

APPENDIX C: BREADTH OF ENGAGEMENT

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Flow

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CONTENTS

AIMS OF THE ACQUISITION PROJECT

The first two aims of the Manet acquisition project were to:

- Engage a nationwide audience with the painting through the tour and subsequent loans
- Engage with a wide range of visitors to the Ashmolean, through the painting's inclusion in trails, talks, education and family workshops

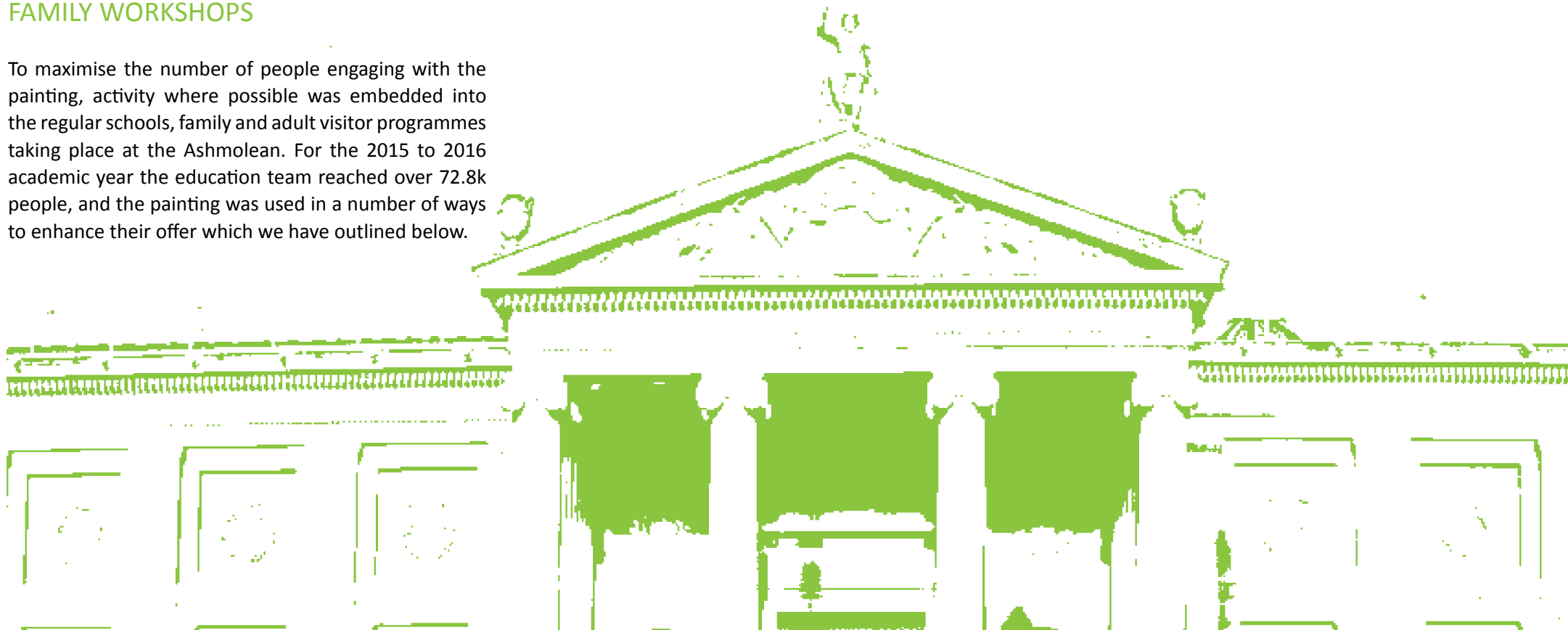
The tour to partner museums, on-going digital presence and gallery activities with school, adult and family groups were designed to enable as many people to access the painting as possible in Oxford and across the nation. We have separated this activity under the headings Education Activity, and On Tour, and outlined the activity carried out for both strands to add context to the overview report.

