</p> <p>Enabling partner organizations to meet their own objectives and targets</p>	<p>Quantitative Number of young people involved and % retained over the five years</p> <p>Qualitative <i>Children</i> Define their own outcomes and keep record of progress re. own learning Impact of involvement on future choices Testimonial evidence of impact</p> <p><i>Museum</i> Number of young people who stay in touch after the five year period or progress to becoming involved e.g. as volunteers Formative and summative evaluation of attitude towards Museum and learning and case study reports</p> <p><i>All:</i> Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I &C) • Activity, Behaviour and Progression (A, B&P) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities <p>Contribute to young people's health and well-being</p>	L&P

<p>31</p>	<p>Building a Bronze Age Barrow</p> <p>Collaborate with the Duke of Edinburgh's Award (DofE) to reconstruct a barrow, using only the tools and techniques available in the Bronze Age</p> <p>Young people will manage all aspects of the work e.g. programme the schedule, work with craftspeople to make the replica objects for the barrow, design events, develop support materials, plan marketing and PR opportunities to support the activity and construct the barrow</p>	<p>Young People (aged 14-17, 18-19) in Formal Learning from local Welsh medium and English medium secondary schools e.g. Ysgol Plasmawr</p>	<p><i>For students</i> Meet aims, objectives of assessment for Bronze, Silver and Gold Awards</p> <p>Enjoyable, challenging and rewarding programme of personal development of high quality and wide reach</p> <p>Develop life skills, positive attitudes and self-confidence</p> <p>New experiences and skills</p> <p><i>For partners:</i> Provide high quality opportunities to meet the Duke of Edinburgh scheme aims and objectives through heritage</p> <p>Support in reaching an increased target of 5% additional young people involved</p> <p>Bringing students from different Duke of Edinburgh providers together</p> <p><i>For Museum:</i> Completing a Bronze Age Barrow with participants</p> <p>Better understanding of needs and motivations of students pursuing the Duke of Edinburgh scheme</p> <p>Better understanding of the various ways in which schools implement the Duke of Edinburgh scheme</p>	<p>Staff time</p> <p>New Building</p> <p>Materials</p> <p>External craftspeople</p>	<p>Totals:</p> <p>HLF Funding: £1,000 Plus £5,000 Transport Costs of wet activity space and outdoor classroom as outlined in Project Budget</p> <p>Museum Operational Budget: £10,800 Plus £10,000 Transport costs as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £80 Refreshments for external £20 T&S for teachers £400 Photography £500 Tools £5,000 Transport</p> <p>Year 4 Museum Operational Budget: £600 Craftsperson - Flint Knapping £900 Craftsperson - Pottery Maker £300 Materials £5,000 Transport</p> <p>Year 5 Museum Operational Budget: £1,000 Materials including £8,000 Other craftspeople's costs shown in breakdown budget £5,000 Transport</p> <p>As contributions in kind</p>	<p>Plan and pilot elements of programme: Year 3 (2015-16)</p> <p>Launch programme and activities: Years 4-5 (and beyond) (2016-18+)</p>	<p>60 participating (30 young people for 25 days per annum over two years totalling 1,500 visits)</p> <p>150 people attending launch event at the end of Year 6</p> <p>90% of students retained</p> <p>70% of students achieve Bronze/Silver Awards</p> <p>Partnership with course provider sustained long-term</p> <p>Increasing general awareness of the Museum as a place for developing the Duke of Edinburgh scheme</p> <p>Further develop staff knowledge and understanding</p>	<p>Quantitative Number of students attending Number attending launch events % retained % achieving award</p> <p>Qualitative Feedback discussion with course teachers and DofE staff in Wales Students define their own outcomes and keep record of progress re skill development, preferred ways of working, own learning and leadership skills Complete DofE and gain award Volunteer as individual or part of a team Participants' work placed on Museum website and as interpretive tool Formative and summative feedback and narrative from Learning Officer</p> <p>Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I&C) • Activity, Behaviour and Progression (A, B&P) <p>And GSOs:</p> <ul style="list-style-type: none"> • Stronger and safer communities • Contribute to health and well-being 	<p>L&P</p>
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32	Young Guides Scheme Develop tours for visitors to experience at St Fagans Young people can devise their own tours joining gallery visits with visits to key buildings around site Themes explored will be selected by the young people and resources needed for developing the tours will be provided by staff as requested e.g. handling materials, paper based materials or costumes if required Training will be provided by Museum staff regarding facilitation techniques and historical information The scheme will be developed in collaboration with Youth Clubs and organizations	Young People (aged 14-17) living in local communities, including Communities First areas	<p><i>For young people:</i></p> <p>A sense of ownership, pride and achievement</p> <p>Enhanced skills and confidence</p> <p>High quality experience in interpretative techniques and other transferable skills</p> <p><i>For partners:</i></p> <p>Ways of using Museum resources to meet their objectives</p> <p><i>For staff:</i></p> <p>Better understanding of Young People and their interests, needs and motivations</p> <p>Develop skills in working with young people</p> <p>Support Youth Work</p>	Staff time New galleries Centre for learning Training budget	<p>Totals:</p> <p>HLF Funding: Costs of New build, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £400 Plus £2,600 Transport costs as outlined in Business Sustainability Plan</p> <p>Items: Year 4 Museum Operational Budget: £400 Support materials £2,600 Transport costs</p> <p>As contributions in kind</p>	Provide initial training and plan tours: Year 4 (2016-17) Launch Young Guides Scheme for visitors Year 5 (2017-8)	30 young people involved (for 10 days totalling 300 visits) 800 visitors participate in guided tours Increased access and sense of ownership Increased appreciation of Museum collections and trust in Museum staff Increase in self-esteem and self-confidence Further develop staff attitudes and values Willingness to work on other projects with the Museum Partnership sustained long-term A different approach to interpreting the collections	<p>Quantitative Number of young people involved and % retained Number of visitors participating in guided tours</p> <p>Qualitative <i>Young people</i> Keep record of progress re. skill development, own learning and leadership skills (this will include accreditation for some)</p> <p><i>Museum staff</i> Evaluate attitude of visitors towards guided tours produced</p> <p><i>All:</i> Feedback through Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and Understanding (K&U) Skills (S) • Enjoyment, Inspiration and Creativity (E,I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Create stronger and safer communities • Strengthen public life • Contribute to people's health and well-being 	L&P
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<p>33</p>	<p>Lost for words – creating handling resources</p> <p>Collaborate with MENCAP Cymru/Wales, the UK's leading learning disability charity, and the RNIB Cymru, supporting blind and partially sighted people</p> <p>Participants will devise handling materials as part of the gallery interpretive tools and resources for visitors to use on site as part of their visit</p> <p>Areas explored will be selected by the participants and resources needed will be selected and commissioned by participants. Some will be purchased as replicas made by craftspeople, others will be chosen from the Museum's handling collections and oral history archives</p>	<p>Adults (aged 25-54) with learning disabilities, blind or partially sighted from local communities in Cardiff</p>	<p><i>For participants:</i> Developing new and creative skills Applying knowledge and understanding A sense of ownership, pride and achievement Develop independence, and have a say in the development of the gallery displays</p> <p><i>For future Museum users:</i> Enhanced enjoyment of displays New interpretative tools Improving access to facilities for users with a learning disability</p> <p><i>For staff:</i> Better understanding of participants' needs and motivations Improved knowledge regarding developing interpretative tools</p>	<p>Staff time</p> <p>Materials and consumables</p> <p>Centre for Learning</p> <p>Materials</p>	<p>Totals:</p> <p>HLF Funding: £1,030 Plus £3,000 Transport costs</p> <p>Museum Operational Budget: £330</p> <p>Items: Year 2 HLF Funding: £500 Pilot new materials £1,000 Transport costs Year 3 £530 Replicas and handling bags £2,000 Transport costs Items: Year 4 Museum Operational Budget: £330 Launch events</p> <p>As contributions in kind</p>	<p>Develop content and evaluate: Years 2-3 (2014-16)</p> <p>Launch: Year 4 (2016-17)</p>	<p>10 adults involved (for 30 days totalling 300 visits)</p> <p>80% retained 85 attend launch event</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum's collections and trust in Museum staff</p> <p>Increase in self-esteem and self-confidence</p> <p>Further develop staff understanding and ways of working</p> <p>Willingness to work on other projects with the Museum</p> <p>Partnership sustained long term</p>	<p>Quantitative % of people retained Number attending launch event</p> <p>Qualitative Case Study provided of activity Feedback through discussion with collaborators on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life • Contribute to young people's health and well-being 	<p>L&P</p>
<p>34</p>	<p>Food for thought</p> <p>Develop and diversify the collections and stories told as part of the food theme in the Ways of Life gallery display</p> <p>Collaborate with BAME communities e.g. the South Riverside Community Development Trust, to record oral testimonies and select artefacts</p>	<p>Families and Adults BAME</p>	<p><i>For participants:</i> A sense of ownership, pride in sharing their heritage with others</p> <p>Have a say in the development of the gallery displays</p> <p>Developing skills e.g. in interpretation</p> <p><i>For future Museum users:</i> Enhanced enjoyment of displays</p> <p>Better understanding and representation of the diversity of Wales</p> <p><i>For staff:</i> Better understanding of participants' needs and motivations</p>	<p>Staff time</p> <p>Resources and consumables</p> <p>Equipment</p>	<p>Totals:</p> <p>HLF Funding: £1,000 Plus £800 Transport costs Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Items: Year 1 HLF Funding: £400 Transport Year 2 £540 Microphones £350 Flashcard recorder £80 Refreshments £30 Consumables £400 Transport</p>	<p>Develop aims and objectives with community partners: Year 1 (2013-14)</p> <p>Develop interpretive content: Year 2 (2014-15)</p>	<p>20 people involved (for 10 days totalling 200 visits)</p> <p>80% retained 80% attend launch of galleries</p> <p>Increased access and sense of ownership Increased appreciation of Museum collections and trust in Museum staff Increased awareness of the Museum as a place for their own stories and histories Further develop staff understanding and ways of working Partnership sustained long-term</p>	<p>Quantitative % of people retained Number attending launch event</p> <p>Qualitative Feedback through discussion with collaborators and evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I &C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results reported back annually to the forum with multicultural and Welsh language organisations as part of adaptive evaluation process</p>	<p>L&P</p>

