



Notes Space for Learning Hybrid Learning: delivering parity of experience Online 6 July 13.00-15.00

This workshop was one of a series of five free Space for Learning Hybrid Learning Guidance workshops from June to November 2022 and was programmed in response to needs identified by museum and gallery learning colleagues around understanding and delivering blended and hybrid learning. Speaker presentations were recorded and are available on the [Space for Learning](#) website.

Delivered in partnership by the Clore Duffield Foundation, Engage and the Group for Education in Museums (GEM).

Working definition of blended and hybrid learning

Blended cultural learning and participation programmes consist of both in person and online opportunities. Online learning can be delivered in real time or made accessible for use at different times. Hybrid learning simultaneously integrates online and in person elements

Speakers

Film of the speakers can be view on the Space for Learning website

Matt Needham, Freelance Visual Artist & Creative, Marketing Communication and Administrator, Young Manchester and Assistant Director, DIS:Play project, Contact Theatre: Considering the theoretical and practical when delivering hybrid learning

Frances Jeens, Interim Director, Jewish Museum London: Our approach to ensuring parity of experience in our online and in person learning experience

Rebecca James, Reading Museum: How do you deliver parity of experience?

Q&A discussion

Q: Please can you tell us about how you've adapted your physical learning space to deliver your online learning programme? And staffing for each of those - is it the same people? Are different skills/training needed? Thank you

A: At the Jewish Museum they have created a separate online teaching room as they are doing blended learning. If they had been doing hybrid learning they would have had to convert the learning space. It was not a good use of space to run online sessions from the learning space which can seat 100 when they only needed space for one person to speak to a screen. They took a small meeting room and painted the back wall a contrast colour so when they hold objects up, they contrast with the back wall. They set up three screens, with different cameras so you can get different angles on objects and bought a professional microphone and speakers.

Their staff are expert in the subject and teaching, so they invested in CPD for their staff to use digital equipment.

Safe space agreements

At Contact theatre online groups adopted Safe Space Agreements on how participants would behave. We discussed how important it is for creating equity in spaces that you set up rules about how you will use spaces or appropriate behaviours at the start of sessions, so everyone knows what acceptable behaviour in any given group is. The group also discussed that as online workshops are new people still don't always know how to behave in them so discussion about expectations is important.

How can you be anonymous online?

Colleagues suggested using Padlet or Jam Boards to submit questions anonymously for sessions where people are not comfortable sharing questions via zoom. We also discussed that online workshops in some cases made people feel freer to share thoughts and feel safe doing so.

Online sessions seem to elicit more creative questions from pupils

Several colleagues observed that children seem to feel freer to ask questions, including more thought provoking or creative questions when they were directly engaging with learning staff rather than being mediated by their teacher.

Safeguarding - advice

- Always useful to look at schools' safeguarding policies (published on school websites) and to align appropriate bits etc.
- NSPCC offer a course on safeguarding children online
- When delivering sessions I include in that the support on offer "If you feel you need to turn your camera off, please do, if you need support please private message one of the facilitators and will exit the session and support you"

Cost to set up blended and hybrid systems

Several organisations we've been supporting via Festival Bridge have been out into schools to check out school infrastructure/tech set up and then observe how programmes are received in the classroom. These have been worth every ££ as schools (and tech set ups) are just so different. It's helped shape the development/delivery etc.

Contact have adapted some of their rooms to cater to hybrid working/meetings. Whiteboards with webcams + conference microphones etc including an Owl camera.

Older audiences – important to use technology audiences are comfortable with: We discussed that hybrid learning didn't have to involve screens; it was more important to use technology people were comfortable with. For older audiences conference calls had been very effective during lockdowns for several museums where they would share image packs in advance for work with care homes.

Some examples of digital engagement with older people: Writing East Midlands - Zoom With a Brew; Volunteers at North York Moors National Park run virtual walks over Zoom; Armchair Gallery <https://armchairgallery.co.uk/>. House of Memories; <https://www.liverpoolmuseums.org.uk/house-of-memories>

Kate Fellows, Head of Learning and Access, Leeds Museums and Galleries: Issues Leeds Museums are currently facing

(Text of speech) We're a museum service, we love objects. We love holding them, feeling them, seeing the awe and wonder in the eyes of a small person when they hold an object.

Then the pandemic comes, and we all work out how to do digital and get a 'good digital experience' that has parity, or at least elements of it, within the digital realm. As LMG, we thought about sensory aspects to what we were doing – what could people find at home or in school that would give them the sense of holding an object? We sent lists to teachers, devised interactive sessions, did sensory stories, sent loans boxes out, managed zooms with children at home and in the classroom and kept everyone safe... but, from our end, it was all digital. Our learning from that was people do often have things at home that can help, and for us to have a second person co-leading the monitor any chat.

