



**INVESTIGATING CULTURAL
ACTIVITY FOR, WITH AND BY
CHILDREN AND YOUNG PEOPLE
IN HISTORIC HOUSES IN THE
EAST MIDLANDS**

**A REPORT FOR THE
MIGHTY CREATIVES BY RCMG**

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Foreword

Our role as Arts Council's East Midlands Bridge organisation (EMBridge) is to bring together the education and cultural sectors and in partnership, build a stronger basis for the presence of art and culture in young lives. It is our ambition that children and young people's cultural learning experiences are as varied as they can be and always of high quality. Since becoming EMBridge, we have connected with many cultural organisations including theatres, galleries, libraries and faith-based organisations, festivals, film clubs, music education hubs and museums. Whilst working with this latter group, our attention was brought to historic houses.

The East Midlands is rich in historic houses full of cultural significance and a wealth of artistic and social history. We have found that many historic houses are privately owned and did not seem to belong to a national or regional network – we became interested in how we could increase engagement to these inspiring places by helping to improve networks and by working together. As such, we commissioned the Research Centre for Museums and Galleries (RCMG) to investigate the needs, interests and challenges facing historic houses in provision for children and young people.

The findings are to the point – historic houses want to develop their offer for children and young people but are acutely aware of the constraints and limitations placed on them by location, stretched resources and historic fabric. Historic houses are also aware that the sector does not always represent itself as 'for or relevant' to young people.

Our research states that historic houses can be intellectually and physically demanding for young people but intellect or disability should not be barriers to a child's understanding, appreciation or enjoyment of a historic house or heritage setting. Many sites offer good examples of using technology to help overcome such barriers and we need to ensure that more sites recognise where they could do something different and that we are sharing more best practice examples, ideas and inspiration across the sector.

More links are to be made with schools so we can make the most of experiences for the learners as well as the setting. Historic houses provide social context, enhance heritage literacy and contribute to immersive learning but major changes in the National Curriculum have left historic houses unsure about how they can support schools and teachers need to feel confident in knowing how to use historic houses and heritage sites especially beyond Key Stage 2.

It is clear that we must respect the unique circumstances that historic houses work in, especially in such challenging times, but it is also clear that we must draw on the expertise and passions of the property owners and staff to help shape programmes which respect the individuality of the setting, benefit young people and the organisation.

Building strategic partnerships and working together to better understand historic houses is a priority, as is helping to broker networks and partnerships with other historic houses, cultural organisations and schools. Working together with historic houses we hope to share experiences and learn from each other to better understand the wide ranging benefits of audience engagement and involving young people and how to package and promote cultural activities that young people and schools are already interested in, such as Arts Award and Artsmark. By developing their creativity and exploring what they are passionate about, young people develop their confidence and identities as cultural consumers, talented artists and cultural leaders.

We also work in partnership with cultural organisations to build their resilience and sustainability. We want to support historic houses to increase their footfall and secure future audiences, volunteers and revenues, so we will explore how best to support peer networks, knowledge and skills sharing in addition to accessing new funding.

The Mighty Creatives will be looking to find ways of supporting historic houses to identify their place in the cultural education community and their relevance to the lives of children and young people. Historic houses, like museums, are not just about looking to the past but in the present and to the future. Historic houses bring history to life and we must continue to work together to find ways of interpreting such an inspiring cultural heritage with, by and for children and young people, their families and schools.

Karen Birch

Programme Director, The Mighty Creatives

Executive Summary

The East Midlands is a region that is rich in historic houses from stately homes such as Chatsworth in Derbyshire and Belvoir Castle in Leicestershire to small scale historic houses such as Ayscoughfee Hall in Lincolnshire. There is a patchwork of ownership across the region; the majority (around 70 per cent) are privately owned and lived in, others are managed by local authorities, charitable trusts, English Heritage and the National Trust.

In order to understand the needs, interests and challenges faced by historic houses in the East Midlands to develop arts and cultural provision for children and young people, The Mighty Creatives (TMC) commissioned the Research Centre for Museums and Galleries (RCMG) and University of Leicester to carry out a research study. We identified 58 historic houses in the region open to the public, ranging from privately owned properties to those owned by local authorities, English Heritage and the National Trust. Most houses offered some form of cultural activity to the general public including walks and tours, art and craft workshops, booked sessions for schools, trails, performances and music concerts. Questionnaires were completed by 24 of the 58 historic houses and case studies and interviews were carried out with selected historic houses and historic house professionals in order to probe issues facing the sector in greater depth.

The research found that:

- Historic houses do work with children and young people but they are not always the main organisational priority. Whilst the majority of historic houses agree that it is important to provide cultural activities for children and young people, some houses prioritised financial survival.
- Historic houses in the East Midlands provide a range of cultural activities for children and young people including schools, families, opportunities for volunteering and employment, and some project work with vulnerable groups and diverse communities. However, cultural provision across the region is patchy, reactive and inconsistent. It is very dependent on the values of the people running the historic house.
- Historic houses are a fragmented group with no single voice or support network. Many houses would like to offer more cultural activities for children and young people but face many barriers - for example limited resources, poor access, the need to preserve the historic fabric, difficult locations, few specialist staff, limited expertise and skills - and lack confidence.

We recommend that:

- TMC needs to help historic houses understand the benefits of their organisations reaching out to young people and think about the opportunities that exist for them to develop cultural provision for children and young people. For example, the estates and grounds of historic houses hold vast untapped potential for engaging children and young people with the environment and landscape.
- TMC needs to consider the issues from the perspective of historic houses; they need to articulate how, and why, they are relevant to historic houses. There is currently very limited arts provision in historic houses and using the term 'cultural' provision might be more relevant to their needs.
- Building relationships at a strategic level is critical. Partnership and mentoring is the best way forward, particularly for privately owned or independent historic houses which lack the support networks of English Heritage or the National Trust. One way could be to establish a network of interested historic houses which would work collaboratively to shape practice, change attitudes and create advocates in the sector. Projects could be developed with external funding, for example the Heritage Lottery Fund.

Our research states that historic houses can be intellectually and physically demanding for young people but intellect or disability should not be barriers to a child's understanding, appreciation or enjoyment of a historic house or heritage setting. Many sites offer good examples of using technology to help overcome such barriers and we need to ensure that more sites recognise where they could do something different and that we are sharing more best practice examples, ideas and inspiration across the sector.

More links are to be made with schools so we can make the most of experiences for the learners as well as the setting. Historic houses provide social context, enhance heritage literacy and contribute to immersive learning but major changes in the National Curriculum have left historic houses unsure about how they can support schools and teachers need to feel confident in knowing how to use historic houses and heritage sites especially beyond Key Stage 2.

It is clear that we must respect the unique circumstances that historic houses work in, especially in such challenging times, but it is also clear that we must draw on the expertise and passions of the property owners and staff to help shape programmes which respect the individuality of the setting, benefit young people and the organisation.

1.0 Introduction

Summary

- In April 2013 the Research Centre for Museums and Galleries (RCMG) was commissioned by The Mighty Creatives (TMC) to investigate the needs, interests and challenges facing historic houses in the East Midlands to develop arts and cultural provision for children and young people.
- The East Midlands is rich in historic houses but many of them are privately owned and inaccessible to children and young people. We identified 58 historic houses which are open to the public and provide some cultural activity for children and young people.
- Questionnaires, case studies and interviews with strategic organisations were carried out in order to understand both the needs of specific properties and the wider context in which historic houses operate.

1.1 The context for the research

In April 2013 the Research Centre for Museums and Galleries (RCMG), based in the School of Museum Studies at the University of Leicester, was commissioned by The Mighty Creatives (TMC) to carry out a research study with the overarching research question:

What are the needs, interests and challenges facing historic houses in the East Midlands, to develop arts and cultural provision for children and young people?

The Mighty Creatives (TMC) is part of a national network of ten Bridge organisations, funded by Arts Council England to use their experience and expertise to connect children and young people, schools and communities with arts and culture. As the Bridge organisation for the East Midlands, TMC is committed to helping more children access more great culture, more of the time. With their remit extended to include film, libraries, museums, heritage and faith-based organisations, and having identified a number of places where the cultural infrastructure requires further development, this project is part of TMC's approach to understand better the needs, interests and challenges facing historic houses in the context of their cultural provision with, by and for children and young people. TMC four priority communities of young people:

1. Early intervention, including provision for very young children and their families
2. Young people and families not in education, employment or training
3. Children and young people with disabilities
4. Culturally diverse communities including BME, travellers and economic migrants

Established in 1999, RCMG embodies and articulates research which brings theoretical and empirical rigour to cultural questions concerning the contemporary, historic and future museum. The Centre initiates and leads its own research projects, and carries out commissioned research, around an interlinked set of research interests, expertise and agendas including museums' social purpose and agency; learning and communication; community and audience engagement; participatory practice; culture and human rights; and engagement with contemporary social issues. We work with a range of organisations and research has been funded by the Arts and Humanities Research Council; European Union; Wellcome Trust; Arts Council England; Heritage Lottery Fund; National Endowment for Science, Technology and the Arts; individual national and regional museums; government departments and strategic bodies.

1.2 Where the information in this report comes from

An initial internet search identified 312 historic houses in the East Midlands. Investigation using a set of criteria scaled this down to 58 historic houses which are open to the public, admit access to the house and offer a minimum of cultural activity for audiences. Minimum cultural activity was defined as at least one activity offered to the general public, schools and community groups, such as walks and tours, art and craft workshops, booked sessions, trails, performances and music concerts.