<p>35</p>	<p>Llys Rhosyr: a collaboration with Source Communities</p> <p>Develop and select the interpretation tools and stories for Llys Rhosyr, one of the courts of Llywelyn the Great, with Gwynedd Archaeological Trust, Bangor University and local Communities First partnerships</p> <p>Tools developed will include interpretative web pages and signage</p> <p>Links will be sustained between St Fagans and the local community on Ynys Môn/Anglesey via outreach work including drop in 'have your say' discussion events sampling the latest developments in the construction of the building and outreach work with primary schools</p> <p>Ways of working with schools will include for example, two primary schools, one in Anglesey (close to original location of Llys Rhosyr) and one in Ely and Caerau, Cardiff (close to St Fagans) work with the National Children's Poet for Wales (Literature Wales) and the National Library of Wales to compose poetry</p> <p>Materials created will be used by visiting schools as part of their re-enactment activity at Llys Rhosyr in St Fagans</p>	<p>Young People (aged 18-24)</p> <p>Adults (aged 24-55, 55+ & 65+)</p> <p>Students and unemployed including local Communities First partnerships, e.g. in Llangefni and Caernarfon</p> <p>Welsh speakers</p> <p>Primary Schools, geographically remote and in local Communities First Areas</p>	<p><i>For participants:</i> Developing new and creative skills</p> <p>A sense of ownership, pride and achievement</p> <p>Develop independence, and have a say in the development of Llys Rhosyr</p> <p><i>For schools:</i> Develop literacy and Welsh language (first language and second language) skills as noted in the Skills Framework for 3 to 19 year-olds in Wales</p> <p>Meet the National Curriculum Programme of Study, particularly for History</p> <p>Provide opportunities for high quality learning experiences through heritage</p> <p>Bring schools from different cultural backgrounds together</p> <p><i>For future Museum users:</i> Enhanced enjoyment of displays New interpretative tools</p> <p><i>For staff:</i> Improved knowledge regarding source communities and the setting of Llys Rhosyr</p> <p><i>For Museum:</i> Provide a model for working with future source community partners when re-erecting historical buildings or building archaeological constructs</p>	<p>Staff time</p> <p>Materials and consumables</p> <p>Centre for Learning</p> <p>Website</p>	<p>Totals:</p> <p>HLF Funding: Costs of Llys Rhosyr as outlined in Project Budget</p> <p>External funding: £600</p> <p>Museum Operational Budget: £3,100</p> <p>Plus £400 Transport costs and Outreach Officer as outlined in Business Plan</p> <p>Items: Year 4 Museum Operational Budget: £200 Materials £300 T&S staff £400 Transport</p> <p>Year 5 External Funding: £600 Poet fee match-funding with Literature Wales Museum Operational Budget: £2,000 Displays (in Museum temporary exhibition budget) £600 Fee for poet As contributions in kind</p>	<p>Establish partners and ways of working: Year 3 (2015-16)</p> <p>Develop display and work with schools: Year 4 (2016-17)</p> <p>Launch of Llys Rhosyr and community display/resource: Year 5 (2017-18)</p> <p>Roll out/ available on website: Year 5 (2017-18)</p>	<p>120 pupils involved in creating materials 480 pupils participate in outreach activities</p> <p>60 community members participating</p> <p>Partners established</p> <p>New display and resource complete</p> <p>Increased access and sense of ownership re. Llys Rhosyr</p> <p>Community continuing support and engagement with Llys Rhosyr</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p> <p>Increased understanding of Welsh language and English language community schools in Wales</p>	<p>Quantitative Number participating Number attending launch events % retained during project</p> <p>Qualitative Positive feedback Positive images/comments on feedback sheets from pupils Sustain dialogue with teachers and community partners via blogs email/phone calls Feedback discussion with teachers involved Case Study written and shared with two Participatory Forums (Primary Schools and Multicultural & Welsh Language) including GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Lessons learnt will Inform future re-erected building and archaeological constructs</p>	<p>L&P</p>
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<p>36</p>	<p>Making replicas</p> <p>Provide workshops exploring ways of making replica items based on specific historical designs which will be used in for example replica bags and clothing items for Llys Rhosyr, as part of the schools' activities</p> <p>Workshops will be held monthly over a year and build upon participants' prior knowledge and skills</p> <p>Socialising opportunities by bringing people together to work creatively in Gweithdy (New Building) will also be emphasised</p>	<p>Adults (aged 55+)</p> <p>From local area e.g. Healthy wealthy and Wise and U3A groups</p>	<p><i>For participants:</i></p> <p>Further developing new and creative skills</p> <p>Applying knowledge and understanding</p> <p>A sense of ownership, pride and achievement</p> <p>Opportunity for socialising with people who enjoy making things</p> <p><i>For facilitator (staff and external):</i></p> <p>Explore ways of introducing skills and creative practice</p> <p><i>For Museum and the users:</i> New replicas for use</p>	<p>Activity space in Gweithdy (New Building)</p> <p>Materials and consumables</p> <p>External facilitator</p> <p>Staff Time</p>	<p>Totals:</p> <p>HLF Funding: £2,400 Plus £1,600 Transport costs Costs of New build as outlined in Project Budget</p> <p>Museum Operational Budget: £2,400 Plus £1,400 Transport costs as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £1,200 External facilitator fee £1,200 Materials £1,600 Transport Year 4 Museum Operational Budget: £1,200 External facilitator fee £1,200 Materials £1,400 Transport</p> <p>As contributions in kind</p>	<p>Programme activity: Years 3-4 (2015-17)</p> <p>Resource available for users: Years 4-5 (2017-18)</p>	<p>60 adults involved 80% retained 70% attend launch of Llys Rhosyr</p> <p>Increased access and sense of ownership</p> <p>Increased appreciation of Museum's collections and trust in Museum staff</p> <p>Increased self-esteem and self-confidence</p> <p>Further develop staff understanding and ways of working</p> <p>Willingness, on behalf of partners, to work on other projects with the Museum Partnership sustained long-term</p>	<p>Quantitative % of people retained Number participating % attend launch of Llys Rhosyr</p> <p>Qualitative Feedback through discussion with partners Evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I &C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Contribute to visitors' health and well-being 	<p>L&P</p>
<p>37</p>	<p>Performances</p> <p>Placements for performance students in collaboration with University of Glamorgan Performance Course</p> <p>Students will investigate various performance methods and assess past evaluations before devising their own performances using both Museum collections and research</p>	<p>Students (aged 21+) in full or part-time education</p>	<p><i>For students:</i> Meet accredited requirements of MA courses</p> <p>Opportunity to create own interpretation and perform to new audience</p> <p><i>For university:</i> Provide a one-off experience of interpreting heritage in an inspirational location</p> <p>Meet course aims and objectives</p> <p><i>For staff:</i></p> <p>Sample new ways of interpreting the collections</p>	<p>Centre for Learning</p> <p>Key Buildings</p>	<p>Totals:</p> <p>HLF Funding: Costs of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: No additional costs</p> <p>Items: Years 4-5 Museum Operational Budget: No additional costs Use of Museum replica, research and knowledge as required</p>	<p>Pilot way of working: Year 3 (2015-6)</p> <p>Programme 10 placements Years 4-5 (2016-18)</p>	<p>10 students involved in creating materials</p> <p>600 visitors attend performances</p> <p>Partner established</p> <p>Performances complete</p> <p>Increased access and sense of ownership re. heritage</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p>	<p>Quantitative Number participating Number attending performance events % retained during project</p> <p>Qualitative Positive feedback Feedback discussion with course tutor and students Case Study written and shared with Participatory Forum (university academics) including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Lessons learnt will inform future collaborations</p>	<p>L&P</p>