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EDUCATION ACTIVITY

ENGAGE WITH A WIDE RANGE OF VISITORS TO THE ASHMOLEAN THROUGH THE PAINTING'S INCLUSION IN TRAILS, TALKS, EDUCATION AND FAMILY WORKSHOPS

To maximise the number of people engaging with the painting, activity where possible was embedded into the regular schools, family and adult visitor programmes taking place at the Ashmolean. For the 2015 to 2016 academic year the education team reached over 72.8k people, and the painting was used in a number of ways to enhance their offer which we have outlined below.



SCHOOLS

Early Years Education Officer Clare Coleman was involved in the local engagement activity prior to acquiring the painting, having identified that it would fill a gap in the collection which would benefit the schools programme. The Key Stage 1 and 2 Exploring Portraits session had previously focused on a portrait of Henrietta Maria by Van Dyck which had been sold by a private owner, so the opportunity for the Museum to add a portrait by Manet to their permanent collection meant they could continue to engage children in portraiture. The funding also allowed the Museum to create resources to accompany the painting.

The schools programme aims to engage children with the artworks, not just by looking, but by imagining what's inside the frame, and in Fanny's case, what she might see from the balcony. Comparisons have also been drawn with artworks not in the Ashmolean's collection, such as Manet's later more complete painting 'Le Balcon'. By comparing the two artworks, Clare and her team have encouraged children to 'finish' Manet's sketch by adding items and ideas which might change the composition or mood of the painting.

A challenge for Clare was the timing of the tour, which meant she needed to re-develop the exploring portraits session once again to incorporate a different artwork, and has impacted on the quantitative outcomes of engaging people with the painting. However, this has had the useful effect of encouraging her and her team to look closer at this artwork and others, inspiring her to research more deeply and uncover more ways to engage people with the painting.

While the focus for the acquisition project was on engaging new audiences rather than catering for current ones, Clare hopes to continue to use the painting to enhance her programme, for example as part of the Take One Picture series, which focuses on just one artwork or object. The painting is from a different time period from the other featured works, and offers new and more accessible avenues for inspiration.

SCHOOLS

IN-GALLERY TAUGHT SESSIONS

The Museum's KS1 and KS2 'Exploring Portraits' session and accompanying resource sheet was adapted in 2012 to include Mlle Claus, and students can now dress up and use handling objects relating to her life on gallery in front of the painting. The session encourages discussion about the portrait to appreciate different stylistic techniques, improve awareness of art specific vocabulary and explore issues around our identity. Prior to the painting going on tour in May 2013 approximately 112 pupils had taken part in this session, and since its return in 2014 this number had increased, with a further 627 taking part during the HLF project. This continues to be a strong element of the Ashmolean's programme, and a photo of a child taking part in KS1 and 2 'Exploring Portraits' session is featured on the Early Years to KS2 page. See <http://www.ashmolean.org/education/early/>

For KS3 and 4 groups, the painting is featured in sessions exploring Impressionism and portraits. Schools can choose the theme and are given a short 20 minute introduction supported by exemplar sketchbooks for inspiration. In 2013 a new resource was developed using iPad app 'Brushes' enabling students to sketch the portrait, recording and playing back the process of creating a response to the painting in gallery without worrying about wet paint.

The painting has also been used as part of special projects, such as the Oxford Lieder Project in 2012 when 60 students took part in an event which engages young people in Oxfordshire aged 9-11 years, introducing them to song and exploring the process of song composition through creating their own music and lyrics inspired by objects in the Ashmolean's collection. The project culminated in a free public performance at the Ashmolean for over 100 people. Between September 2014 and June 2015 the Ashmolean partnered with the Parasol Project to run a session for a group of around 40 young people who were a mix of physically able and disabled with learning and behavioural issues, which used the suitcase of resources.