Questionnaires were sent to 53 of the 58 historic houses included in the study¹. Twenty-four (24) questionnaires were returned in the timescale (APPENDIX 1, section A4). This gives a response rate of 46.2 per cent. This is higher than response rates usually reported for self-administered surveys, which can be as low as 20 per cent (Bourque and Fielder 1995). A list of the historic houses returning questionnaires can be seen in APPENDIX 1.

Of the 24 completed questionnaires, the largest proportion (8, 33%) were returned by historic houses managed by a Local Authority, followed by the National Trust (6, 25%). The remainder were returned by privately owned houses (4, 17%), English Heritage (3, 12%) and 'Other', which included volunteer-run properties and charitable trusts (3, 13%).

¹ For some historic houses, for instance English Heritage properties, one named contact was obtained

Table 2: Historic houses in the East Midlands, Returned questionnaires by governance

Governance	Frequency	Percentage
English Heritage	3	12%
National Trust	6	25%
Local Authority	8	33%
Privately Owned	4	17%
Other	3	13%
Total	24	-

Case studies to probe issues facing the historic house sector in greater depth were conducted with 10 (of 12) selected historic houses (Table 3).

Table 3: Final case studies

Historic House	Description
Ayscoughfee Hall Museum and Gardens	Telephone interview with Julia Knight, Museum Officer, 14 May 2013
Belvoir Castle	Site visit and interview with Harvey Proctor, Private Secretary to the Duke and Duchess of Rutland, 17 May 2013
Bolsover Castle	Interview with Graham Lee, Site Steward, 3 June 2013
Calke Abbey	Telephone interview with Heather Maddin-Turrall, Engagement Officer, 20 May 2013
Donington le Heath Manor House	Interview with Kath Perry, Learning and Engagement Manager, 14 May 2013
Ellys Manor House	Response to telephone call from Mr C M Taylor, Owner, 29 April 2013
English Heritage	Telephone interview with David Sheldon, 20 May 2013 Telephone interview with Ismail Dale, Heritage Schools Programme, 22 May 2013
Gainsborough Old Hall	Telephone interview with Kimberley Walshaw, Site Co-ordinator, 16 May 2013
Newstead Abbey and Wollaton Hall	Telephone interview with Jo Kemp, Learning and Engagement Manager, 22 May 2013
The Workhouse	Interview with Jane Tappin, Learning Assistant, 14 May 2013

Telephone interviews were conducted with historic house professionals with a strategic view of the sector, based in the East Midlands and beyond (Table 4). These interviews replaced a focus group. The research design changed because a focus group proved to be an inappropriate method for a fragmented sector where professionals are 'siloes' within organisations, and the practicalities of convening a suitable focus group in the timescale.

Table 4: List of interviews with professionals with a strategic interest in the sector

Governance	Organisation	Position	Date of Interview
Sandra Stancliffe	English Heritage	Head of Education and Interpretation	22 May 2013
Alison Thornhill	National Trust	Community and Engagement Manager, Calke Abbey	22 May 2013
Emma Hawthorne	National Trust	Consultancy Manager, Alcester Hub	16 May 2013
Robert Brackenbury Esq	Historic Houses Association	East Midlands Chairman	23 May 2013

This report presents the key findings from the research study. Appendix 1 contains details of the research design, research question, areas of research focus and methodology. Appendix 2 provides examples of the research tools.

1.3 Defining the terms ‘historic house’ and ‘cultural activity’

At the start of the study, it was important to define what was meant by ‘historic house’ in order to locate the boundaries of the research. It emerged that there is no readily available definition of a historic house. The following definitions of the ‘historic house’ emerged from an Internet search of the term (Markwell, Bennett and Ravenscroft 1997; Risnicoff de Gorgas 2001; Historic Houses 2010; Wikipedia 2013):

Historic houses are buildings which are significant to the cultural heritage of a nation because of:

- The significance of their history and architecture, which is often recognised by national heritage agencies and public bodies e.g. in the UK they are Grade listed or outstanding
- They are associated with a famous or important person or event in the history of the nation / region / locality
- They may be considered ‘iconic symbols of Britain’s unique heritage’
- Importance is attached to their preservation, history and continuity.

- The persistent image is of the stately home or hall; however, there are many types of historic houses including castles, manor houses, abbeys and ruins. The historic houses completing a questionnaire ranged from ‘small scale historic houses’ (9, 38%) to castles (3, 12%) and stately homes (8, 33%) (Table 5)

Table 5: Q3 What type of historic house is it?.

Type of Historic House	Frequency	Percentage
Safety home or hall	8	33%
Castle	3	12%
Abbey	1	4%
Small scale historic house	9	38%
Other	3	13%

- Less typical historic houses included The Workhouse in Nottinghamshire and The Church Farm Village open-air museum in Lincolnshire.
- Some Historic houses were also museums e.g. Donington le Heath Manor House, Ayscoughfee Hall and Wollaton Hall which is ‘*not a traditional historic house as it houses the Natural History Collection and is a mixture of museum and period rooms*’ (Jo Kemp, Wollaton Hall).

- Many historic houses are smaller, owner-operated attractions but may be subsidised by public, voluntary or charitable organisations.
- Many are still inhabited which distinguishes them from historic house museums.
- They bring important social, economic and cultural benefits to the nation including contributing to health and wellbeing through providing opportunities for recreation and exercise and alternative to 'everyday life'; provide markets for local produce, materials and skills; provide public access to the cultural heritage of the nation (including art, collections, gardens); developing sustainable and renewable sources of energy.

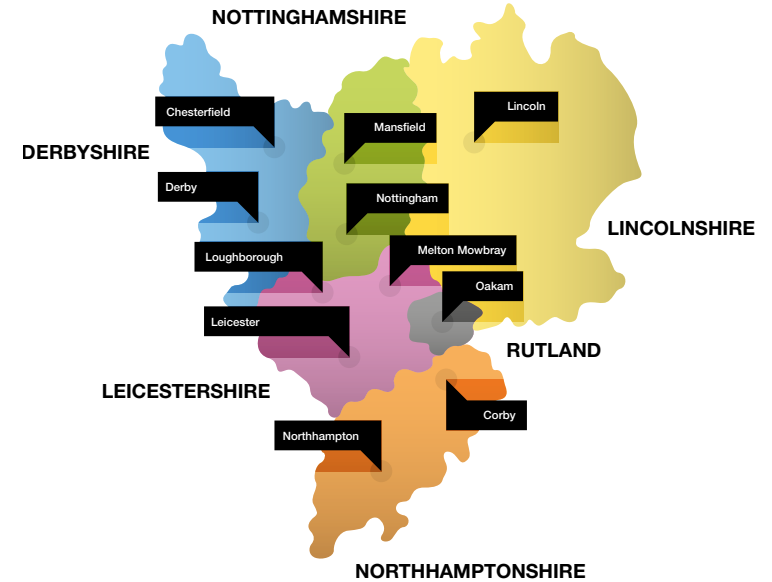
This definition proved useful for establishing a database of historic houses in the East Midlands and defining which properties should be included in the study. Appendix 1 gives details of how the database was developed and refined (section A2).

Cultural activity was defined broadly after initial Internet research into what historic houses offer to groups and visitors. The distinction was not made between 'arts and cultural' activity when developing the questionnaires or case study questions as it was considered that historic houses would not recognise this distinction.

1.4 Historic Houses in the East Midlands

The East Midlands is made up of six counties, Derbyshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire and Rutland (Figure 1). It is the third largest region in England (in terms of land size) but has the second smallest population, after the North East (Office of National Statistics 2013).

Figure 1: Map of the East Midlands region



Using the established definition of a historic house (section 1.2), online research identified there were just over 300 historic houses in the East Midlands. Following investigation of their suitability for inclusion in the research study, 58 of the initial 312 historic houses were included within the study (19%).

Inclusion in the study was based on a set of criteria that included the presence of an historic house open to the public and offering a minimum of cultural activity such as tours and group visits (see Appendix 1, section A2 for full details).

Table 6 shows how the 312 identified historic houses are distributed across the six counties. The table shows that there appears to be no connection between the number of historic houses in a county and the number accessible to the public. For example, Leicestershire has the largest total number of historic houses in the county (104) but the least included in the study (5, 5% of the total). Lincolnshire (76%) and Northamptonshire (63%) are the only two counties with over 50% of historic houses included in the study, that is historic houses which are open to the public and offer a minimum of cultural activity.