<p>38</p>	<p>Archaeology field lab</p> <p>Cultivate a generation of archaeology graduates following courses, for example research and presentation skills in archaeology, to share their skills and excitement of archaeology with young people</p> <p>Provide opportunities to learn the basic skills needed to excavate, experience the process of digging, measuring features and drawing to scale</p> <p>Students and Museum staff will work with young people to develop their skills</p>	<p>Local children (aged 11-14) from Communities First Areas e.g. Fairwater</p> <p>Young People (aged 18-24), students in full-time education</p>	<p><i>For children:</i></p> <p>Develop new skills</p> <p>Develop confidence building and self-respect</p> <p>Develop independence</p> <p><i>For students:</i></p> <p>Experience of facilitating and engaging others in their work</p> <p><i>For all:</i></p> <p>Develop team working skills</p> <p>Develop intergenerational learning across ability spectrum</p> <p>Provide high quality learning experiences through heritage</p> <p>Bring individuals from different cultural backgrounds together</p> <p><i>For staff:</i></p> <p>Improved knowledge regarding ways of working with partners to promote skill sharing and intergenerational learning</p>	<p>Wet Activity Space</p> <p>Outdoor classroom space</p> <p>St Fagans Estate and Vale of Glamorgan landscape</p>	<p>Totals:</p> <p>HLF Funding: Costs of wet activity space as outlined in Project Budget</p> <p>Museum Operational Budget: £6,830 Plus £2,400 Transport costs and new Facilitators posts as outlined in Business Plan</p> <p>Items: Year 4 Museum Operational Budget: £400 Transport</p> <p>Year 5 Museum Operational Budget: £6,000 Towards Leica GPS survey kit £500 Field equipment £330 Consumables £2,000 Transport</p> <p>As contributions in kind</p>	<p>Plan programme with partners: Year 4 (2016-17)</p> <p>Programme: Year 5 (2017-18)</p>	<p>10 children and 3 students (for ten days totalling 130 visits)</p> <p>Partners established</p> <p>Increased access and appreciation of Museum collections and trust in Museum staff</p> <p>Increased understanding</p> <p>A sense of pride and achievement</p>	<p>Quantitative Number participating Number attending launch events % retained during project</p> <p>Qualitative Positive feedback Positive images/comments on feedback sheets Testimonial evidence of impact Sustain dialogue community partners and students via blogs Case Study written and shared with Participatory Forums including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I &C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Contribute to visitors' health and well-being <p>Lessons learnt will inform future ways of working</p>	<p>L&P</p>
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Contributing and using: Young People

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
39	<p>Explore!</p> <p>Activity and open days dedicated for young people held monthly</p> <p>Activities will include for example handling and studying collections, re-enacting, exploring building and design techniques, new media, problem solving, craft and creative workshops</p> <p>Content and marketing will be developed collaboratively with Young Ambassadors</p>	<p>Young people (aged 14-17)</p> <p>Partnership with local youth organizations and clubs, for example in Cardiff and Rhondda Cynon Taf</p>	<p><i>For the young people:</i></p> <p>High quality active and creative experience</p> <p>Foster an interest in a new skill or further develop a skill</p> <p>Raise aspirations, confidence and recognition</p> <p>Access to collections, staff and resources</p> <p>Meet other young people through involvement in heritage</p> <p>Inspire new interests</p> <p><i>For staff and volunteers:</i></p> <p>Develop skills in working with young people</p> <p>Increase knowledge and understanding re. ways of working, needs and motivations of young people</p> <p><i>For youth organizations:</i> Ways of using Museum resources to meet their objectives</p>	<p>Materials and resources for activities</p> <p>Mainly facilitators, time, occasionally curators and other learning staff</p> <p>Centre for Learning and Wet Activity Space</p> <p>Transport for hard to reach groups</p>	<p>Totals:</p> <p>HLF Funding: £2,700 Plus £800 Transport Costs of New Building, Centre for Learning as outlined in Project Budget and facilitators (up until and including year 3)</p> <p>Museum Operational Budget: £3,800</p> <p>Plus £4,800 Transport costs, new Learning Officer (Young People) and Facilitators (from year 4 onwards) as outlined in Business Sustainability Plan</p> <p>Items: Year 2 HLF Funding: £800 Prep materials Year 3 £500 Equipment £500 Fabric materials £400 Oil pastels and paint materials £300 Consumables £200 Paper £800 Transport Years 4-5 Museum Operational Budget: £500 Equipment £500 Fabric materials £400 Oil pastels and paint materials £300 Consumables £200 Paper £2,400 Transport (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Establish content and ways of working with Young Ambassador Forum: Year 1 (2013-14)</p> <p>Programme pilots in New Building; Year 3 (2015-16)</p> <p>Roll out in Centre for Learning: Year 4-5 (2016-18)</p>	<p>Total of 1,300 participating</p> <p>600 annual participants and 100 involved in pilots</p> <p>Positive social media output by young people and 600 following on twitter/blogs</p> <p>Sustaining return visits</p> <p>Quality of work produced Increased access and sense of ownership Increased appreciation of Museum collections and trust in Museum staff Increased self-esteem and self-confidence</p> <p>Further develop staff skills, attitudes and values</p> <p>Willingness of partner organizations to work on other projects with the Museum</p> <p>Preparedness to share experience and knowledge with museum</p> <p>Enabling partner organizations to meet their own objectives and targets</p>	<p>Quantitative Number of young people involved Number of followings on Twitter/blogs</p> <p>Qualitative Evaluation study for pilot and outcomes shared with Young Ambassadors Sustain dialogue between participants as reflected in social media discussions</p> <p>Summative evaluation report at the end of Year 5 and feedback through Young Ambassadors Participation Forum on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I &C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Contribute to young people's health and well-being 	L&P

Contributing and using: Schools

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
40	<p>Medieval sleepovers for schools</p> <p>Residency experiences for Key Stage 2 pupils will include an opportunity to spend the night in Llys Rhosyr, one of the courts of the Welsh princes. The archaeological construct will be built with sleepover provision in mind</p> <p>Pupils spending the night at St Fagans will be able to select from a range of facilitated activities including:</p> <ul style="list-style-type: none"> preparing medieval food costumed interpretation and re-enacting the court of Llywelyn mixing paint and designing medieval emblems taking a bat walk around St Fagans at night <p>There will also be opportunities for self-led activities and games</p> <p>Meals will be provided as part of the overall costs. For schools in north Wales opportunities to combine the stay with residential stay at the Urdd Youth Hostel in Cardiff Bay will also be available</p> <p>The facility will also be used by re-enactors participating in events and by students exploring experimental archaeology techniques</p>	<p>Primary schools, particularly those geographically remote</p> <p>Also a facility for students and re-enactors</p>	<p><i>For pupils:</i> Unique and quality heritage experience</p> <p>A sense of ownership for the Museum and the opportunity to explore the setting when other visitors are not present</p> <p><i>For schools:</i> Provide a one off learning outside the classroom experience</p> <p>Provide choice of focus with a range of activities from which to select</p> <p>Develop literacy and Welsh language (first language and second language) skills as noted in the Skills Framework for 3 to 19-year-olds in Wales</p> <p>Meet the National Curriculum Programme of Study, particularly for History</p> <p><i>For staff:</i> Provide opportunity to form closer links with schools and spend quality time with them</p>	<p>Llys Rhosyr</p> <p>Resources including mattresses, blankets, bolsters, bed-warmers and mats</p> <p>Facilities in New Building</p> <p>Staff time</p> <p>Resources and consumables used in activities</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building and Llys Rhosyr as outlined in Project Budget</p> <p>Museum Operational Budget: £9,940</p> <p>Items:</p> <p>Year 4 Museum Operational Budget: £3,000 Mattress (30 x small) £600 Mattress (5 x large) £350 Bolsters (35) £700 Blankets (35) £200 Bed warmers (35) £120 Rush mats (30)</p> <p>Year 5 Museum Operational Budget: £1,400 Child costume, high status £480 Replica bowls £350 Belts £350 Role play name tags £320 Replica cups £280 Adult costume, high status (Low status costumes will be made as part of U3A activities, ref. 36) £270 Female headwear (large and small) £270 Male headwear (large and small) £200 Replica spoons £200 Craft materials £200 Hose and shoes £180 Replica cauldron £100 Authentic paint pigments £370 Other replica cooking equipment</p> <p>As contributions in kind</p>	<p>Inform construction of Llys Rhosyr: Years 1-3 (2013-16)</p> <p>Plan detail programming: Year 4 (2016-17)</p> <p>Roll out: Year 5 (2017-18)</p>	<p>2,250 participating</p> <p>75 bookings per annum</p> <p>90% positive comments from feedback sheets</p> <p>80% schools retained as annual visitors</p> <p>Increased access and sense of ownership re. Llys Rhosyr</p> <p>Continuing support and engagement with Llys Rhosyr</p> <p>Increased appreciation of Museum collections and trust in Museum staff</p> <p>Increased understanding of Welsh language and the heritage of Wales</p>	<p>Quantitative Number attending % income generated % positive feedback % schools retained as annual visitors</p> <p>Qualitative Positive images/comments on feedback sheets from pupils and schools</p> <p>Work produced by schools shared with Museum and posted onto Llys Rhosyr blog / Flickr</p> <p>Feedback discussion with Teachers in Participatory Forums (Primary and Special Schools) regarding experience including outcomes and evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> Knowledge and Understanding (K&U) Enjoyment, Inspiration and Creativity (E, I&C) <p>And GSOs:</p> <ul style="list-style-type: none"> Strengthen public life 	L&P