Before the painting left the Ashmolean for the tour, 23 teachers attended teacher training sessions featuring the portrait called 'Take One Picture' which was delivered in partnership with Oxford Brookes University, to encourage teachers to use the portrait in cross curricular ways. A further 25 local primary teachers attended INSET training, introducing them to ways they could use the painting for a self guided visit, or how the taught sessions could enhance their curriculum. Since the painting returned it has been incorporated into training sessions for both primary and secondary TeachDirect trainees.



Exploring Portraits school session

SCHOOLS

RESOURCES FOR TEACHERS

During the initial period immediately after the painting was acquired, the painting featured prominently on the education pages of the Ashmolean's website, and a number of downloadable resources were produced, which between April 2013 to December 2014 were accessed over 10,000 times.

The most popular resources in the period were the 'Manet Teacher Notes' and 'Manet Family Activity', both of which were accessed over 3000 times. Information sheets on 'Manet as an Artist', 'Manet's Paris' and 'Manet the Modern Master' were all accessed over 1200 times. These resources are designed to support pre and post visit work in the classroom and include a zoomable version of the painting that can be used on an interactive whiteboard.

These teaching resources continue to be available and have been downloaded over 1000 times since the tour ended.

Information:
Taught gallery session
Exploring Portraits

ASHMOLEAN

Key Stages: 1 & 2

Length of session:
hour and 30 minutes
Maximum group size:
class (no more than 30 pupils)

Session outline

The session is structured into a series of activities that introduce pupils to different ways artists represent the human form in art.

Welcome - What is a portrait? A starter activity using props to explore how clothing plays a role in constructing our image and how we feel about ourselves.

Looking for clues in a selection of portraits and sculpture and discovering how to read them.

Investigating geometric shapes that are the basis of many portraits and pictures. Thinking about 2D and 3D.

Clothes and pose, exploring the role of body language and facial expression in the composition of a portrait.


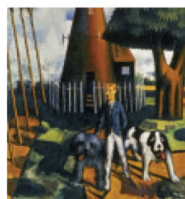
Review activity: What would you do if it was your turn to be a portrait? Think about shape, composition, pose, expression, clothes and accessories.

Where to see our current programme for information and dates we can offer and how to book

Education Department
Ashmolean Museum
100 Mount Street
Oxford OX1 2PH
01865 278015
education.service@ashmus.ox.ac.uk
www.ashmolean.org/education

Learning Outcomes

- Appreciation of the different stylistic techniques and conventions used by artists.
- Increased understanding of how to read clues in portraits.
- Awareness and appropriate use of art specific vocabulary - colour, line, shape, form, 2D, 3D etc. to improve visual literacy skills.
- Awareness of how identity is constructed and the choices that we all make in how we portray ourselves including clothes, pose and symbolism.
- Improved speaking and listening skills

Exploring Portraits
Portrait of Mademoiselle Claus
Notes for teachers

ASHMOLEAN

The subject of this portrait by Edouard Manet is Mademoiselle Fanny Claus. Born in 1846 she was the closest friend of Manet's wife Suzanne Leenhoff. Fanny was a concert violinist and a member of the first all-woman string quartet. She was one of Manet's favourite sitters and a member of a close-knit group of friends who also provided the artist with models. She married the artist Pierre Prins (1838–1913), another friend of Manet's, in 1869, but died of tuberculosis just eight years later at the age of 30.



Questions like these may be useful when looking at the portrait with your class.

What is the first thing you spot in the painting?

Where do you think the lady is sitting? What clues are there to help you?

Do you think she looks happy or sad?

Are there any other words you could use to describe her expression?

If you could step into the painting what do you think you could hear, smell or see?

What do you think the weather could be like? What clues are there to help you decide?

When do you think this scene was painted? Do we wear clothes like these today?

This is a preparatory study for another painting. If you were going to add any details what would you add and why?

If you were having a portrait painted where would you like to be and what would you include in your portrait?