We then experimented from Leeds Art Gallery with an artist in the classroom and a learning officer online in the gallery at the same time, and at separate times. It worked for the most part, but our audience (the class in this case) was still all in one place, just with one in person and one digital facilitator, and the child led elements were driven by the classroom practice.

Like quite a few meetings now, our monthly Learning team mtgs are now hybrid – we have half the team in the actual room and half the team in the Zoom room. Now, I think I'm a reasonable meeting chair, but I have learnt so much in the last few months and asked myself so many questions... how do you not ignore half the meeting (either in person, or online)? How do you make sure everyone's voice is heard? Practically, the learning from this is that I've discovered the joy of good speaker / microphone that captures the room sounds and projects the digital voices back, a separate camera, positioned so you can see the whole table, and a big screen or wall to project the digital folks onto. Now, some of you might be lucky enough to have all this installed in your lovely buildings – we're a local authority, that's proving difficult – and our meetings move around, so all my kit is peripatetic, like me. However, it's one thing doing this with a bunch of very vocal (and if you've met any of the Leeds team, they are vocal) adults who know and trust each other and have agenda to discuss, it's entirely another doing this with people who don't know each other, have only just met and might never meet again, and be led by them.

I'm not anticipating we'll do loads of this as a service as a mainstay of our programming, but I can see its application for instance in engaging audiences with disabilities where some people might feel comfortable in a space, and others might not be feeling well enough to come in but do want to participate. Or, for specialist adult engagement around some of our more niche collections. Or CPD and teacher training where there are local people in the room and national people through the screen.

So, how does this play out in terms of our programmes and our audiences? How can you give parity of experience in a hybrid setting? How do you not constantly feel like you are not just breaking the fourth wall (sidelong looks to camera) and following the audience need instead? How do you balance being guided by both spaces, at the same time, and what does

a good version of that look like? How is it a playful and safe space for everyone? How is it inclusive and accessible? How do you hold the group dynamic?

We are all skilled facilitators and communicators, but this seems like an additional set of facilitation skills, so how do we gain those? Or, who else are our allies in this? And what practical things do we need to make this happen? Like with anything that involves digital, we need the right tech.

That's a lot of questions, and not many answers. But if there are people there to solve this, then it's you amazingly creative, awesome people!

Discussion: How do you think about parity of experience in your practice and setting?

- Perhaps what we need to aim for is not parity but equity.
- It is not about giving everyone the same experience but an experience that is tailored to their needs.
- Parity of experience was considered by sites in the context of who they were designing their online learning offers for – a spectrum of local communities or people who could afford the equipment and dialled in from abroad.
- Reach and access “better to have some than none”, need for advocacy with colleagues to continue this work alongside 'in-person' (a need for balance)
- Allowing schools to choose the direction of travel (offering a choice of programmes of in-person/digital/hybrid and allow schools to choose).
- Digital offer has increased capacity of offer (now can offer 3 x in person and 2 x digital a day), lots of digital content is now developed and supporting schools to prepare or reflect from a visit/engagement. Also now developing cross-promotion (i.e. a school has a digital experience museum now encouraging in person and likewise if visiting in person the promoting digital to those schools).

What can you take away from what you have heard today?

- Creating parity through Learning Objectives rather than what you deliver
- Very clear choice of options for schools important
- Simplicity of doing extra things - what opportunities digital offer you can't do in person e.g. behind the scenes, looking closely
- Evidence and evaluation of impact - what is emerging around practice
- If activity is digital rather than in person how to include everyone in engagement, working with classroom teacher become more important, set up ahead of sessions
- We might need to start again post pandemic with setting up offer when back with in person engagement - org restructure, digital webpages made again. Having to deliver in person and online at once. having pre-recorded content
- Anything digital requires resource and time
- We need to not lose the wealth of digital content that has been created if we go back to in person delivery.



**Space
for learning**

Sam Cairns, Project Manager, Space for Learning: Roomies and Zoomies – setting up the equipment in your spaces to deliver simultaneous online and in person learning.

Sam talked through options for cultural learning spaces using Allan Chochinov's *How to Teach Hybrid in the Fall with Zoom and Almost No Money* article: <https://chochinov.medium.com/how-to-teach-hybrid-with-zoom-and-almost-no-money-short-version-950eb22846a6> suggesting options B and D Allan had identified were most appropriate for museum and gallery learning space and workshop requirements.