Table 6: Distribution of historic houses across the East Midlands

County	Total number of historic houses	Historic houses included in the study	Historic houses excluded from the study	Percentage of historic houses included in the study
Leicestershire	104	5	99	5%
Derbyshire	73	15	58	26%
Northamptonshire	39	15	24	63%
Nottinghamshire	32	5	27	19%
Lincolnshire	37	16	21	76%
Rutland	27	2	25	8%
Total	312	58	254	-

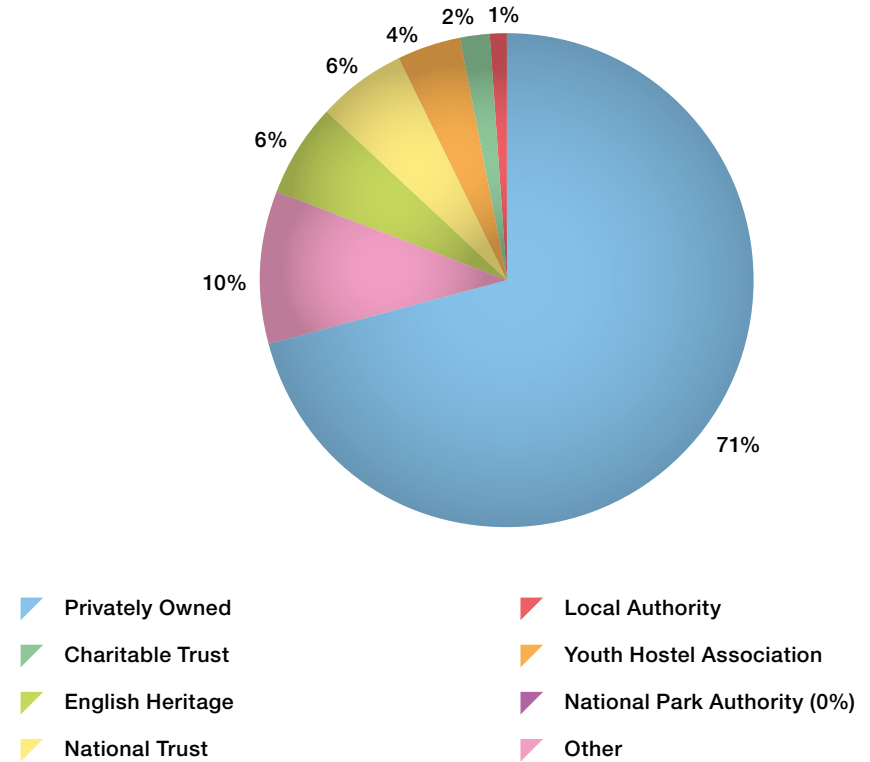
Characteristics of the region identified through the study include:

- It is an area rich in historic houses. Many are privately owned and lived in, ranging from the ‘top’ houses such as Chatsworth House, to smaller historic houses (Robert Brackenbury, Historic Houses Association).
- Historic houses in the East Midlands are geographically better positioned in relation to centres of population compared to other regions such as the North West or North East, where historic houses can be very isolated (Sandra Stancliffe, English Heritage).
- The nature of the historic sites in the region seems to influence creativity and innovation. For instance, the National Trust properties in the East Midlands tend to be larger, stately ‘treasure houses’, such as Hardwick Hall, Kedleston Hall, and Calke Abbey, which tends to make them more tentative to engage in more edgy or innovative work compared to smaller, less well known properties such as those in the West Midlands e.g. Back to Back Houses in Birmingham (Emma Hawthorne, National Trust).

- According to Internet research, 71% of historic houses in the East Midlands are privately owned (Figure 2). Some Charitable Trusts may be associated with privately-owned houses, although this is not always clear. Most privately owned houses are less likely to open to the public, or opening is restricted to particular times of year, the grounds or the gardens. Privately owned historic houses may also be used for commercial activities only, for example weddings, conferences and events.

² Based on data available from the Historic Houses Association, Wikipedia, National Trust and English Heritage; see Appendix 1, section A2 for web links.

Figure 2: Governance of all historic houses identified in the East Midlands



1.5 Conclusion

The East Midlands is a region that is rich in historic houses. This study identified 58 out of a possible 312 historic houses in the East Midlands where a historic house is open to the public (rather than the gardens and grounds) and provides a minimum of cultural activity for audiences (rather than commercial activities such as weddings, conferences or B&B accommodation, or has been converted to another use such as hotel or school).

The study reveals that there are many types of historic house in the East Midlands: from the typical stately home or hall with its acres of estates still owned by a private family such as Chatsworth House and Belvoir Castle, properties managed by the National Trust and English Heritage, to the less typical Workhouse in Southwell, Nottinghamshire, and the local authority-run museums of Ayscoughfee Hall, Donington le Heath Manor House and Wollaton Hall. As will be discussed in the following sections, the conservative, disparate and fragmented nature of the historic house sector in the East Midlands, evidenced by the different governance and 'type' of properties that are open to the public, is both a barrier and an opportunity when developing cultural activities for children and young people

2.0 Historic houses do work with children and young people but they are not always the main organisational priority

Summary

- Around three quarters of historic houses in this study (questionnaires, interview) agree that it is important to provide cultural activities for children and young people. However, children and young people are not always the main organisational priority for historic houses in the East Midlands.
- Historic houses across the East Midlands are providing a range of cultural activities and opportunities for children and young people – through formal schools provision, range of themes, focus on the family, externally funded projects, and volunteering and employment opportunities for young people.
- However, provision is inconsistent, and often limited to one-off projects or programmes, particularly for the four TMC priority groups.

2.1 Most historic houses agree that it is important to provide cultural provision for children and young people

About three quarters of the representatives from historic houses we interviewed agreed that it was important to provide cultural activities for children and young people. Part of the challenge for the preservation of historic houses is supporting children and young people to understand the importance of heritage in the past, present and future:

- *'I want them to engage with the property to support their school work and as part of the local community. If we can catch them when young, when older they tend to have a lot more respect for the site'* (Graham Lee, Bolsover Castle).
- *'If we engage them when they are young they will hopefully have a lifelong connection'* (Jo Kemp, Newstead Abbey).
- Historic houses do not want to be seen as 'aloof' and isolated, they want to demonstrate their value and contribution to the community. Historic houses can give young people an experience of countryside management, rural environments and show them how different life was in the past (Robert Brackenbury, Historic Houses Association).

For a minority of historic houses (around a quarter of interviewees) providing cultural activities for children and young people was less important than financial survival. Cultural activities for children and young people did not generate income therefore at that time the decision had been made not to provide them.

Questionnaire responses from 24 historic houses also give a positive picture; 100% agree it is important to provide cultural activities for children and young people (Figure 3). Just over 60% of respondents (15 historic houses) agree that it is *'an organisational priority to develop cultural provision for children and young people'* (Q11, Figure 4).

Figure 3: Q9. How important is it for your organisation to provide cultural activities for children and young people?

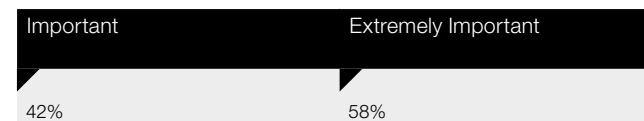
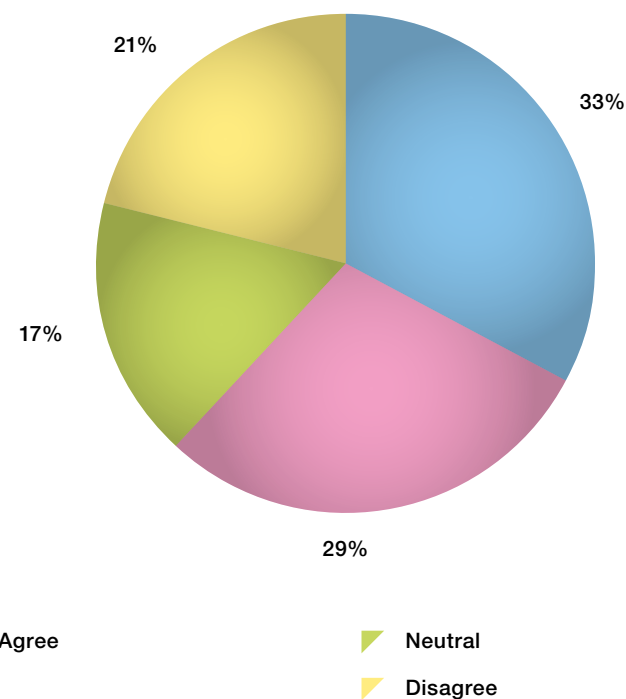


Figure 4: Q11. How far do you agree with the following statement? It is an organisational priority to develop cultural provision for children and young people



2.2 Historic houses in the East Midlands provide a range of cultural activities for children and young people

a) Schools and formal learning

Schools and formal learning are the ‘default setting’ for historic houses, and most ‘do education’ (Robert Brackenbury, Historic Houses Association). It is generally a traditional, narrow view/offer of education with a focus on Primary schools at KS2, with some limited provision for KS1 and KS2.

- Privately owned houses offer sessions for schools. Some like Doddington Hall have used external funding from the Heritage Lottery (HLF) to develop their schools provision (Robert Brackenbury, Historic Houses Association).
- English Heritage offer a national schools programme that includes free access to sites, online resources for teachers and students, and travel bursaries (the Free School Bus Scheme) for schools with over 20% of children on free school meals.
 - Levels of provision and quality depend on the site as there is no contractual obligation to engage with education or learning.
 - English Heritage are very focused on increasing school numbers but are not proactively developing their offer for schools –following the comprehensive spending review they have seen the loss of all outreach staff and reduced numbers of education staff. In the Midlands there is only one member of Education staff and only 5 full time staff and 1 half time staff serving 400 properties nationally (David Sheldon, English Heritage).

Bolsover Castle: an example of an English Heritage site’s educational provision

Bolsover Castle is a stately home built on the hill-top site of a medieval fortress belonging to the Peverel family by Sir Charles Cavendish, who began building his Little Castle in 1612. Education visits are free but it is a big site and schools have to guide themselves. If there are 3 – 4 schools on site they will staff the site with more volunteers to manage the movement of the school group around the site. Interpretation guides can be contracted by the school, e.g. a knight can be contracted at about £200 a day, to interact with pupils and guide them around the castle.