Edouard Manet (1832-1883)
Portrait of Mademoiselle Claus, 1868
Oil on canvas - 111 x 70 cm. Currently on display in Pissarro and The Impressionists, Gallery 65

Copyright © Department of Culture, Media and Sport, All Rights Reserved
A zoomable image of this painting is available on our website to use in the classroom on an interactive whiteboard or projector.
www.ashmolean.org/education/resources/

FAMILIES

Jane Cockroft joined the Ashmolean team in 2014 as Family Officer, having previously worked at the Story Museum, where exhibitions are not so much based on collections or objects. Her first involvement was with 'Put Yourself in the Picture', an activity during May half term where families used photography and costume to create a modern version of the Manet painting. Rather than re-create the composition, participants chose how they would dress, a suitable expression, and whether the portrait would be of themselves or a family member. Having only been in position for a month, this activity enabled Jane to ground herself in her new role, and re-connect with the concept of engaging people with material culture and objects.

Jane found the focus of working with just one painting helpful as a starting point for a range of activities. An example of this is an activity sheet looking at the portrait in detail. Through this the audience became detectives, looking for clues into how the person in the portrait is feeling or what the artist intended to show. The team are now re-developing their self-guided activities to create a series called 'Ash Art', one of which will be based on these activity sheets to focus on the portrait of Fanny. They are also developing gallery based 'Ashventures'

which use the portrait detectives approach again, empowering young visitors to look for clues and read into objects themselves.

One aim for the families team is to make the Museum feel friendly and accessible, and to spark curiosity. The Ashmolean is a big space with a lot of galleries and objects, so by giving families the tools to read single objects Jane hopes to enable children to connect with the Museum through them and navigate their way around:

'If they are local they come back and it's like a little anchor in a very big museum - it's better to have that feeling in a large museum than to know lots of objects a little.'

Jane herself feels that she is now more confident in working with one painting or object at a time, and that she will be able to use this approach again for different paintings such as the upcoming HLF acquisition project with the Turner painting of Oxford. This is very different in subject matter, but still offers emotional and imaginative ways in.

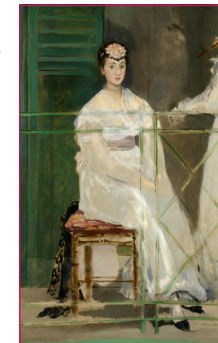
PORTRAIT DETECTIVE

ASHMOLEAN

Search the Portrait of Mademoiselle Claus in Gallery 65 on level 3M

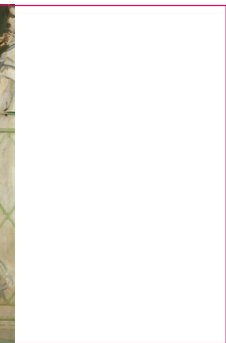
1 Draw a line to show which of the following you can spot:

- balcony rails
- shutters
- flower
- shoes
- shawl



Portrait of Mademoiselle Claus, 1868 by Edouard Manet
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2 Imagine you could stretch the painting to the right. What would you see? Draw it in the box below:



3 Circle the words you think describe the lady in the painting:

rich young confident shy surprised
poor old sad

Did you know?

The Portrait of Mademoiselle Claus is unfinished. The artist Manet painted it as a practice for another painting called 'Le Balcon' or 'The Balcony'.

4 Find a photograph of 'Le Balcon'. Spot the differences and similarities between the two paintings.

5 If you could wake up the painting, what question would you ask Mademoiselle Claus?



Le Balcon, 1868-9 by Edouard Manet
© Musée d'Orsay, Paris

FAMILIES

FAMILY ACTIVITY

The painting has been a focus for family workshops on a number of occasions, both prior to the tour when 30 participants took part in 'Big Manet Little Manet', a collage session in May half term in which they collaborated to produce a collage for display as well as mini versions to take home. In August, 70 children used costumes and props for the workshop 'Make a good impression' where they used a pointillist technique to create paintings, and dressed up as Fanny Claus.

The painting was also featured in family activities after its return in February 2014 including a big focus on the painting during May half term in 2014 when family drop-in events were run on three afternoons with activities including drawing self-portraits in oil pastels and dressing up as Mlle Claus or Manet and having their photos taken in front of the painting. Of those taking part in the activities, 295 were children and 205 were accompanying adults.