<p>41</p>	<p>The Welsh Baccalaureate (BAC) The content of the Making Wales gallery will be developed to meet the needs of Welsh BAC students. Activities to meet the needs of the students will including: Advanced, Intermediate and Foundation Level</p> <ul style="list-style-type: none"> Work Related Education (WRE) - Part-time work experience for groups of students working as a team to plan and programme the re-development of St Fagans in line with budgets and resources available. All aspects of re-development will be shared with pupils and the work will be developed with Euryn Madoc-Jones, Deputy Headteacher and WJEC examiner <p>Advanced Level Diploma:</p> <ul style="list-style-type: none"> Element 2 - Social Challenges and Responses particularly, Key Issue 2, the position of the Welsh language in contemporary Wales Element 4 - Heritage and cultural perspectives, particularly, Key Issue 1, how awareness of the heritage and culture of Wales can be increased <p>Element 2 will be programmed in partnership with the National Library of Wales and virtual links provided between students and staff at either site</p> <p>Intermediate Diploma:</p> <ul style="list-style-type: none"> Element 4 - Cultural issues which provide opportunities for candidates to engage in creative issues and activities e.g. research, and present ways of working for more people to be persuaded to take an active interest in museums and culture in Wales <p>Foundation Diploma:</p> <ul style="list-style-type: none"> Element 4 - Cultural issues which provide opportunities for candidates to engage in creative issues and activities e.g. advertise a visit/cultural event in the Museum 	<p>Students in Secondary Schools and FE Colleges (aged 14-16, 16-18, 18+ if in FE)</p>	<p><i>For students, tutors and teachers:</i></p> <p>Meet requirement of the core elements of the Welsh BAC qualification at Advanced, Intermediate and Foundation Level, particularly:</p> <ul style="list-style-type: none"> Widen participation, promote access and encourage completion in education and training Promote active citizenship Promote 'learning by doing' and the use of new technologies to make learning more effective Promote attitudes that will prepare candidates for lifelong learning <p>Meet and raise attainment levels 1,2 and 3 of the NQF/QCF</p> <p>Support teachers by providing ways of meeting their aims and objectives re. Welsh BAC diary entries and other assessment</p> <p><i>For National Library and Museum:</i> Bring collections together to meet user needs and provide meaningful contemporary relevance</p>	<p>Construction process</p> <p>Centre for Learning and galleries</p> <p>Staff time</p> <p>Materials and consumables</p>	<p>Totals:</p> <p>HLF Funding: £2,600 Plus Costs of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,960</p> <p>Items: Year 0 HLF Funding: Museum Operational Budget: £600 External fee £500 Print materials Year 1-3 £500 Print materials</p> <p>Items: Years 4-5 Museum Operational Budget: £500 Print materials £480 Conference speakers (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan WRE content: Year 0 (2012-13)</p> <p>Programme WRE: Years 1-2 (2013-15)</p> <p>Plan all other content in partnership with national Library Year 3 (2015-16)</p> <p>Programme: Years 4-5 (2016-18)</p>	<p>1,650 visits from school groups</p> <p>80% positive feedback on pupils and teacher evaluation forms</p> <p>80% schools retained as annual visitors</p> <p>Increased access and appreciation of Museum's potential for meeting curricular needs</p>	<p>Quantitative Number attending % positive feedback</p> <p>Qualitative Positive comments on feedback sheets, twitter and other social media</p> <p>Feedback discussion with National Library, teachers in Participatory Forums (Secondary Schools) % schools retained as annual visitors on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> Knowledge and Understanding (K&U) Enjoyment, Inspiration and Creativity (E, I & C) Attitudes and Values (A & V) <p>And GSOs, particularly:</p> <ul style="list-style-type: none"> Create stronger and safer communities Strengthen public life 	<p>L&P</p>
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Making History at St Fagans: National History Museum

42	<p>New facilitated activities for Secondary Schools At KS3 these will include:</p> <ul style="list-style-type: none"> Science - observing and forming a hypothesis, experimenting to test the hypothesis, e.g. why does the moss grow thicker on a particular side of the tree? Design and Technology - compare and experiment with past technologies and techniques History - Llys Rhosyr activities on the medieval court <p>At KS4+ these will include:</p> <ul style="list-style-type: none"> Research and study collections 	Secondary school pupils (aged 11-14) and teachers	<p>Meet National Curriculum Requirements at KS3 History:</p> <ul style="list-style-type: none"> Knowledge and understanding Interpretations of history Historical enquiry <p>Science – Develop skills in the scientific process, in particular:</p> <ul style="list-style-type: none"> Planning Pattern seeking Exploring Classifying & Identifying Fair testing <p>Design own experiments and testing observed hypotheses</p> <p>Provide opportunities for high quality active learning experiences through heritage</p>	<p>Wet Activity Space and Outdoor classroom</p> <p>Equipment</p> <p>New Facilitator posts</p>	<p>Totals:</p> <p>HLF Funding: £940 Plus Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,880</p> <p>Plus New Facilitator costs as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £800 Microscopes £140 Equipment Years 4-5 Museum Operational Budget: £800 Microscopes £140 Equipment (Noted as per annum costs)</p> <p>As contributions in kind</p>	Years 4-5 (2016-18)	<p>7,135 pupils/students participating</p> <p>80% positive feedback on pupils and teacher evaluation forms</p> <p>80% schools retained as annual visitors</p> <p>Increased access and appreciation of Museum's potential for meeting curricular needs</p>	<p>Quantitative Number attending % positive feedback</p> <p>Qualitative Positive comments on feedback sheets from schools Feedback discussion with Teachers in Participatory Forums (Primary, Special and Secondary Schools) % schools retained as annual visitors</p> <p>Feedback through Participation Forum (Secondary Schools) on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> Knowledge and Understanding (K&U) Skills (S) Enjoyment, Inspiration and Creativity (E, I&C) 	L&P
43	<p>Facilitated activities for Primary Schools</p> <p><i>For the Foundation Phase:</i></p> <ul style="list-style-type: none"> Woodland Art – participating in a story about the woodland and using materials collected to interpret the story in a group work of art <p><i>For KS2 History:</i></p> <ul style="list-style-type: none"> Active learning experiences in Llys Rhosyr exploring medieval daily life in a Welsh Prince's Court with performance, re-enactment and food preparation Exploring and investigating the daily life of children in 19th- 	Primary schools throughout Wales	<p><i>For teachers and teaching assistants:</i> Meet curricular requirements for the Foundation Phase:</p> <ul style="list-style-type: none"> Self-esteem and self-confidence to experiment, investigate and learn new things Creative, expressive and observational skills Activities in the outdoors <p>Meet National Curriculum requirements for KS2 History:</p> <ul style="list-style-type: none"> Knowledge and understanding Interpretations of history Historical enquiry <p>Science:</p> <ul style="list-style-type: none"> Planning Pattern seeking Exploring Classifying & Identifying Fair testing 	<p>Centre for Learning</p> <p>Replica costumes and items</p> <p>Supporting web resources Staff time</p>	<p>Totals:</p> <p>HLF Funding: £2,200 Plus Costs of New Building, Centre for Learning as outlined in Project Budget and new Facilitators (for year 3)</p> <p>Museum Operational Budget: £4,800 Plus New facilitators (from year 4 onwards) as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £1,700 Replicas £500 Magnifying glasses</p> <p>Years 4-5 Museum Operational Budget: £1,900 2D Art and craft materials £500 Replicas (Noted as per annum costs)</p>	Programmed alongside re-development: Years 3-5 (2015-18)	<p>3,540 visits from primary school groups</p> <p>80% positive feedback on pupils' and teachers' evaluation forms</p> <p>80% schools retained as annual visitors</p> <p>Increased access and appreciation of Museum's potential for meeting curricular needs</p>	<p>Quantitative Number attending % positive feedback</p> <p>Qualitative Positive comments on feedback sheets from schools Feedback discussion with Teachers in Participatory Forums (primary and special schools) % schools retained as annual visitors</p> <p>Feedback through Participation Forum (Primary and Special Schools) on evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> Knowledge and Understanding (K&U) Skills (S) Enjoyment, Inspiration and Creativity (E, I&C) 	L&P

	<p>century Wales who lived in the buildings and used some of the objects on display</p> <p>Science:</p> <ul style="list-style-type: none"> Exploring nature in the outdoor classroom, developing skills of enquiry, e.g. classifying and identifying plants and animals and pattern seeking in the natural woodland environment Exploring the New Building as a sustainable building. Measuring the eco-footprint of the building and uncovering sustainability through the ages by comparing buildings from different periods on site 		<p>Provide opportunities for high quality active learning experiences through heritage</p>	<p>Centre for Learning</p> <p>Replica costumes and items</p> <p>Supporting web resources</p> <p>Staff time</p>	<p>As contributions in kind</p>			<p>Amgueddfa Cymru is currently a member of Sustain Wales. New programmes will build on this relationship and all sustainability projects developed for schools will be discussed with partners and promoted via Sustain Wales</p>	
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Contributing and using: Core visitors