Time Travellers is an English Heritage national initiative that runs during the school holidays. Children and young people receive a passport and get a sticker for every ‘Time Traveller’ event they visit at different sites. Events cost £1 per child and each event is based on the time period of the property. At Bolsover Castle the theme is 17th century, and children can participate in drills, crafts, and meet minstrels and jesters. It is also linked to Key Stage teaching modules so they can use the passport to show which areas of the curriculum they have worked to when they go back to school.

Bolsover Castle has built links with local schools (six schools visit regularly) and with the community through a Lantern Parade that takes place each year. Working in partnership with Junction Arts, children and young people make lanterns at the Castle or another community venue and parade them through the town. This is delivered in partnership with local schools and the local council.

Local authority-run historic houses see schools as their priority groups for reaching children and young people. Nearly all of these historic houses are used as museums (Ayscoughfee Hall, Wollaton Hall, Donington le Heath Manor House, Gainsborough Old Hall) and have adopted models that are familiar within the museum sector.

Donington le Heath Manor House – ‘Schools are a key audience’

For Donington le Heath Manor House, ‘schools are a key priority,’ and young people are involved in the development of school sessions and evaluation of their impact. School sessions are delivered by museum educators, part of the Leicestershire County Council museum educator team of paid staff. Their programme has been established for fifteen years, but was developed about seven years ago through Renaissance funding. They offer school sessions on Tudor Times, including Tudor dancing, the Gunpowder Plot, and combined visits with Bosworth Battlefield (a historic site close by). Sessions focus on bringing the past to life for children and young people and exploring the difference between then and now; *‘for schools we offer character led sessions and even during the lunch break if the facilitator stays with them he/she will still be in character, for example if they notice a child eating a banana they will talk about that’*. Outreach sessions and provision for children with Special Educational Needs are also offered. Donington le Heath Manor House also provide training on delivering education sessions.

There are plans to redevelop the house and school audiences remain a key priority; *‘I am sitting on the development group for Donington le Heath Manor House’s redisplay to ensure school needs are met.’* (Kath Perry, Donington le Heath Manor House).

One local authority – two contrasting sites

Nottingham City Council manage two historic houses which present contrasting perspectives on the provision of school sessions. Newstead Abbey has been developed as a site for specialist adult audiences rather than children and young people, however it has a well-established school programme which is popular and will continue; *‘They love dressing up as Victorians, it lends itself to school groups, as the site is closed to public during the week.’* At Wollaton Hall there is much more scope to develop sessions for schools because it is not a traditional historic house. It has a handling collection, proper spaces for education activities and a lunch room. By contrast to Newstead, *‘Wollaton offers so much, it could have a full time team of education staff working there if funds allowed but the learning and engagement team has to work across sites’* (Jo Kemp, Newstead Abbey & Wollaton Hall).

b) Specialist education providers

Examples of specialist and confident education providers include The Workhouse (National Trust) and Gainsborough Old Hall (Local Authority). What distinguishes these sites is their commitment to learning opportunities for children and young people of a range of ages, the scope of their work, and the partnerships they put in the place to develop programmes.

The Workhouse: historic house as specialist learning provider

This National Trust property is one of the more unusual historic houses included in the study, not a grand stately or small family home but a 19th century solution to poverty. The site in Southwell receives 40,000 visitors a year and of these 3000 are pupils on school visits. It has 3 full time staff (operations manager, property manager, visitor engagement and learning), 10 part-time (e.g. administration, reception, house-keeping) and 200 volunteers who help with research, role play, room guides, learning, and costume making.

The Workhouse has a very specific focus as a 'learning property', its work is values-driven and it is a member of the International Coalition of Museums of Conscience. The site wants children and young people to empathise with the past, *'it is so hard for young children to understand Victorian poverty.'* To achieve this they work with a range of education audiences including children and young people from primary-age to university, special schools and family learning groups. Bespoke programmes have been developed to meet specific needs e.g. sessions for children with autism and the school programmes are well established; KS2 is the 'bread and butter', but there is concern about proposed changes to the National Curriculum.

Partnerships are established with the University of Nottingham, School of Education to explore interpretation needs and Nottingham Trent Heritage Studies course to offer work experience.

Gainsborough: well established formal education programmes

Gainsborough Old Hall is owned by English Heritage and run by Lincolnshire County Council. Its key role is the preservation of building and its use. Like many local authority run historic houses they have public facing values, making the best of resources, promoting wellbeing and resilience, working towards outcomes based on the county's needs, working with and supporting organisations that contribute to the life of Lincolnshire.

It has 30,000 visitors per year including 8000 pupil visits. There are 10 permanent staff, including 7 cultural service providers. The Education Officer, Theresa Walkman has a split role between Gainsborough Old Hall and the Museum of Lincolnshire Life, working 2 days a week at the Hall. The learning programmes sit alongside income generation activities like wedding ceremonies.

Schools are the 'life-line' of the Hall and there are schools in practically every day. Programmes have been running since 1988, they are very well established and highly regarded, their quality of provision as recognised through the Sandford Award. There is a Tudor / Medieval focus and the Tudor workshops are incredibly popular. Living history is a critical element of the programmes which include the use of Jesters to teach about Henry VIII. The majority of schools book workshops; self-led school visits which are available in the afternoon are much less popular. The Hall has provided excellent learning outside the classroom experiences for huge numbers of young people. It also works in close partnership with Trent Valley Academy.

The Hall's key networks include the Historic Property Advisor of Lincolnshire County Council and English Heritage, which offers an advisory role (particularly about the fabric of the building), marketing and training advice. All English Heritage members get free admission to the Hall.

c) Young people, higher education and further education

- There is limited provision for secondary schools.
- Wollaton Hall is part of the Real World Science national programme and network run by the Natural History Museum in London along with partners in Leeds, Manchester, and Norwich. The programme focuses on the development of natural science activities for secondary schools and is a way of utilising the collection and encouraging KS3/4 visits. Science provision for primary and family learning will also be explored. Wollaton Hall is involved in this network because of its natural history collections, not because it is a historic house.
- Work with University students include:
 - Theatre Studies undergraduates from Nottingham Trent University at Calke Abbey
 - Business studies students at Harlaxton Manor, the British campus of the University of Evansville in Indiana, USA, have a lecture on the business side of running a country house estate at Belvoir Castle (20 students)
 - Volunteers from Loughborough University work in the gardens at Belvoir Castle.

d) Range of themes for children and young people

During the research two common themes emerged around the provision of activities for children and young people - history and the natural environment. However, there were examples of other themes including science, literacy and creative writing, performance and art.

- Themes at The Workhouse included history (exploring the advantages and disadvantages of the workhouse system), Human Rights (KS2 and KS3), art (young peoples' theatre group), literacy and creative writing.
- At Newstead the focus for children and young people has been on architecture, pattern, colour and creative writing inspired by the building. It has not really focused on Byron as a character for younger children but with older teenage groups Bryon as a character could potentially be explored (Jo Kemp, Newstead Abbey).
- The importance of engaging young people in the national heritage, the history of historic houses and the significant role of historic houses also emerged. Historic houses are an integral part of the nation's history and attract visitors from around the world e.g. Simon Jenkins' book '100 Best Houses' (Robert Brackenbury, HHA).
- Rural pursuits, bringing young people to the countryside (Harvey Proctor, Belvoir Castle).
- Natural environment and outdoor sessions at Calke Abbey, for example, How Does Your Garden Grow? (KS1), Hungry Caterpillar (senses), Habitats, Mini Beasts Safari, Pond Safari, Go Wild (survival skills, den building, forest skills and animal tracking).

Ayscoughfee Hall: art and performance in a medieval town house

Ayscoughfee Hall in Spalding, Lincolnshire, is a medieval town house with five and a half acres of gardens, owned by, and for, the people of Spalding. The Hall is open as a museum to tell the story of the House and explore its collections, preserve the heritage, and be a venue for events including music, art and exhibitions. The strengths of Ayscoughfee Hall lie in the arts and performance activities offered to children and young people, including partnerships with a re-enactment group and Young Theatre Company where all the actors are under 21 years. These partnerships are central to the cultural activity at Ayscoughfee. It is a non-traditional theatre space exploring theatrical interpretation and is a member of the International Museum and Theatre Alliance (IMTAL).

However, staff are painfully aware of how limited their skills, knowledge and expertise are when working with children and young people, and the constraints which prevent them from developing this work further. Like many historic houses they are constrained by a serious lack of capacity in terms of staff numbers, physical space (the main performance space only has capacity for 40 people when seated) and lack of time, for example, to apply for funding or manage projects. They have a very basic education offer for schools through online resources (which are not well used) and want to build their relationships with local schools. They want young people to enjoy the house but they have no idea how many young people visit as there is no breakdown of visitors available.

At the moment, Ayscoughfee Hall is a venue for cultural activity but staff want more skills, knowledge and expertise to develop the work themselves (Julia Knight, Ayscoughfee Hall).

e) Externally funded projects: Heritage Schools

English Heritage is running a 3-year national programme Heritage Schools with £2.7 million funding from the Department for Culture, Media and Sport (DCMS) and Department for Education (DFE) in targeted areas of England including Great Yarmouth, Barking and Dagenham, and North Tyneside. The project's ambitions are to create a next generation who understands and cares about the historic environment. The scheme will achieve this by working closely with a cluster of schools in depth to embed local heritage sites into the curriculum and develop real stories based on the heritage that meets specific curriculum needs (Sandra Stancliffe, David Sheldon, English Heritage).