From April 2015 to March 2016 almost 9000 children and adults have taken part in family activities at the Ashmolean, and a family activity sheet inviting children to be 'portrait detectives' was downloaded over 3300 times by March 2015.

Props and materials designed for the tour activity has also been incorporated into the Museums weekly Little Ashmoles activity for children under the age of five.



Family activity for the Big Draw October 2015

ADULTS AND SPECIAL EVENTS

Jude Barrett is the Ashmolean's Education Officer for adults. Her remit includes arranging study visits, lectures and community activities for adult learners. She has included the painting in programmes about the Impressionists, and used it and the accompanying resources as a tool for outreach activity.

For Jude the main benefit of the project has been the suitcase of resources which have broadened her offer to different audiences, making the painting more interesting and accessible than other objects. As the resources were designed to be used by a wider range of audiences than most other handling collections which may for example have been developed specifically for schools, they have enabled her to tailor her offer. The jigsaw was well received by a group of young adults with learning difficulties, who also enjoyed the costumes and accessories. For a visually impaired group the sheet music and CD enhanced their experience of the painting. She doesn't have the time or resources to create similar kits herself so this will continue to be an asset in the future.



ADULTS AND SPECIAL EVENTS

ACTIVITIES AND SPECIAL EVENTS

In addition to the 'Me Myself and Manet' and 'Beyond the Balcony' community projects, the painting and suitcase of props has been used several times with other community groups, and to inspire activity for adults within the Museum.

In 2014 the team ran a session for 17 visually impaired visitors to the Museum, and visits with the suitcase on a number of outreach sessions. These included community outreach at Rosewood Day Centre in Cowley, for older people with dementia, and at The Garth Lodge, Bicester, where the team worked alongside Abingdon and Witney College with young adults with learning difficulties.

Over three days in January 2015 outreach sessions were run at the Limes Day Centre for 17 people living with dementia, with a group of 26 young people for a poetry writing competition, and at the Richmond Village Rest Home where 41 people attended a talk on the painting.

The painting has now become embedded in the Museum's core programme, featuring in lunchtime concerts (courtesy of the Boudoir Band's 'An Ode to Fanny') and the final community project Beyond the Balcony culminated with the resulting artworks being displayed prominently during the Public Friday Late event, which was programmed to coincide with the Andy Warhol exhibition. These events typically attract around 2.5K people.



Beyond the Balcony participants admiring their work

ON TOUR

ENGAGE A NATIONWIDE AUDIENCE WITH THE PAINTING THROUGH THE TOUR AND SUBSEQUENT LOANS

In addition to the Ashmolean's onsite activity the painting toured seven venues between January 2013 and December 2014, in England, Scotland and Wales: the Bowes Museum, Southampton Museum, National Galleries of Scotland Edinburgh, The Barber Institute of Fine Arts, National Gallery Wales and Manchester Art Gallery. In 2015 the painting was loaned to two further venues, the Norwich Castle Museum and the Fitzwilliam Museum.

We interviewed people from three of the tour venues, Jen Ridding, Learning and Access Officer at the Barber Institute, Amy Bainbridge, Education and Learning Co-ordinator at the Bowes Museum and Eleri Wyn Evans, Learning Manager at the National Museum of Wales. We also had one other emailed response, from Ronan Brindley, Head of Learning and Engagement at the Manchester Art Gallery. All four were very positive about their experience, which we have summarised below.



SETTING THE SCENE

The venues agreed to be involved for a variety of reasons. The Barber Institute wanted to compare the painting with another Manet, which was also a sketch, to explore his different motivations for making work. The Barber team are used to collaborating on tours, and have a lot of requests for loans out, so they need to get loans in to balance their collection. For the National Museum of Wales and Manchester Art Gallery it was mainly a curatorial motivation, to show an important Impressionist painting that complemented their collections. The Bowes Museum felt it would be good to forge links with the Ashmolean, and to showcase a painting that their founders would have wanted to had they been able. They were also keen to bring an important painting the North East, as they are 90 miles away from Newcastle, so a very rural area.