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
44	<p>Debates and discussion</p> <p>Develop a programme of discussions and debates exploring issues raised in the exhibition displays with for example politicians, artists and craftspeople, historians and archaeologists, musicians and poets</p> <p>All Participatory Forums will suggest topics. Audience participation will be provided via Twitter and live questioning</p> <p>Debates will be filmed, edited and incorporated into digital labelling systems in galleries</p>	<p>Audience and participants will vary according to topics covered but will include</p> <p>Adults (aged 25-54, 55+, 65+)</p> <p>Young People (aged 18-24)</p> <p>Welsh language and BAME</p>	<p><i>For participants:</i></p> <p>Utilise Museum collections as inspiration and context for discussion and debate</p> <p>Influencing development of future Museum interpretation</p> <p><i>For staff:</i> Explore ways of utilising Museum collections as inspiration for debate and discussion</p> <p>Increase staff's knowledge and understanding of issues and their relevance to people in Wales today</p>	<p>Centre for Learning</p> <p>Staff time</p> <p>Fee for external speakers</p>	<p>Totals:</p> <p>HLF Funding: Costs of auditorium in Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £960</p> <p>Items: Years 4-5 Museum Operational Budget: £480 external speakers (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan programme with Participatory Forums:</p> <p>Year 3 (2015-16)</p> <p>Roll out: Years 4-5 (2016-18)</p>	<p>1,000 attending and participating</p> <p>Increase by 10 per debate on Twitter</p> <p>Increased appreciation of contemporary relevance of Museum collections</p> <p>Increased understanding of Museum as a setting for discussion and debate</p>	<p>Quantitative</p> <p>Number participating annually</p> <p>% involvement from participants</p> <p>Qualitative</p> <p>Annual case study report</p> <p>Multiple views and contributing to debate on Twitter</p> <p>Feedback discussion with Participatory Forums regarding success of various topics in generating discussion and debate, as part of adaptive evaluation process including GLOs, particularly:</p> <ul style="list-style-type: none"> Attitudes and Values (A&V) <p>And GSOs:</p> <ul style="list-style-type: none"> Strengthen public life Create stronger and safer communities 	L

45	<p>Tools down days</p> <p>Series of events programmed throughout the construction work for local families and adults to come and sample the latest developments, for example cement crushing</p> <p>Tools down days will be written into the specification of work by external contractors as part of the Making History Project</p> <p>External contractors will include site landscape work, construction of New and Main Building</p>	<p>Local residents and members of the St Fagans Community Council</p> <p>Local families, events advertised through local Communities First schemes in Fairwater, Ely and Caerau</p>	<p>Involvement in re-development process</p> <p>A sense of ownership and pride</p> <p>Inspire interest, curiosity and enjoyment</p>	<p>Included in contractor costs</p> <p>Resources including safety helmets if required</p>	<p>Totals:</p> <p>HLF Funding: £700 Plus Work will be part of external contracts as outlined in Project Budget</p> <p>Items: Year 1 HLF Funding: £700 Safety equipment</p>	<p>Programme twice a year Years 1-3 (2013-16)</p>	<p>600 in total (100 participating in site visits twice a year over three years)</p> <p>70% attending from Community Council area</p> <p>Increased access and sense of ownership</p> <p>Community continuing support and engagement with redevelopment</p> <p>Increased appreciation and understanding of Museum and external contractors work and trust in Museum staff</p>	<p>Quantitative Number participating % attending from Community Council</p> <p>Qualitative Sustain dialogue with partners in local Communities First and Community Council Local interest sustained via project blogs and social media Post event feedback provided for contractors including GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I & C) 	L&P
46	<p>Online forums</p> <p>Create three online forums based around skills and activities interpreted in Gweithdy. Experiment with one community before using the experience to build the others, e.g. textiles</p>	<p>Young People (aged 14-17, 18-24) Families Adults</p>	<p><i>For participants:</i></p> <p>Cultural capital</p> <p>Provide social network for people with similar interests</p> <p>Foster creativity and skill sharing between users</p> <p><i>For staff and Museum users:</i></p> <p>New ways of interpreting collections</p>	<p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: Costs included in interpretative design costs as outlined in Project Budget</p> <p>Museum Operational Budget: New media posts as outlined in Business Sustainability Plan</p>	<p>Experiment: Year 1 (2013-14)</p> <p>Implement: Year 2 (2014-15)</p>	<p>Involvement of participants sustained long-term</p> <p>Increased general awareness of the Museum</p> <p>Increased knowledge, understanding and enjoyment of crafts</p>	<p>Quantitative Number participating annually % positive feedback from participants</p> <p>Qualitative Aims and objectives met</p> <p>GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I & C) 	L&P

<p>47</p>	<p>Community Archaeology</p> <p>Work with Cardiff University Lifelong Learning and Communities First in Ely and Caerau to explore ways of interpreting the Iron Age hill fort in Ely</p> <p>Links will be developed between the archaeological construct of Bryn Eryr at St Fagans and the original site of a hill fort in Ely</p>	<p>Families (children aged 8+) Living in local areas e.g. local Ely</p> <p>Students (18+)</p>	<p><i>For children:</i></p> <p>Cultural capital</p> <p>Foster an interest in local heritage</p> <p>Further develop problem solving skills</p> <p>Raise aspirations and recognition</p> <p>Unique participatory heritage experience</p> <p><i>For staff and volunteers:</i></p> <p>Increase knowledge and understanding re. ways of working with children and local families</p> <p>Better understanding of motivations of schools currently not visiting</p> <p>Better understanding of the needs and motivations of children living within the local community</p> <p>Value own contribution to supporting user needs</p>	<p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: £700 Plus £2,000 Transport costs Costs of Bryn Eryr as outlined in Project Budget</p> <p>Items: Year 0 HLF Funding: £1,000 Transport Year 1 HLF Funding: £700 Replicas and materials £1,000 Transport</p>	<p>Establish ways of working: Year 0 2012-13</p> <p>Roll out project: Year 1 2013-14</p>	<p>100 participating over duration of the project</p> <p>Involvement of external organisations sustained long-term and evolving to include new participants</p> <p>Participants becoming ambassadors within their communities</p>	<p>Quantitative Number of individuals involved</p> <p>Qualitative Aims and objectives of projects relevant to each organization met Testimonial evidence Results to be shared between organizations as part of adaptive evaluation process re. outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Attitudes and Values (A&V) Activity, Behaviour & Progression (A, B & P) <p>And GSOs:</p> <ul style="list-style-type: none"> Contribute to young people's health and well-being 	<p>L&P</p>
<p>48</p>	<p>Holiday and After School Clubs</p> <p>Provide a range of Clubs for users of different ages including:</p> <p>a. Clubs on weekend days for Young Teens. The activities will range from arts and crafts to science and technology, from archaeology to re-enactment</p> <p>b. After School Clubs for teenagers to help with their studies in science and history e.g. one hour revision sessions for GSCE/A level students</p> <p>c. Craft clubs for Adults. Building on the success of the Quilting Club at St Fagans, opportunities for hosting and supporting interest in other crafts will be developed and evolve year on year</p>	<p>Local children (aged 11-14) Young People in full-time education (aged 14-17) Adults (aged 24-55, 55+) from the local community</p>	<p><i>For children and young people:</i></p> <p>Support children and young people in their learning</p> <p>Raised aspirations</p> <p>Opportunity to experiment and develop knowledge and understanding</p> <p>Develop practical, aesthetic and thinking skills</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Opportunity for progression</p> <p><i>For adults:</i></p> <p>Further develop interest in practical craft and creative skills</p> <p>Meet socially and form new relationships</p> <p><i>For staff:</i></p> <p>Explore ways of introducing examples from the collections to support students' revision work</p> <p>Increase knowledge and understanding re. user needs and motivations</p>	<p>Staff time Wet activity, Outdoor Classroom, Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: £900 Plus £2,000 Transport Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,800 Plus £4,000 Transport costs as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £900 Materials £2,000 Transport Years 4-5 Museum Operational Budget: £900 Materials £2,000 Transport (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan and develop Young Teens with pilots: Year 2 (2014-15)</p> <p>Roll out: Years 3-5 (2015-18)</p> <p>Plan and roll out craft clubs: Years 3-5 (2015-18)</p> <p>Pilot After School Club: Year 4 (2016-17)</p> <p>Roll out After School Club: Year 5 (2017-18)</p>	<p>1,105 participating annually in after schools club from year 5</p> <p>1,105 participating in pilots and role craft clubs years 3-5</p> <p>A minimum of a quarter will be offered as free placements to young people At Risk, unemployed and pensioners</p> <p>90% positive feedback forms from those participating</p> <p>Increased awareness of the Museum an exciting learning environment that can be very inspirational</p> <p>Increasing general awareness among the community of the Museum as a place for developing skills</p> <p>Enhanced confidence of staff</p>	<p>Quantitative Number attending clubs % of positive feedback from attendees</p> <p>Qualitative Positive comments noted on feedback forms Positive comments from staff Narrative report by Learning Officer to be produced at the end of year 5 summarising outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> Skills (S) Enjoyment, Inspiration and Creativity (E, I & C) <p>And GSOs:</p> <ul style="list-style-type: none"> Contribute to people's health and well-being <p>Results to be reported back to the forums looking at Formal Learning and Informal Learning as part of adaptive evaluation process</p>	<p>L</p>