- Heritage Schools is a 3-year, government-funded initiative using experts in heritage education to work with clusters of schools across the key stages and use local heritage to deliver the National Curriculum³.
- Working within the cultures of the school, it is about developing 'heritage literacy', embedding heritage education and engaging schools (and communities) in heritage.
- 'Heritage literacy' is learning about conservation and how to 'read' historic properties.
- It supports teachers in how to ask the right questions of heritage. Many teachers do not know how to use heritage in their teaching.
- The response from the Department of Education has been very positive.

³ <http://www.english-heritage.org.uk/about/news/heritage-schools> [retrieved 5 June 2013]

Leicester's Heritage Schools Programme

Leicester's Heritage Schools programme began in April 2013; it will run in schools for 2 years, involving 12 schools (9 primary, 1 special and 2 secondary). Schools have high levels of free school meals and ethnic diversity in the schools varies. It aims to embed local heritage sites into the curriculum, creating sustainability through this. Schools will use their local heritage and local environment, for example war memorials, ruins and heritage sites.

This programme is led by an experienced teacher who is interested in how people perceive heritage, asking the question, *What is your Heritage?* This is especially significant in a diverse city. There is also a community dimension to the project sharing work with parents, displays and events (Ismail Dale, English Heritage).

f) Focus on the family

National Trust – priority is the family

The National Trust have carried out in depth visitor research. Morris Hargreaves McIntyre have developed an Audience Segmentation Profile for the National Trust's visitors which include segments like 'Curious Minds', and 'Explorer Family'. As a result of this the National Trust have made prioritised provision for families and moved away from targeting formal learning with schools.

Initiatives include:

- National campaign, *'50 Things to Do Before You are 11 ¾'* (<https://www.50things.org.uk/>)
- A focus on outdoor and natural play, encouraging children and families to make the most of the natural environment e.g. den-making
- Tim Gill, formerly of the Play Council, has been involved in developing programmes which use a creative approach to play
- Tracker (back) packs with activities for use in the gardens and inside houses

Calke Abbey:

- Garden of Imagination – labyrinth, willow dome, beehive, den building, potting shed
- Relevant to the historic house – children's guide book, hands-on room, 'I spy sheet' for families about children in the house, curio cases, interpretation cards
- For very young children looking to Manchester Museums at their Babies in Museums programme e.g. Baby workshops, 'Toddling Tuesday'

Tyntesfield near Bristol is a unique National Trust property that is managed very differently. It's potential as a learning resource is one of its most important features and it works with local schools, colleges, universities, communities and individuals to fulfil this potential.

(<http://www.nationaltrust.org.uk/tyntesfield/learning/>)

- Monthly family events at Donington le Heath Manor House include the one day event, 'Victorian Country Capers', involving traditional crafts, music, dance, games, crafts (Kath Perry).
- Both Newstead Abbey and Wollaton Hall offer family-orientated activities but Wollaton has been identified as a priority venue for children and young people because it is a 'flexible family orientated site' (the building, collection and parks). There are always holiday activities, family backpacks facilitated by volunteers and we are exploring training opportunities for volunteers to develop expertise and skills in families provision. We have reviewed our audience development programme as result of a recent RCMG research project (Health and Wellbeing) and are now prioritising our specialism in provision for families, children and young people. Events and activities which are more family friendly accessible at Newstead Abbey include Christmas Time when the whole house is decorated, trees, lighting and these visitors can participate in tours.' (Jo Kemp)

g) Work experience, volunteering and apprenticeships

Historic houses offer young people opportunities for volunteering, work experience, apprenticeships and employment opportunities but in small numbers or as part as one-off programmes.

- Privately run historic houses such as Holme Pierrepont Hall can provide employment opportunities for young people, e.g. in catering, bar-work and at events.
- National Trust examples of traineeships ('Your Future, Your Hands'), a well-established volunteering model, and experience of involving young people and families in volunteering, for example:
 - South Birmingham College, Tour Guide Challenge
 - Volunteering summer jobs
 - 16+ working holidays running since the 1960s: activity, leadership by young people
 - Intergenerational mentorships: older volunteers mentoring young people, for example at the Back to Back Houses in Birmingham (Emma Hawthorne)

'Your Future, Your hands'

A national skills development programme run by the National Trust and funded by the Heritage Lottery Fund (HLF), providing job opportunities for a year and includes full training and a heritage skills passport. Jobs are available in House and Collections Management, Visitor Experience, Managing Historic Gardens, and Managing Historic Parks and Landscapes.

The scheme is open to any young people; *'We'd particularly like to hear from you if you have a disability, a lack of formal qualifications, have been long-term unemployed or are from an under-represented ethnic minority group. These roles are designed for those who may not have formal qualifications or faced challenges when trying to move into the workplace.'*

The posts are advertised through job centres with low level entry qualifications to reach non-traditional audiences. Participants work for 12 week full time projects at a site, for example the Back to Back Houses in Birmingham. The programme has strategic level involvement from the Head of Conservation and is embedded into the organisation (giving it high value).

- Work experience of traditional countryside pursuits and the management of estates at Belvoir Castle, for example an 18 year old working with the game-keeper (shooting and forestry) and work experience placements for those on agricultural courses. Volunteer boot camp – 12 – 15 volunteers, gardening and dry stone walling – which has no age restriction. Possibly in-house conservation and garden volunteers (Harvey Proctor, Belvoir Castle).
- Volunteering and work experience opportunities at Gainsborough Old Hall, Wollaton Hall, Newstead Abbey and Calke Abbey.

h) Children and young people having a 'voice'

- Some examples of young people and consultation were discovered for example consulting on formal education sessions at Donington le Heath Manor House and Calke Abbey.
- National Trust volunteers want a greater say (Emma Hawthorne, National Trust).
- Young people having a voice on development and delivery of the \ programme (Wollaton Hall, Jo Kemp).

2.3 Engagement with TMC's four priority groups is taking place but mainly in properties run by the National Trust or Local Authority

There is a very small amount of work going on, mainly project work which is rarely part of the day to day work of the historic house. As shown in Table 7, some historic houses completing the questionnaire say that they do provide cultural activities for these groups (English Heritage, National Trust, Local Authority and one privately owned, Delapre Abbey). However, the case studies suggest that this may be a commitment to providing activities 'for all' rather than targeted provision.

Table 7: Q6. Which groups do you provide cultural activities for?

TMC Priority Group	Frequency	Percentage
Disabled Children and Young People	14	58%
Early Intervention	12	50%
Young people not in education, employment or training	10	42%
Culturally diverse communities	8	33%
Other	1	4%

Table 8: Q6. Examples of projects with TMC priority groups from the case studies

Priority Group	Examples of Projects
Early intervention, including provision for very young children and their families	Wollaton Hall: the main focus is early learning and struggling families as part of early intervention programme. They have worked with Sure Start to develop a family walk with Nottinghamshire wildlife trust (Bilborough to Wollaton). More examples of family activities are provided in section 2.2a and e. National Trust focuses on the family for example Calke Abbey (Baby workshops and Garden of Imagination).
Young people and families not in education, employment or training	National Trust: Green Academy project in the West Midlands
Children and young people with a disability	Donington le Heath: Special Educational Needs (SEN) Key Stages 1-3 English Heritage: specific projects with children and young people with social, emotional and behavioural difficulties (SEBD)
Culturally diverse communities including BME, Travellers and economic migrants	The Workhouse: projects with homeless people and traveller communities (oral history)

.....
Below are some examples of how the National Trust have developed provision for audiences that TMC have identified as priority groups.

- The Green Academy project is an example of strategic and high level partnership development. The National Trust has been developing volunteering and skills with young people outside the region (in the West Midlands) working with Bournville College and Birmingham Youth Service to provide apprenticeships and volunteer opportunities. Focusing on young people from the Kings Norton Estate where there are high levels of unemployment following the closure of the Longbridge car factory, young people receive training in allotments, gardens and participate in a Clent Hills urban rangers programme (Emma Hawthorne, National Trust).
- Working with organisations such as the Princes Trust to reach target communities, for example homeless young people, who can take part in programmes such as 'Your Future, Your Hands' (see above).
- Whose Story? Is an audience development and outreach project delivered in the West Midlands. The project highlights previously untold stories, hidden histories and cultural heritage in four National Trust properties. Funded by the Heritage Lottery Fund (£700,000) for a duration of 4 years, the project encourages diversity and positive action / governance, involving volunteers, staff and county ambassadors.

2.4 Cultural provision for children and young people tends to be inconsistent, and idiosyncratic

.....

Digging deeper in the case studies shows that provision of cultural activity for children and young people is very patchy, often reactive rather than proactive and very dependent on the historic house.

- Some historic houses have very limited or no provision for children and young people, although they would like to do more. Robert Brackenbury of the Historic House Association explained that it was very difficult for the smaller historic houses, or 'one man bands', to provide opportunities for children and young people.
- Historic houses are very aware about the constraints that they face – see Section 3.
- The schools programme at Belvoir Castle pre-2009 was extensive and sessions were led by ex-teachers. However it was too expensive to maintain and now possibilities for schools are much more limited. The bottom line is that it has to make money (Harvey Proctor, Belvoir Castle).

- The National Trust is now moving away from formal education, for example, Calke Abbey's school audience is quite small, not a massive priority or niche market (unlike the Workhouse). The focus is on primary school, provision is limited and secondary school visits are mainly self-led. There is little that is proactive (Heather Maddin Turall, Calke Abbey). As previously described the priorities for the National Trust are families, general visitors and volunteers (Alison Thornhill, Emma Hawthorne, National Trust).
- The 24 questionnaires were completed by historic houses that are providing cultural activities for children and young people and do see this audience as a priority. However, according to the questionnaire responses, the main groups which all 24 historic houses provide cultural activities for are Adults (25-65 years) and Special Interest Groups (see Table 9).