Consultation with learning staff prior to the 2013/14 tour led to the Ashmolean's team developing a set of learning resources which could be used flexibly by any venue depending on their needs. All wanted materials that would support family events, some were interested in schools' resources and several expressed a need for information sheets to train gallery tour leaders.

One venue was interested in materials to aid gallery interpretation.

To symbolise the idea that Mlle Claus was going on a journey, the Ashmolean sent each venue a suitcase filled with props and resources that were relevant to Mlle Claus' career as a concert violinist and her links with Boulogne, where she was holidaying when Manet portrayed her. These included a dressing up outfit, music sheets, a CD and violin bow, old postcards of Boulogne and jigsaws of the painting.

They also researched and wrote teachers' notes, a family activity sheet and a series of information sheets for adults focusing on 'Manet the Artist', 'Manet's Paris' and 'Manet the Modern Master'.



ACTION AND EXPERIENCE

The venues were free to display the painting as they wished, to fit in with their own collection and narrative. This ranged from the Southampton Museum and Art Gallery displaying the portrait as part of a feature wall of female portraits, to the Barber Institute's 'conversation' between two Manet paintings.

The tour venue staff appreciated being able to interpret the painting in their own way, and the suitcase of resources was also flexible enough for them to use the materials with their own specific audiences, scaling them up or down depending on their own needs.

Amy at the Bowes Museum said that hosting the painting offered them the ability to do a variety of activities for different ages including schools' sessions, family events and a gallery talk with their fine art curator Emma House. She described the resources as 'fantastic' especially the puzzle and the costume, which inspired them to do a collage activity and making head dresses with families. Using the portrait in school and family sessions gave children access to an important artist whose name they were familiar with, and they really enjoyed seeing 'the real thing'. The loan also enabled them to tell the story of their founders in a different way.

Jen at the Barber Institute felt that there was a really effective curatorial dialogue achieved through the hang, which enabled them to tell a story through the display. Their core audience are an older, arts informed audience who really appreciated the high profile loan. They followed this through with talks and activities including a family storytelling activity with an actor dressed as Manet which attracted 400 people. They appreciated the interpretive information and suitcase which they described as an 'added bonus' and 'a great addition to the whole package'.

For Eleri at the National Museum of Wales the ability to programme around the painting was a highlight, using the suitcase of resources, adapting their existing school activity on Impressionism to incorporate the portrait, and hosting Ashmolean Curator Colin Harrison for a talk, which was very popular. They collected visitor comments which reflected that it was really a great opportunity to see an important painting in Wales, and visitors expressed a gratitude that they didn't have to go to Oxford to see it.

The Royal Academy invited the Elias Ashmolean patron group for a tour with Ashmolean's Senior Curator of European Art Colin Harrison.

The Southampton Museum and Art Gallery used the suitcase resources for 12 sessions, and 100 trails with visiting families.

The Manchester Art Gallery did not use the resources, but did feel that the portrait contributed to the learning sessions that used the space.