Making History at St Fagans: National History Museum

49	<p>Cultivating bloggers</p> <p>Cultivate significant bloggers about Welsh culture and heritage, providing them with information and images for their blogs about developments at St Fagans</p> <p>Will include behind the scenes, latest construction work and discussion with architects</p>	Bloggers	<p><i>For bloggers:</i> Material for their blogs</p> <p><i>For Museum:</i> Use of social media to promote St Fagans across the networks used by the bloggers</p>	<p>Construction work</p> <p>Refreshments</p> <p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: £1,200 Plus Costs of redevelopment as outlined in Project Budget</p> <p>Items: Year 2 HLF Funding: £400 Bloggers fee for sharing expertise with staff £800 Refreshments for 2 behind the scenes events with well known Welsh bloggers</p>	Programme: Year 2 (2014-15)	<p>Bloggers representing different target audiences as reviewers and commentators in their specified fields</p> <p>Increase awareness of the redevelopment work</p> <p>Develop and sustain relationships with bloggers</p>	<p>Quantitative Increase in number of referrals from blogs</p> <p>Qualitative Positive comments on blogs Interest sustained throughout project Continued relationship with bloggers</p>	P
50	<p>Collective meals</p> <p>Provide ways of working with external organizations to host a range of thematic events linking with the themes explored in the galleries</p> <p>Examples will include an event focusing on food as a theme with a sample of various cultural offerings, demonstrations and samples representing a range of traditional and diverse cooking techniques</p>	Families Local Welsh language and BAME communities	<p><i>For families:</i></p> <p>Social opportunities to celebrate own cultural heritage</p> <p>Use Museum's resources and setting as a friendly environment to share own cultural heritage with others</p> <p>Develop confidence and self esteem</p> <p>Develop familiarity with Welsh heritage</p> <p><i>For staff:</i></p> <p>Increase knowledge and understanding re. user motivations and attitudes towards own cultural heritage</p>	Lunchroom in Centre for Learning	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,200</p> <p>Items: Years 4-5 Museum Operational Budget: £400 Cooking materials £200 Print materials (Noted as per annum costs)</p> <p>As contributions in kind</p>	Programme: Years 4-5 (2016-18)	<p>240 involved</p> <p>Participants representing five different cultural groups</p> <p>Increased access and sense of ownership Increased trust in Museum staff Increased awareness of the Museum as a place for their own contemporary ways of life and histories</p> <p>Further develop staff understanding and ways of working with diverse communities</p> <p>Partnership with community organisers sustained long-term</p>	<p>Quantitative Number attending</p> <p>Qualitative Feedback through discussion with collaborators and evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I &C) • Attitudes and Values (A&V) <p>And GSOs:</p> <ul style="list-style-type: none"> • Strengthen public life <p>Results reported back annually to the forum with multicultural and Welsh language organisations as part of adaptive evaluation process</p>	L&P

<p>51</p>	<p>Parent and toddler mornings</p> <p>Extended programme of activities for pre-school children and their parents/guardians will be provided</p> <p>Activities will include exploring Welsh nursery games and rhymes, learning to count in Welsh and creating simple artwork with recycled materials</p> <p>A series of taster outreach activities will be developed with partners in BAME communities who currently do not participate in the toddler activities, for example Somali families in collaboration with the South Riverside Development Centre</p>	<p>Families (with children aged 2-3) BAME and Welsh language</p>	<p><i>For families:</i> Develop confidence and self esteem</p> <p>Developing new basic language skills</p> <p>Use Museum's collections as inspiration for learning basic parenting techniques</p> <p>Use Museum setting as a safe and friendly environment for families</p> <p>Develop familiarity with Welsh heritage</p> <p><i>For partner organization:</i></p> <p>Ways of using Museum's resources to meet their objectives</p>	<p>New and Main buildings</p> <p>Resources</p>	<p>Totals:</p> <p>HLF Funding: Costs of outdoor classroom, New Building and Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,000</p> <p>Items: Years 4-5 Museum Operational Budget: £500 Materials</p> <p>As contributions in kind</p>	<p>Programme: Years 4-5 (2016-18)</p>	<p>2,480 participating</p> <p>90% positive feedback from participants and partner organisations</p> <p>Involvement of external organization sustained long-term</p> <p>Increasing general awareness of the Museum as a safe and inspirational place for developing parenting skills</p> <p>Further develop staff understanding and ways of working with diverse communities</p>	<p>Qualitative Numbers attending % positive comments on evaluation feedback forms</p> <p>Qualitative Testimonial evidence of impact Feedback through discussion with partners including evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I &C) 	<p>L</p>
<p>52</p>	<p>Guided tours</p> <p>Develop a range of guided tours to meet user needs including:</p> <p>a. Tours for families following themes that relate to the KS2 and KS3 curriculum and new gallery content e.g. Ways of life in Wales at the time of the Tudors</p> <p>b. Tours for families with pre-school children exploring Welsh nursery rhyme e.g. Tu ôl i'r dorth / Behind the loaf</p> <p>c. Tours for tourist groups with the option of an overview film in the auditorium as part of the visit</p> <p>d. Tours devised by the Young Guides Scheme</p>	<p>Families (children aged 0-5, 5-7, 8-11, 11+)</p> <p>Tourists</p>	<p>Increase understanding of the collections and links between the gallery displays and reconstructed buildings</p> <p>Further enjoyment and inspiration</p>	<p>New galleries</p> <p>Staff Time</p> <p>Handling collections</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £800 Plus Marketing costs as outlined in Business Sustainability Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £400 Handling support materials (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan content: Year 3 (2015-16)</p> <p>Pilot: Year 4 (2016-17)</p> <p>Roll out: Year 5 (2017-18)</p>	<p>4,000 participating per annum</p> <p>£6,000 Income generation target 60% of attendees ask questions 80% positive verbal feedback 90% retained for the whole tour</p>	<p>% positive comments on evaluation feedback forms %participating actively and asking relevant questions % of people retained</p> <p>Qualitative Re Young Guides Scheme feedback through discussion with partners including evaluation against GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I &C) <p>Re. tour groups feedback from tour group leaders to inform future planning Re. family tours peer reviews and shadowing organized by Learning Officer</p>	<p>L</p>

<p>53</p>	<p>Pre-booked activities for families</p> <p>Series of programmed pre-booked seasonal facilitated activities for families including:</p> <p>a. Exploring the environment e.g. focusing on samples and specimens in the outdoor classroom</p> <p>b. Making and creating inspired by the collections e.g. making paint from natural pigments, making simple wooden objects and learning basic carpentry techniques</p> <p>c. Interpreting and devising e.g. exploring objects and creating trails, animations</p> <p>d. Playing and building e.g. building a den or a shelter in the outdoors</p> <p>e. Costumed interpretation activities at Llys Rhosyr</p>	<p>Families (children aged 5-7, 8-11)</p> <p>Free placements for unemployed and reduced rates for low income families (55+)</p>	<p><i>For attendees:</i></p> <p>Opportunity to experiment and develop interest in new skills</p> <p>Develop practical and creative skills</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Opportunities for intergenerational and family learning</p> <p><i>For staff:</i></p> <p>Increase knowledge and understanding re. user needs and motivations</p>	<p>Wet Activity Outdoor Classroom Centre for Learning Llys Rhosyr Bryn Eryr Oakdale Staff time Materials and consumables</p>	<p>Totals:</p> <p>HLF Funding: £1,300 Plus Costs of New Building, Centre for Learning as outlined in Project Budget and new facilitators (year 3)</p> <p>Museum Operational Budget: £2,600 Plus New facilitators (year 4 onwards) and Learning Officer (Families) as outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £500 Art and craft materials £400 Equipment £400 Print materials Years 4-5 Museum Operational Budget: £500 Art and craft materials £400 Equipment £400 Print materials (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan content: Year 2 (2014-15)</p> <p>Pilot and roll out: Years 3-5 (2015-18)</p>	<p>14,650 participating (3,550 participating in pilot year 3 and 5,550 participating per annum from year 4)</p> <p>A minimum of a quarter will be offered as free placements to unemployed and low income</p> <p>90% positive feedback forms from those participating</p> <p>Increasing general awareness among the community of the Museum as a place for family learning</p>	<p>Quantitative Number of individuals attending % of positive feedback from attendees %income achieved</p> <p>Qualitative Aims and objectives met Positive comments noted on feedback forms Summary reports of outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I & C) <p>And GSOs:</p> <ul style="list-style-type: none"> • Contribute to young people's health and well-being <p>Summaries to be reported back to the Informal Learning Forum as part of adaptive evaluation process</p>	<p>L&P</p>
<p>54</p>	<p>Learning through play and making – gallery activities</p> <p>Daily active learning opportunities in Gweithdy (New Building). Displays will combine activities and objects. Facilitated daily, staff will animate the space and support visitor participation in activities</p> <p>Activities, support materials and staff will encourage users to try tasks which require co-operation as well as create individual solutions in designated areas e.g. creating quilt designs, sorting pottery bits to make a pot and analysing conservation techniques</p> <p>Each activity will have selected objects on display which highlight the skills, techniques and materials being explored</p>	<p>Families (children aged 5-7, 8-11, 11+) Adults (aged 24-55, 55+, 65+) Young People (aged 14-17 & 18-24) Tourists</p>	<p><i>For attendees:</i></p> <p>Opportunity to experiment and develop interest in new skills</p> <p>Develop practical and creative skills</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Opportunities for intergenerational and family learning</p> <p><i>For staff:</i></p> <p>Increase knowledge and understanding re. user needs and success of various activities</p>	<p>Staff time Galleries Main Building Llys Rhosyr Oakdale Outdoor Classroom and Gallery New Building</p>	<p>Totals:</p> <p>HLF Funding: £900 Plus Costs of activities and interpretative tools in New Building as outlined in Project Budget</p> <p>Museum Operational Budget: £1,800 As outlined in Business Sustainability Plan</p> <p>Items: Year 3 HLF Funding: £900 Materials for pilot activities</p> <p>Years 4-5 Museum Operational Budget: £900 Low level maintenance of activity materials (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Plan and pilot: Years 0-2 (2012-15)</p> <p>Pilot and roll out: Years 3-5 (2015-18)</p>	<p>90,000 using activities (28,800 in year 3 and 30,600 annually from year 4)</p> <p>90% positive comments from those participating</p> <p>Increasing general awareness among the community of Gweithdy as a space for active learning</p>	<p>Quantitative Number of users</p> <p>Qualitative Aims and objectives met Positive comments in visitor book Verbal feedback by staff to Learning Officer regarding success and usage of various activities Observation and visitor tracking Staff facilitating activities involved in future planning of activities for the gallery Summary reports of outcomes generated and lessons learned including GLOs, particularly:</p> <ul style="list-style-type: none"> • Skills (S) • Enjoyment, Inspiration and Creativity (E, I & C) 	<p>L&P</p>