2.5 Conclusion: TMC needs to help historic houses understand the benefit of their organisations reaching out to children and young people

Table 9: Q6. Which groups do you provide cultural activities for?

Groups	Frequency	Percentage
Adults (25 – 65 years)	24	100%
Special interest groups	24	100%
Leisure groups	23	96%
Families	23	96%
Schools	21	88%
Children and young people (up to 25 years)	20	83%
Older people (65 years and over)	20	83%
Disabled children and young people	14	58%
Early intervention	12	50%
Young people not in education, employment or training	10	42%
Culturally diverse communities	8	33%
Other	1	4%

- A mixture of reactive and proactive provision for children and young people (Table 10).

Table 10: Overview of cultural provision for children and young people

Reactive provision	Proactive provision
Schools are the 'default setting' for historic houses, there is a narrow view /offer of education, provision mostly for primary KS2	Shorter-term projects and externally funded programmes
National Trust not proactive regarding schools, some bespoke but limited	<ul style="list-style-type: none"> • Issues about longevity and embedding into the organisation • Small numbers of young people involved
Work experience: Wollaton Hall, Newstead Abbey, Calke Abbey	Heritage Schools Programme (English Heritage)
	One-off projects with TMC priority groups (National Trust)
	Education and learning specialists – The Workhouse and Gainsborough Old Hall
	Family activities: National Trust, Wollaton Hall
	Free transport bursaries (English Heritage)
	Advertising and promotion campaign (Elys Manor House)
	Some examples of consultation with young people e.g. Calke Abbey

The majority of historic houses involved in this study provide cultural activities for children and young people and agree it is an organisational priority. However, TMC need to support historic houses to reach out to more children and young people and develop the ways in which they can do this.

- Some environments and structures are simply not seen as accessible to children and young people. For example, settings that have restricted on-site access for children and young people such as Newstead Abbey need to be supported to look beyond the physical venue and explore ways of extending their learning offer. Inclusion of young peoples' leadership opportunities may also provide a valuable way for settings like this to benefit from youth engagement.

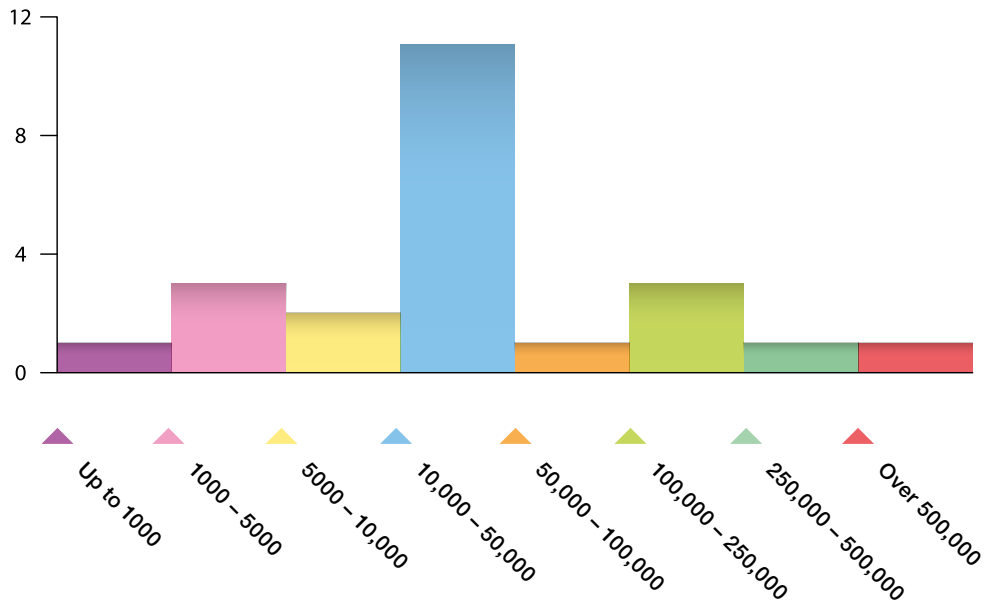
- Some historic houses struggle to articulate their value to children and young people. There is a lack of clarity and vision over why historic houses should be accessible to children and young people (intellectually and physically). For example, the mission and purpose of some settings are very broad and vague, and they seem unclear about what they are offering. Developing cultural provision for children and young people is for some historic houses a less important priority than financial survival and preservation / conservation of the heritage.
- The work that takes place with children and young people is often project-based or reactive and therefore tends to remain on the periphery of the organisation rather than being part of their core activity.
- The more edgy, innovative work is sometimes taking place in urban locations and in less well-known historic houses where non-traditional audiences and the TMC four priority communities of young people are more likely to be reached.

3.0 Historic houses are a fragmented group with no single ‘voice.’ There are many barriers to engaging with children and young people

3.1 A fragmented group with no single ‘voice’

- The research study was welcomed by the historic houses we spoke to, with positive responses towards the study. Many were pleased to ‘have a voice’ and for the challenges that historic houses face to be given recognition. They would welcome further dialogue with TMC.
- The study showed that historic houses are a fragmented, even segregated group. Different networks for the sector do exist including the National Trust, English Heritage and Historic Houses Association. However as yet there is not one distinct group or single organisation that represents or ‘speaks for’ historic houses. In addition, the working practices and motivations of historic houses are all very different.
- There is a huge difference in the types of historic houses that exist, their staffing levels and how many visitors they attract. Just under half of respondents to the questionnaire (Figure 5) attract 10,000-50,000 visitors per year whilst the rest range from the very smallest category (up to 1000) to the largest (over 500,000). However, they face very similar barriers and constraints to developing their cultural provision for children and young people, not least the relative lack of experience and expertise in this area. There exists a huge discrepancy in the skills, knowledge and experience needed to work confidently with children and young people of different ages, needs and backgrounds.

Figure 5: Q4. How many visitors does your organisation (roughly) receive each year?



3.2 The importance of governance

Governance makes a big difference to values and motivation for opening the property to the public whether National Trust, English Heritage, local authority, or privately owned.

Governance of the 58 historic houses in the study includes privately owned houses (36%), National Trust (26%), Local authority (14%), English Heritage (10%), Charitable Trust (10%), Volunteer-run (2%) and Mixed (2%) – Figure 6.

Figure 6: All historic houses open to the public in the East Midlands, by Governance

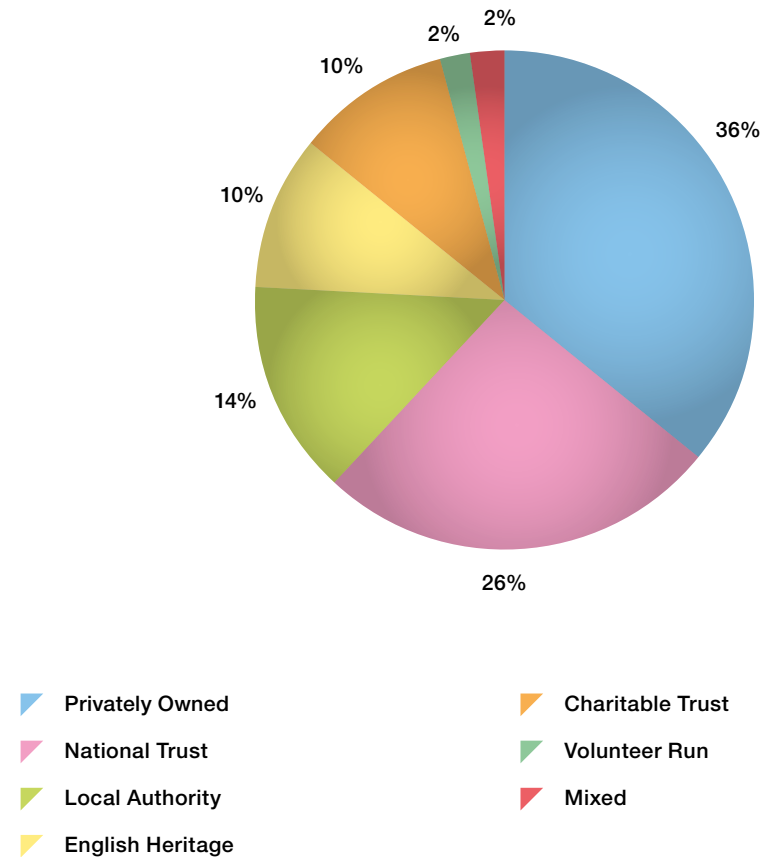


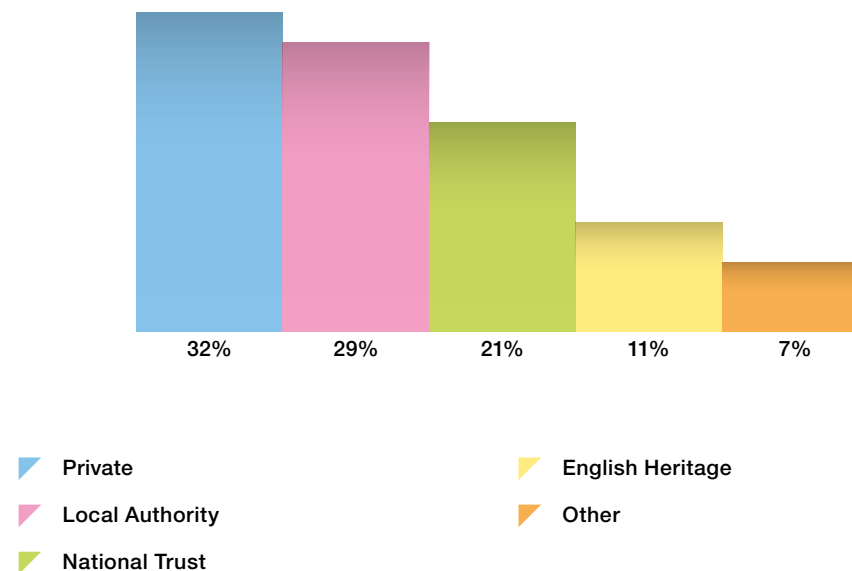
Table 11 lists by governance the 28 historic houses which took part in an interview or case study. Figure 7 shows this as a percentage: Private (32%), Local Authority (29%), National Trust (21%), English Heritage (11%) and Other (7%).

