



Notes from Space for Learning Hybrid Learning Guidance: kit, safeguarding and copyright

Online 8 June 15.00-17.00

This workshop was one of a series of five free Space for Learning Hybrid Learning Guidance workshops from June to November 2022 delivered in partnership by the Clare Duffield Foundation, Engage and the Group for Education in Museums (GEM).

Speaker presentations were recorded and are available on the [Space for Learning](#) website.

Museum and gallery definition for blended and hybrid learning

The workshop opened with Sam Cairns sharing the working definition we are using over this series for blended and hybrid learning in museums and galleries:

Museum and gallery blended 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.

This definition can be adapted over the course of the workshops if needed.

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

Building hybrid spaces for learning, where learners might be their best selves – Professor Stephen Heppell, CEO [Heppell.net](#)

Stephen talked about the impact of the pandemic on learning. He suggested nomadic learning is what children are doing now. All the boxes we put learning in; key stages, spaces, curriculums, learning has escaped out of these boxes. Children have been challenged by covid, but it will have developed their resilience – we shouldn't talk about deficiencies in children.

On the Heppell.net website children could great certificates of what they were proud of doing over covid. Children talked about things they studied in depth, with others.

They have asked children how many days a week they need to go to school to be close to friends and colleagues. The average answer was 2 days a week. For sure children will go to schools less, so they will be going to other spaces, such as museums and galleries.

In terms of making spaces better for learning there are improvements we can make. Lux levels should be above 500 for attentive learning. 17-21 degrees temperature is needed to be at your best. CO2 levels need to be kept low, it affects children and teachers illness levels. Improving Co2 levels improves academic outcomes, it improves children's attention spans and engagement. Schools and offices are not places where you can be your best self. At home you can



You can reduce CO₂ by putting in plants, every child has their own plant or opening doors and windows (CO₂ is a heavy gas, so need ventilation at floor level).

Road traffic noise cuts children's short term memory by 27%. They gave children noise meters to cut noise. When children could see the decibels were too high in their classroom they went around and got children to be quieter. When we give children agency to make their spaces better they move to do it.

When you get the physical conditions right people are sharper and more engaged and when you give them agency to make decisions. It makes significant differences. There are important tiny details that all add together to make big changes to learning.

Q&A with Stephen

Should you not have children sitting on the floor due to CO₂ lingering there?

The first thing you have to do is get the physical environment right and then you need movement. An MIR scan of students brains shows those who moved before a test have far more brain activity. If you want children to be listening, put a decibel meter on the wall and give them a sense of what listening looks like.

How do you give children agency when you are delivering an online lesson over zoom? What sort of learning works best on line? (And what works best in person?)

Synchronous learning online doesn't work well. Online is different. If you try and make online learning the same as face to face, it will fail.

Online learning has issues with access – are you at home in a family where there are several children who all need to use the one computer at the same time?

You mustn't build an analogue of what we were doing face to face. It works far better to give a task, set a good deadline (1.5 weeks seems to work best. If you put something up for a month children will do in the last week, if it is just four days people don't try as they think there is no time) and say you will be available online to help at specific times, eg Friday afternoon, and then delivery a plenary once the work is complete.

You can also give kids agency to shape their learning environment. In a project with a university they gave children an empty space and lots of cardboard and asked them to create their ideal learning environment that would want to come to as an undergraduate. The university then created the learning space they created and it was really exciting to be in.

You can take learning outside. Imagine your institution with a learning journey walk through the immediate environment.

Re being more active before learning, what about experiments where children are encouraged to meditate at the start of the day and are supposedly more focussed and calm the rest of the day?

In Islington school they do a soft start to the day where the children come in and for the first 5 minutes they are quiet while quiet music is playing. The speed of the music is important. We learned a lot of that evidence from the research on car tire noise. When you get above about 70 beats per minute the rhythm is quite distracting. That is why air condition can help to make the room cooler to learn, but if the fan is audible and high speed it can make it difficult to concentrate.

The most important thing is to mix it up and do different activities. Children are going out into a world with lots of surprises, it is good for them to experience and prepare for them at school. You won't build good thinking from predictability. It may work starting the day with yoga, but it will stop working if you do it every day. When you surprise the children with the challenge you give them, they will astonish you right back with quality of their engagement.

Does having a screen in a learning space bring us back to front facing classrooms?

Yes it does, screens need to be on trolleys so they can be moved. Also be aware the world of the children is portrait and for adults it is landscape. Take yourselves out of landscape. Get yourselves into portrait.

How did the school in Spain collaborate to create the learning space? How did they decide whose ideas to go with?

You need to be learner led. Get them to be the researchers for their spaces.

Discussion notes

What Scares you about blended and hybrid learning?

What questions do you have about the equipment you need to set up blended or hybrid learning in your organisations?

The groups discussed the concerns they had about delivering online. Many colleagues felt uncertain and worried about technology not working and the lack of clear expectations on how everyone needs to behave online as opposed to during in person sessions. You can't read a room online and some schools don't want children to show their faces.