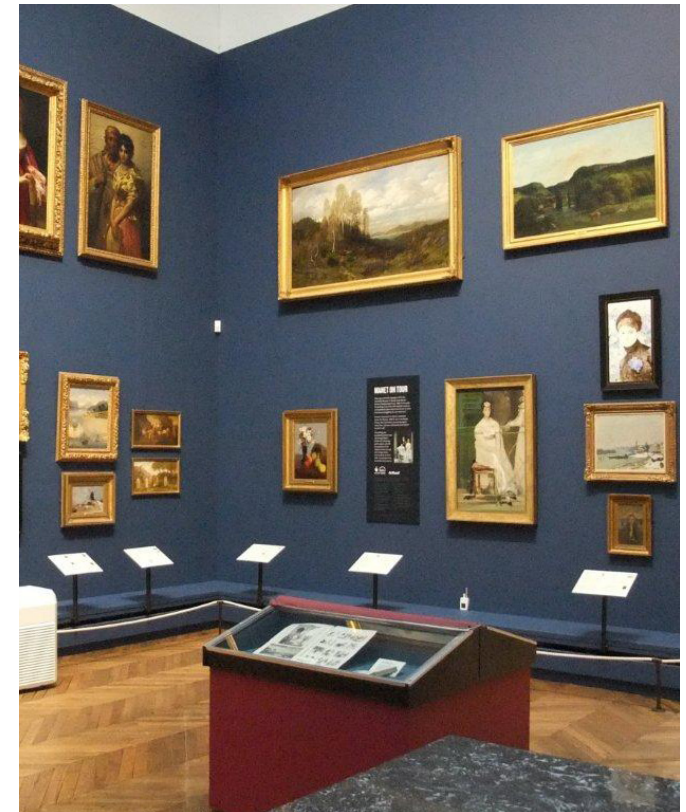
PROGRESS

As the painting was visiting so many venues in a relatively short space of time the activities at each venue were fairly light touch, compared, for example, to the time the venue teams might invest into embedding a longer loan into their schools' programme. This meant that the main benefits to the host venues were very immediate, mainly focused on increased capacity to attract and programme for people visiting during the tour, rather than future capacity to cater for them better.

Feedback from the host venues about how they used the suitcases to engage with different audiences was very positive, one venue reported that: 'The resources made these events really easy and fun. We could interest audiences that might have just wandered around, not really looking, otherwise.' Another venue described the learning and interpretation material as 'inspirational'.

There are also some indicators that their involvement will have future impacts on several of the hosts:

- The Barber Institute felt the project boosted their profile, and that the opportunity to build their relationship with the Ashmolean was important. They are also planning to re-use a postcard making activity they developed for families for a future loan of a Picasso, so children can send postcards to Japan where the loan is from.
- Eleri at the National Museum of Wales described the Suitcase as inspirational for their work with families, stating that it has informed their planning for foundation stage workshops.
- Amy at the Bowes Museum said they were very encouraged by the experience, and have since hosted another Manet from the National Gallery's touring scheme, their bid for which was strengthened by their involvement in this tour. They would be interested in collaborating on another acquisition tour, and are still using the suitcase.



The painting on display at the Bowes Museum

PROGRESS

ADITIONAL LOANS

Despite the official tour ending, the portrait has been in demand with other galleries and has been out on loan. From 31 January to 19 April 2015 the painting was on display at Norwich Castle Museum and Art Gallery, as part of an exhibition 'Homage to Manet'. The exhibition attracted 63,835 visitors and Curator Colin Harrison gave a talk on the 18 April which was well received. The exhibition was featured in the Financial Times, Country Life and Eastern Daily Press.

The Fitzwilliam Museum has requested to have the portrait on loan, to show with their other Impressionist pictures between 14 September and 14 December 2015. The Ashmolean are particularly pleased to be able to support this request as the Fitzwilliam has no other works by Manet in its collection, having lost Manet's 'Rue Mosnier, Pavers' that they were displaying on loan when it was bought at auction by an overseas buyer in 1986. In return the Fitzwilliam will lend to the Ashmolean Poussin's 'Extreme Unction' which was also acquired with the Heritage Lottery Fund's support.

RECOMMENDATIONS FOR FUTURE TOUR LOANS

While the suitcase of materials was very well received and still in use at several museums including the Ashmolean, other museums found it less useful. For future tours the resources could be 'modular' where smaller venues can request the full set of handling objects, while others can use digital resources and interpretation available online. Alternatively, resources could be less specific to the painting itself, for example a toolkit exploring Impressionism which could be used in the future, to maximise the impact of their involvement in the tour.

Another way to maximise the impact of loans would be to consider offering longer loans to smaller or less well served museums, and involving them more closely in the planning so they can 'bid' for times that suit their scheduled activities and events.