⁴ There may be some cross-over between Charitable Trusts and privately owned historic houses, however this is not clear for those properties which have not completed a questionnaire, therefore this category has remained separate.

Table 11: Historic houses represented in interviews and case studies, by Governance

Historic House	Governance
Hardwick	National Trust
Canons Ashby House	National Trust
The Workhouse	National Trust
Mr Straws House	National Trust
Belton House	National Trust
Calke Abbey	National Trust
Oakham Castle	Local Authority
Dorington le Heath Manor House	Local Authority
Ayscoughfee Hall Museum & Gardens	Local Authority
Newark Castle and Gardens	Local Authority
Wollaton Hall	Local Authority
Newstead Abbey	Local Authority
Belgrave Hall	Local Authority
Gainsborough Old Hall	Local Authority (& English Heritage)
The Prebendal Manor	Private
Grimsthorpe Castle	Private
Doddington Hall	Private
Tissington Hall	Private
Kelmarsh Hall & Gardens	Private
Chatsworth House	Private
Belvoir Castle	Private
Ellys Manor House	Private
Melbourne Hall	Private
Kirby Hall	English Heritage
Peveil Castle	English Heritage
Bolsover Castle	English Heritage
Delapre Abbey	Charitable Trust
The Village Church Farm	Volunteer-run

Figure 7: Historic Houses represented in interviews and case studies, by governance



- Privately owned houses are not always part of a well-established network. The Historic Houses Association (HHA) acts as a lobby group for privately owned historic houses, providing a 'talking shop' and support for owners. It negotiates with government, for example around legislation. The HHA is open to membership from privately owned historic houses, including those which are not open to the public (houses open to the public pay a higher fee for membership).
- The National Trust is a national organisation with well-established networks. After recent re-organisation nationally, sites have become increasingly autonomous with access to internal consultants whom they 'buy in' when needed. East and West Midlands areas have now merged into one Midlands area. Properties are required to fulfil the Trust's overarching national strategy (and this can be achieved without referring to children and young people):
 - A sense of belonging
 - Life is local 'In the past our houses were at the heart of their communities. Now they can be both time-capsules and give a taste of local culture. Our countryside has always been dynamic and changing, but it too has helped to model our national character and to define the qualities that places confer on those that live there. We want to put all our places back at the centre of community life.'
 - Time well spent
 - Bringing places to life
 - Our people free to be creative
 - Sustainable income, sustainable places.⁵

- English Heritage is a national organisation, a government 'quango' with statutory obligation to conserve and promote the built historic environment of England. From 2011-2015 there will be cuts in resources of £51 million. The priorities of English Heritage are to increase footfall to their properties. Engagement with children and young people is limited to schools. Its aims are:
 - Understanding: identify and protect our most important heritage
 - Valuing: champion England's heritage
 - Caring: support owners, local authorities and voluntary organisations to look after England's heritage
 - Enjoying: help people appreciate and enjoy England's national story.⁶
- Local Authority historic houses managed by the Local District or County Council are more likely to have public-facing values. Many have been turned into museums within a historic house, which makes a difference to the networks and relationships these houses form, often looking to the Group for Education in Museums (GEM), the Museums Association (MA) and the former Museums, Libraries and Archives Council (MLA) for advice. Local Authority historic houses face many of the same barriers as historic houses in general but the values and motivation are very different compared to privately-owned houses. They may engage in commercial activity but it is alongside well established education and learning programmes; they have a public sector focus on meeting the needs of the community, however, sometimes this is not reflected in practice.

⁵ <http://www.nationaltrust.org.uk/strategy/> [retrieved 4 June 2013]

⁶ English Heritage Corporate Plan 2011 – 2015, <http://www.english-heritage.org.uk/publications/corporate-plan-2011-2015/eh-corporate-plan-2011-2015.pdf> [retrieved 5 June 2013]

Donington le Heath: An example of a Local Authority run historic house

Donington le Heath is situated within Heritage Services Section of Leicestershire County Council. Heritage Services is responsible for Front of House, operations and events, family activities. The Learning and Engagement Team of Leicestershire County Council are responsible for designing and delivering formal learning activities for children and young people at the property. Both the Learning and Engagement Team and the Heritage Services Team are a part of Leicestershire County Council's Communities and Wellbeing Service.

Their vision and mission: *'Together we shall preserve Leicestershire's heritage, care for our environment and encourage creativity, inspiration and delight'* (Heritage Services, Our Vision 2013).

Donington le Heath property is part of Heritage Services along with Snibston Discovery Centre and Bosworth Battlefield. All are located within a few miles of each other. Funding is through the local authority and income is enhanced by charging for education workshops, community events and commercial hire. The Friends of Donington le Heath raise money and make donations, they positively support developments, events and volunteer time to staff activities and help with refreshments.

Donington le Heath have vast experience of developing and delivering activities for children and young people. By being part of a local authority structure they can access organisations, groups, policies, and guidance through other departments and specialists. They work with a range of community, local authority and formal education organisations to develop their work. They have access to local authority procedures including safeguarding, child protection and links to historical sites for some activities.

3.3 There are many barriers to providing cultural activities to children and young people in historic houses

a) Varying levels of capacity and interest amongst historic houses to provide cultural activities for children and young people

Historic houses are expensive to run. Priorities and values for many properties are remaining financially viable, remaining in private ownership (if privately owned) and preserving the historic fabric of the site.

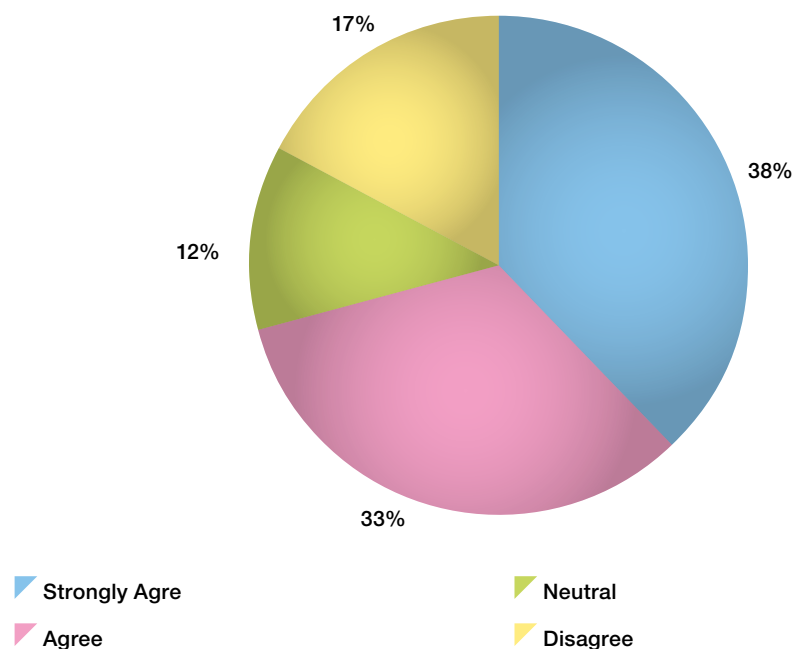
- Reduced number of staff or days open to the public limits the opportunities sites have to physically engage with children and young people.
- Historic houses' current and most immediate focus is to generate income to sustain the historic environment and preserve the heritage. They must be financially viable. Providing cultural activities for children and young people may be challenging to accommodate in these aims.
- In some organisations the pressure of performance indicators can mean that children and young people's engagement 'takes a back seat.'