55	<p>Self-supported learning through play, making and debating – gallery activities</p> <p>Activities and interpretative tools in the galleries will provide opportunities for learning and participation. These will be embedded throughout the displays and will meet the needs of all learning intelligences and ages.</p> <p>They include for example debating points linked to social media and the website, a historical NHS direct based on the oral history collections and choosing contemporary objects for the Museum's collections</p>	<p>Families (children aged 5-7, 8-11, 11+) Adults (aged 24-55, 55+, 65+) Young People (aged 14-17, 18-24) Tourists</p>	<p><i>For attendees:</i></p> <p>Opportunity to explore Museum's collections through activity and participation</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Develop a basic understanding of the way in which historians and archaeologists think</p> <p>Opportunities for intergenerational and family learning</p> <p><i>For staff:</i></p> <p>Increase knowledge and understanding re. success and popularity of various activities and interpretive tools</p>	<p>Galleries Main Building Gallery New Building Key Buildings</p>	<p>Totals:</p> <p>HLF Funding: Costs of Making Wales and Ways of Life galleries as outlined in Project Budget</p> <p>Museum Operational Budget: Additional New Media staff, technician and Learning Officers as outlined in Business Sustainability Plan</p>	<p>Plan and pilot: Years 1-3 (2013-16)</p> <p>Launch and use: Years 4-5 (2016-18)</p>	<p>10,000 participating (5,000 people participate in debating areas annually)</p> <p>90% positive comments from those participating</p> <p>Increasing general awareness among the community of the galleries as spaces for active learning</p>	<p>Quantitative Number of users</p> <p>Qualitative Aims and objectives met Observation and visitor tracking Visitors participating in debates etc. Positive comments in visitor book Gallery evaluation including outcomes generated and lessons learned e.g. GLOs, particularly:</p> <ul style="list-style-type: none"> • Knowledge and understanding • Enjoyment, Inspiration and Creativity (E, I & C) 	L&P
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Small scale events

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Timetable	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
56	<p>Hack days</p> <p>Share our collections using Application Programming Interfaces (APIs) with others through hosting bilingual culture hack days allowing developers, designers and creative people to remix, respond and reinterpret the collections digitally e.g. online catalogues and media</p>	<p>Adults (24-55) Young People (18-24)</p>	<p><i>For participants:</i> Data to interact with</p> <p>Opportunities to network with other like-minded people</p> <p><i>For Museum:</i> New way to present collections and introduce data</p> <p>Appeal to new audiences</p> <p>Possible application or web resource as tangible outcome</p> <p>Build profile and new relationships</p>	<p>Staff time</p> <p>Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: Costs of Collections Access area as outlined in Project Budget</p> <p>Museum Operational Budget: £900 Plus Additional New Media staff as outlined in Business Sustainability Plan</p> <p>Items: Year 5 Museum Operational Budget: £500 Refreshments Costs of laptops previously noted £400 Fee for facilitators</p>	<p>Host event: Year 5 (2017-18)</p>	<p>30 attending</p> <p>Increased use of collections online</p> <p>Tangible outcome for Museum users</p> <p>Raised awareness among non-traditional museum users</p> <p>Professional development for participants</p>	<p>Quantitative Numbers attending</p> <p>Qualitative New ideas and ways of working for Museum staff</p>	P

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57	<p>Behind the Scenes - A monthly event to establish a pattern for visitors and also potentially attract specialist groups</p> <p>Opening the Museum archives and collections to the public to create a deeper understanding of how the Museum operates for the visitor</p> <p>Showcasing the day to day work of various departments on site</p> <p>To avoid interruption of the day to day activity, video links to the auditorium could be created while visitors spectate</p> <p>Specialists from across National Museum Wales could be sourced to discuss in depth detail and showcase specimens to complement the video link</p>	<p>Young People (18-24)</p> <p>Adults (25-54, 55+)</p>	<p>High quality heritage experience</p> <p>Opportunity to view collections not currently on display</p> <p>Free event</p> <p>Insight into specialist fields</p>	<p>Staff time</p> <p>Technical facilities</p> <p>Centre for Learning</p>	<p>Totals:</p> <p>HLF Funding: Costs of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £200 for materials and external fees Plus Additional Events Officer as outlined in Business Sustainability Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £100 Print materials (Noted as per annum costs)</p> <p>As contributions in kind</p>	<p>Programme: Years 4-5 (2016-18)</p>	<p>160 participating (80 participating annually)</p> <p>Deeper understanding of the Museum's functions and collection and appreciation of staff work</p>	<p>Quantitative Numbers attending</p> <p>Qualitative % positive feedback on comment forms</p>	L&P
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Large scale repeat visitors events

Ref No.	Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Time-table	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims
58	<p>Re-enactment spectacular Large-scale event within the Museum outside of opening hours</p> <p>Varying theme or time period explored each year</p> <p>Special affects using external technical companies</p>	<p>Families Including C2DE and BAME</p> <p>Adults (25-54, 55+, 65+)</p>	<p><i>For attendees:</i> Opportunity to experiment high quality event</p> <p>Develop enjoyment, inspiration and creativity</p> <p>Opportunities for intergenerational and family learning</p> <p><i>For re-enactors:</i> Increase knowledge and understanding re. user needs and motivations</p> <p>Increase knowledge re. historical period explored</p>	<p>Technical resources on site</p> <p>External technicians and re-enactment groups</p> <p>Use of new spaces to accommodate contributors</p> <p>Improved campsite facilities</p> <p>Ticketing facility</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget and cost of additional Events Officer (year 3)</p> <p>Additional staff and income noted in Business Sustainability Plan as follows: Approx. cost of £20,000.</p> <p>Projected income of £25,000 in first year.</p> <p>Plus additional Events Officer (year 4 onwards)</p>	<p>One year planning process prior to first year event: Year 3 (2015-16)</p> <p>Programme: Years 4-5 (2016-18)</p>	<p>10,000 (5,000 attending annually over two days)</p> <p>Customer satisfaction</p> <p>Income generation</p> <p>Feedback from external contributors</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Aims and objectives of re-enactors and event met Positive comments on visitor comment forms</p> <p>Positive comments on contributor feedback forms</p> <p>Staff enjoyment as highlighted in Internal debriefing</p> <p>Profit or loss</p>	

<p>59</p>	<p>Food Festival</p> <p>Utilise new indoor facilities to expand an already established event by increasing the number of stalls and visitors attending</p> <p>Attracting 100+ Welsh produce stallholders to the event</p> <p>Providing varied and innovative demonstrations. Complementing Museum collections</p> <p>Developing samples of food from other cultural traditions in Wales with partner organisations in Centre for Learning</p> <p>Income generating event</p>	<p>Adults (25-54, 55+) Including C2DE</p> <p>Local families</p> <p>Young people</p>	<p>Free entry</p> <p>Entertainment value</p> <p>An opportunity to see over 100 showcased producers</p> <p>A better understanding of the collections</p> <p>Learn about various cultural traditions re. food in south Wales</p>	<p>Technical equipment & technicians</p> <p>Additional and appropriate venue spaces</p> <p>Temporary structures</p> <p>Staff & volunteers</p> <p>Improved visitor facilities</p> <p>Ticketing facility</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget and cost of additional Events Officer (year 3)</p> <p>Additional staff and income noted in Business Sustainability Plan as follows: £15,000 expenditure</p> <p>Profit increase of £10,000 each year.</p> <p>Plus additional Events Officer (year 4 onwards) as outlined in Business Sustainability Plan</p>	<p>Years 3 -5 (2015-18)</p>	<p>45,000 (15,000 attending annually) (7,500 attending daily)</p> <p>Visitor satisfaction 80% positive feedback</p> <p>Stallholder satisfaction</p> <p>Income generation increase year on year</p> <p>Increased visitor figures</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Positive visitor comment forms Positive comments on contributor feedback forms from stallholders Staff enjoyment as highlighted in internal debriefing</p> <p>Profit or loss</p>	<p>L&P</p>
<p>60</p>	<p>Craft and skills weekend</p> <p>Large-scale event showcasing all skills and traditional crafts including the skills used to build new structures on site, to maintain historical re-erected buildings and build archaeological constructs</p> <p>Celebration will include sharing skills and a craft market</p> <p>Behind the scenes tours will complement the workshops and demonstrations around site</p>	<p>Adults (25-54, 55+, 65+)</p> <p>Families</p>	<p>Opportunity to try various crafts</p> <p>Opportunity to create a platform to celebrate the range of traditional craft and construction skills in Wales</p>	<p>New Building</p> <p>Centre for Learning</p> <p>Amphitheatre</p> <p>Staff time</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Additional staff and income noted in Business Sustainability Plan as follows: £5,000 expenditure</p> <p>Income £8,000</p> <p>Plus additional Events Officer</p>	<p>Years 4-5 (2016-18)</p>	<p>24,000 (12,000 attending annually)</p> <p>10% interest in courses and workshops</p> <p>90% positive feedback forms from those participating in courses</p> <p>Increasing general awareness among the community of the Museum as a place for developing new skills</p> <p>5 staff trained in-house to provide courses</p> <p>Enhanced confidence of staff in facilitation techniques and sharing skills</p> <p>Income</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Positive visitor comment forms Positive comments on contributor feedback forms from Staff enjoyment as highlighted in internal debriefing GLOs, particularly: • Skills (S) • Enjoyment, Inspiration and Creativity (E, I&C)</p> <p>Results to be reported back to the (ICH) Skills Forum as part of adaptive evaluation process</p> <p>Profit or loss</p>	<p>L&P</p>