The need to fit with school teaching styles hampers some museum learning colleagues and people were worried about offering activities that were too experimental that put off schools and limited how they could be built on back at school.

Partner organisations need to have equipment to access online sessions.

Blended approaches that are working are having online session followed up by visits. These sessions can take a carousel approach allowing classes to try different activities, and allow pupils to experiment more freely, using different materials.

Leaders need to support and resource learning spaces and learning and spaces and resources need to be volunteer friendly.

Outstanding questions were:

- How can we prepare teachers and schools, reassure them, to ensure they are confident and comfortable with new approaches & alternative styles used in heritage organisations?
- How do institutions collaborate? - In physical space/ digital space - connections between collections that isn't competitive.

Expectations of behaviour and the equipment everyone should have were identified as being helpful to combat all these issues.

Speakers: safeguarding and copyright

Online risk, safety and opportunity - some things to consider in digital delivery – Cliff Manning, R&D Director, [Parent Zone](#)

Parent Zone aims to improve outcomes for children, including supporting parenting in a digital age.

Considerations when doing digital

- Don't let the digital get in the way – don't forget the expertise and understanding you already have. Myth of the digital native is not helpful, undermines our own experience and knowledge, including in safeguarding. Well established thoughts and processes around this. You probably already have 99% of what needed.
- Digital resilience – developed digital resilience framework: four domains (Understand, Know, Recover, Learn)
 - Understand: how can you help someone to understand risk in an online environment
 - Know: Know what to do if you are experiencing harm
 - Recover: Being supported to recover and get back into digital
 - Learn: know how to use different digital tools eg Instagram, or livestream on twitch. Being able to apply knowledge in different contexts
- Equity in access: affordability, power dynamics eg small device and internet connection does that limit how you engage and what you might say?

Digital Resilience Working Group website has series of questions to ask around the four domains.

Specific considerations

- Age appropriate – who can access different apps (Whatsapp is 16+)
- Who can contact who
- What additional features, direct or hidden messaging
- What is in the background – eg moving from different spaces, seeing things in home environment
- What behaviours are you introducing? Eg 1 to 1 video chat, might be ok in once context, but may need to remind young person not always appropriate
- Is the free version suitable, eg adverts etc



Virginia Leaver, General Manager, Learning, National Theatre – reflections on creating their online safeguarding policy.

Virginia shared the National Theatre digital safeguarding policy and guidelines.

Safeguarding practices remained the same, but they made adaptations for digital. Breakout rooms only worked for 10 participants. For a group of 20 in a physical space they would have two members of staff. In a breakout they would have a member of staff and a digital support worker, so for a group of 20 they needed four members of staff. Having DBS checked digital support staff helped to deal with any glitches, but also if the facilitators link went down, the group weren't left unattended.

Great opportunities for participants voice to be more present in the space: chat functions, sharing documents. With this came requirements to protect the sharing of personal data, which are specific to each platform and need setting up in each platform's settings, details are included in the online guidelines.

They also trained facilitators to consider what they shared on their screens to make sure participants don't see any contact details. They considered the background facilitators used to make sure it wasn't triggering for any participants. Early on NT had feedback that the bookshelves in the background was intimidating and a middle class display of education and wealth. You can't second guess what other people may find triggering.

GDPR process – recording digital sessions is great for sharing work, but also means data storage. Early on zoom data was stored in the USA and they have different rules which was difficult for the legal permissions.

Copyright, licensing and attribution: what museum learning teams need to know when delivering online – Naomi Korn, CEO and Founder, Naomi Korn Associates

Naomi Korn Associates – five team members and 18 consultants. Lots of information on their website available under open licences.

Questions Naomi think you should be asking to unpick issues

- What is your learning activity for? What do you want users to do with the content? Copy, share, adapt, and under what terms. Often these questions are left to the end. If you do at the start this creates a framework for planning.
- Where will the content be hosted? Answers will determine the content you can use.
- Who is funding it? National Lottery Heritage Fund requires any resources created with their money is made available under a Creative Commons attribution licence. This means anyone who engages with content can download, share, copy and use commercial and non-commercially, they just have to give any attribution you set and credit the creator.

Once have the above information you can then source the content that fits within the requirements. Do you need to secure rights? Are there other issues you need to unpick.

Naomi shared a list of sources of CC licenced material (in presentation slides)

Top tips

- Give yourself time, don't leave copyright until the end
- Think about the end platform and their requirements
- Make sure rights to material is at least equivalent to platform or funders requirements.

Discussion: What further support or information on safeguarding and copyright do you need to plan for online delivery?

In the breakout groups colleagues noted that we need to consider how we want to protect our own materials as well as other people's material and how to balance access and the risk of people using without crediting.

Re safeguarding they noted:

- You need to be clear on the delineation of responsibility on safeguarding between teachers and cultural organisations in sessions.
- GDPR in relation to specific online platforms
- The ethics of schools sharing links for activities which increase the number of participants and could create safeguarding issues.
- For online sessions you need to be very explicit about expectations and behaviour. You have to be more explicit online than in person. Behaviour you would take for granted in real life you need to spell out online.

GEM has created some templates around online safeguarding.