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61	<p>Music festival</p> <p>Ticketed, weekend event including a mix of local bands, world music and a commercial headlining act</p> <p>Additional elements provided of music workshops, demonstrations, street performers, camping facilities, refreshments and stalls</p>	<p>Young people (16-17, 18-24)</p> <p>Young adults (25 – 30)</p> <p>Repeat visitors</p> <p>BAME</p>	<p>Experience of attending a large-scale event within a unique setting</p> <p>Entertainment value</p> <p>Value for money</p> <p>Learning new skills in workshops</p>	<p>Technical equipment & technicians (sound/lighting)</p> <p>Staff, security staff & volunteers</p> <p>Upgraded campsite facilities</p> <p>Additional facilities and catering facilities</p> <p>Marketing resources</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Additional staff and income noted in Business Sustainability Plan as follows: £60,000 expenditure</p> <p>Target of £80,000 income in Year One</p> <p>Potential sponsorship opportunities</p> <p>Plus additional Events Officer as outlined in Business Sustainability Plan</p> <p>As contributions in kind</p>	<p>Year 5 (2017-18)</p> <p>18 month planning process prior to first event</p>	<p>4,000 attending annually (2,000 over two days)</p> <p>Income generation</p> <p>Ticket sales</p> <p>Visitor satisfaction</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Positive feedback on visitor comment forms</p> <p>Gathering comments from contributors and stallholders</p> <p>Internal debriefing</p> <p>Profit or loss</p>	P
62	<p>National campaigns and events</p> <p>Marking cultural and historical events and national campaigns related to the communities involved in the programme of co-curation. This will be an incremental element in the Museum's calendar e.g Eid, Diwali</p>	<p>Families, BAME</p>	<p>Free event</p> <p>Cultural representation and awareness</p> <p>Sense of ownership and pride</p> <p>Inspiration and enjoyment</p>	<p>External contributors</p> <p>Marketing materials</p> <p>Improved facilities on site for re-enactors</p> <p>Staff & volunteers</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,800 Plus Plus additional Events Officer as outlined in Business Sustainability Plan</p> <p>Items Years 4-5 £900 Equipment and materials (Noted as per annum costs)</p> <p>As contribution in kind</p>	<p>Programme: Years 4-5 (2016-18)</p>	<p>3,000 (with 1,500 participants annually)</p>	<p>Quantitative Numbers attending</p> <p>Qualitative Positive feedback on visitor comment forms</p> <p>Adaptive evaluation with Multicultural Participatory Forum</p> <p>Community support for the event to be embedded in annual programming</p> <p>Internal debriefing</p>	L&P
63	<p>Passport to History</p> <p>Re-enactment event concentrating on a different historical period at each event</p> <p>Replica passports given to children on arrival guiding them to certain parts of the collection</p> <p>Re-enactors based in the buildings carrying out different activities</p> <p>Children to partake in the activity to gain a passport</p>	<p>Families (aged 5+) C2DE</p>	<p>Audience participation</p> <p>Free event</p> <p>Educational</p> <p>Seeing the collections come alive</p> <p>Hands on activities</p> <p>Unusual experiences</p>	<p>External contributors</p> <p>Marketing materials</p> <p>Improved facilities on site for re-enactors</p> <p>Staff & volunteers.</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £6,000 Plus Plus additional Events Officer as outlined in Business Sustainability Plan</p> <p>Items Years 4-5 £3,000 Print materials (Noted as per annum costs) As contribution in kind</p>	<p>Programme: Years 4-5 (2016-18)</p>	<p>16,000 attending (8,000 participating annually)</p> <p>Visitor satisfaction</p> <p>Contributors' satisfaction</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Positive feedback on visitor comment forms</p> <p>% passports used</p> <p>% of users increase year on year</p> <p>Internal debriefing</p> <p>Profit or loss</p>	L&P

64	<p>Hwyl yr Hwiangerddi – a festival for children</p> <p>To re-create Welsh children’s poetry, rhymes and stories across the site</p> <p>Using characters / actors to bring the literature to life</p> <p>Treasure hunt hand-out used to direct children to the buildings</p>	<p>Families (children aged 2-5) Welsh language</p>	<p>Free activity</p> <p>Opportunity to learn together and for cross-generational learning</p> <p>Visual and interactive introduction for young children to the collections</p> <p>A better understanding of Welsh literature</p>	<p>Actors</p> <p>Costumes</p> <p>Hand-outs</p> <p>Marketing material</p>	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £2,000 for materials and external fees</p> <p>Plus Plus additional Events Officer as outlined in Business Sustainability Plan</p> <p>Items: Years 4-5 Museum Operational Budget: £1,000 for materials and external fees</p> <p>As contributions in kind</p>	<p>Programme: Years 4-5 (2016-18) 6 month lead in</p>	<p>3,600 attending (1,800 attending per annum)</p> <p>25% of visitor comments completed and 90% satisfaction</p>	<p>Quantitative Numbers attending Income levels</p> <p>Qualitative Positive feedback on visitor comment forms Visitor tracking to sample how resource is used</p> <p>% of users increase year on year GLOs, particularly:</p> <ul style="list-style-type: none"> • Enjoyment, Inspiration and Creativity (E, I&C) <p>Results to be reported back to the Informal learning Forum as part of adaptive evaluation process</p> <p>Internal debriefing</p> <p>Profit or loss</p>	L&P
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Hosting Events

Activity: Detailed description	Audience(s)	Benefits for people	Resources	Costs in project budget	Timetable	Targets and measures of success	Method(s) of evaluation	Meeting HLF aims	
65	<p>Film viewings – Screening productions and exhibitions relevant to the site as well as reacting to external national and world events</p> <p>Holding Welsh production premieres at the site and late opening screenings</p>	<p>Families Adults (55+) Welsh language</p>	<p>More activity during ‘shoulder’ periods</p> <p>Free entry</p>	<p>New technical facilities and functional space</p> <p>Ticketing facility</p> <p>Licence fee</p>	<p>Totals:</p> <p>HLF Funding: Costs of Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: £1,000</p> <p>Items: Years 4-5 Museum Operational Budget: £500 Annual licence fee (Noted as per annum costs) As contributions in kind</p>	<p>Programme: Year 4-5 (2016-18) 3 month lead in</p>	<p>600 attending (300 attending annually)</p> <p>80% positive feedback</p> <p>Ability to entice high profile screenings</p>	<p>Quantitative Numbers attending</p> <p>Qualitative % positive feedback on comment forms</p>	L

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66	<p>Performances and demonstrations</p> <p>Attracting externally organized events, both established and brand new ventures</p> <p>Potential to host a wide range of events with the use of new spaces e.g. comedy nights, operas, concerts, theatre, farmers' markets, storytelling festivals. Opportunity to forge new relationships with high profile bodies e.g. Welsh National Opera, Welsh Comedy Festival and Cardiff County Council</p>	Families	<p>Brand new events in the city</p> <p>Entertainment value</p> <p>Value for money</p>	New spaces in Centre for Learning and Gweithdy New Building	<p>Totals:</p> <p>HLF Funding: Costs of New Building, Centre for Learning as outlined in Project Budget</p> <p>Museum Operational Budget: Demonstrations provided by Museum craftspeople Or paid by external organisations</p> <p>Plus Plus additional Events Officer as outlined in Business Sustainability Plan</p> <p>As contributions in kind</p>	Years 4-5 (2016-18)	<p>5,200 attending (2,600 attending annually)</p> <p>4 established events annually</p> <p>Profile of relationships forged</p> <p>Profile of acts attracted</p> <p>Purchased tickets</p>	<p>Qualitative</p> <p>Appeal to quality organizers</p> <p>Online feedback comments through partnership websites</p> <p>Evaluation conducted with partnership members</p>	L
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