- In historic houses there are very few specialist staff whose expertise is working with children and young people. Some houses do not know how to engage with children and young people, including understanding their needs or knowing what is most relevant for them. They have limited time, skills, knowledge and experience of working with children and young people.
- Most historic houses have very limited systematic evidence of their visitor profile; few carry out research or evaluation.
- There may be negative attitudes towards children and young people. Some staff, audiences and volunteers may be resistant to the presence of children and young people, viewing them as noisy or causing potential damage.

b) Historic houses can be intellectually and physically demanding for children and young people

- Historic houses can be intellectually demanding and hard to read, particularly with ruins or where interpretation is limited or poor. Children and young people may find it hard to piece together the history of the site (Sandra Stancliffe, English Heritage).
 - Teachers may not know how to use historic houses or how to ask the right questions of heritage (Sandra Stancliffe, English Heritage).
- Physical access is not always possible for children and young people nor is it possible to change the historic fabric to accommodate access.
 - Donington le Heath is a 17th century property and is 'restricted by access.' If children cannot physically access the stairs they 'can watch a film downstairs to see what is happening whilst others are upstairs' (Kath Perry, Donington le Heath).
 - At Bolsover Castle the fabric of the building is challenging; the site has uneven ground or 'lumps and bumps'. A virtual tour of the castle is shown in the stable area for visitors who cannot manage the steps (Graham Lee, Bolsover Castle).
 - Physical barriers at Newstead Abbey include areas being roped off; rooms are alarmed; little handling and no touch rules; dimmed lighting (Jo Kemp, Newstead Abbey).
- There is a tension between using the house for cultural activity and preserving the historic fabric of the property. 17 out of 24 respondents to the questionnaire (70%) agreed that '*The Historic House environment is challenging, the fragile historic fabric limits the number of visitors*' (Figure 8). At Donington le Heath there was a concern with a Tudor Dance session for schools, where children '*dancing on the floor upstairs [was] damaging the ceiling of the building.*' Modifications had to be made: '*we had to look at changing the location of the session and the type of dance*' (Kath Perry, Donington le Heath).

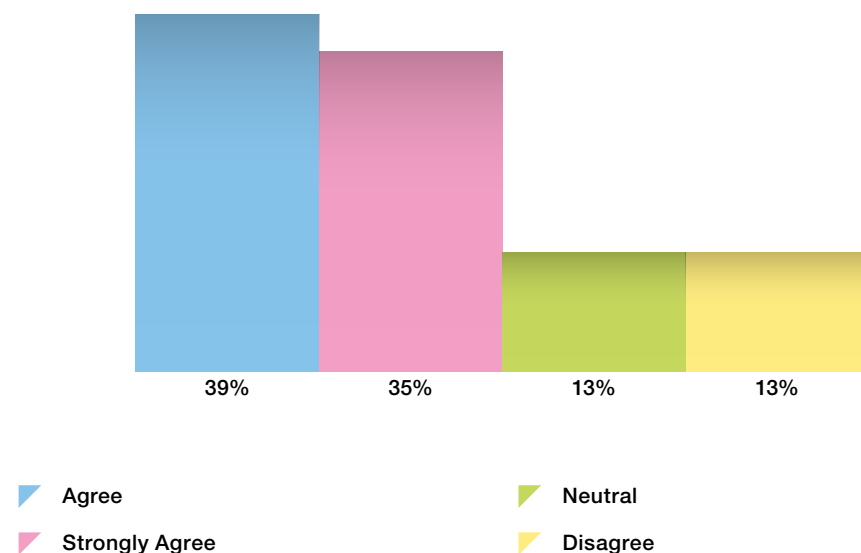
Figure 8: Q11. How far do you agree with the following statement? The Historic House environment is challenging – e.g. fragile historic fabric, the number of visitors is limited



c) Children and young people may have negative perceptions of historic houses

- Properties can seem *irrelevant and 'not for them'* (Sandra Stancliffe, English Heritage) or appear to be *'aloof, intimidating and inaccessible places'* (Robert Brackenbury, Historic Houses Association).
- Perceptions about the relevance of the National Trust is a barrier to children and young people (Alison Thornhill, National Trust). The National Trust have had to develop youth programmes to reach deprived young people (Emma Hawthorne, National Trust).
- Whilst 17 of the 24 historic houses answering the questionnaire agreed that *'the house has a reputation for being friendly to children and young people'* (Figure 9), these historic houses may be unusual.

Figure 9: Q11. How far do you agree with the following statement? The house has a reputation for being friendly to children and young people



d) Tensions between private and public, commercial and community/ education activities

- Privately owned houses want to remain private. The need to stay open is their main priority and driving force.
- For some historic houses, economic, legal and tax issues are the reason for opening to the public, not for fulfilling social values.
- There is competition both internally for visitors to historic houses but also with other cultural organisations such as museums and trying to replicate local museum offer, for example facilitated group visits (Sandra Stancliffe, English Heritage).
- Conflicting use of spaces in historic houses can create tension between education and commercial uses (for example Calke Abbey).

- At Bolsover Castle, owned by English Heritage, the government set income targets and the need to offer free school visits. The school visits do not bring in as much income as other visits but there are other benefits of engaging with schools. They offer a goody bag to schools that helps with some income generation (Graham Lee, Bolsover Castle).
- Internally, education and community activities operate in silos in the historic house, when activities for children and young people need to be delivered in partnership across the site (Nottingham, Chatsworth).
- There can be tensions between the need to generate income and audience engagement especially with harder to reach audiences and those that could most benefit from experiences with historic houses.

e) Location, admission charges and opening times can make access for children and young people difficult

- Many historic houses can be hard to reach, located in rural or remote locations or with limited public transport.
 - Location influences how well placed properties are to work with diverse families and young people. For example, The Workhouse in Southwell compared to the Back to Backs in Birmingham, which are more central and accessible to young people (Emma Hawthorne, National Trust).
 - Newstead Abbey is accessible by car but bus routes are 2 miles away (Jo Kemp).
- Historic houses may have limited opening times, especially in the Summer (which can make it difficult for schools to visit in term time).
 - Melbourne Hall is open for 28 days in August (it is primarily a family home) the garden is open from April to September.

- Belvoir Castle is open for 33 days, limited to Sundays or Mondays from May to the end of August (minimum for legal reasons).
- English Heritage properties are open from April to October.
- Newstead Abbey: the historic house is open only at weekends for ‘free flowing’ visits. Tours are available for booked groups and the grounds and gardens are open daily, all year round.
- Many historic houses charge an admission fee for visitors (Figure 10). Table 12 shows that the majority of historic houses managed by a Local Authority do not charge an admission fee for visitors (6 out of 8), whilst only one privately-owned (predominantly volunteer run) Historic House (The Village Church Farm) does not charge for admission (the website notes it is ‘entry by donation’). However there may be charges for event days e.g. at Donington le Heath Manor House.

Figure 10: Q5a. Do you charge an admission fee?

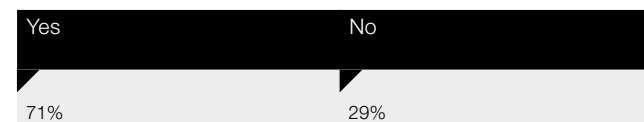


Table 12: Q5a. Do you charge an admission fee? By Governance

Governance	Admission		Total
	Yes	No	
English Heritage	3	0	3
National Trust	6	0	6
Local Authority	2	6	8
Privately Owned	3	1	4
Other	3	0	3
Total	17	7	24

The questionnaire found that there is an additional fee for group bookings at 62% of historic houses (so on top of admission charges if applicable) (Figure 11). Table 13 shows that compared to visitor admission fees, additional charges for group bookings are more common across all types of governance.

Figure 11: Q5b. Is there an additional fee for tours, school or group bookings?

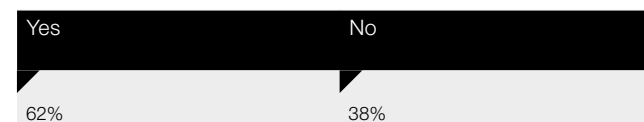


Table 13: Q5b. Is there an additional fee for tours, school or group bookings? By governance

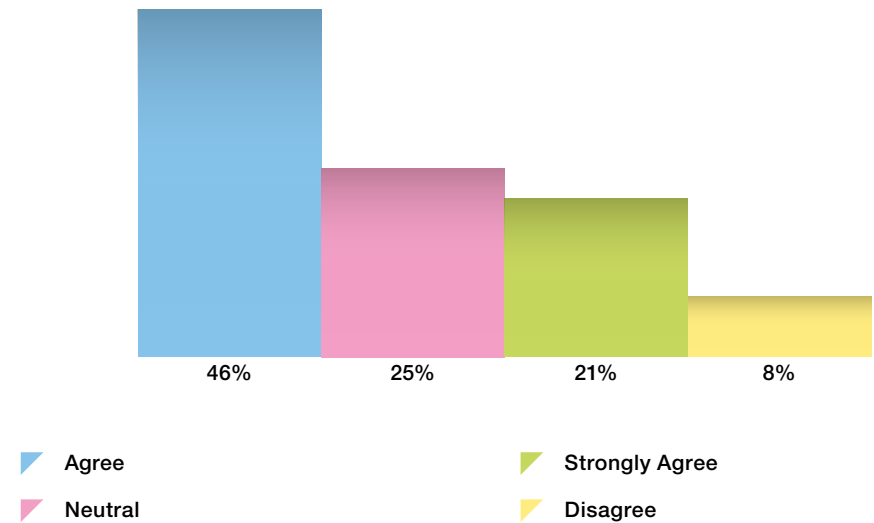
Governance	Additional fee for groups		
	Yes	No	Total
English Heritage	2	1	3
National Trust	5	1	6
Local Authority	5	3	8
Privately Owned	2	2	4
Other	1	2	3
Total	15	9	24

f) Resources are spread thinly

- Small teams are running historic houses. For example at Newstead Abbey, the Manager, Supervisor, Head Gardener and Café Staff are the only staff allocated to the property. The Education Freelance Team (part of local authority museums and galleries community and engagement provision for schools) work across sites and facilitate the school sessions.
- Physical space is limited and there is a lack of facilities at properties.
 - With limited space, performances are restricted to 40 people maximum at Ayscoughfee Hall.
 - Donington le Heath has ‘no dedicated education room, space not flexible, access not good, only stairs to the second floor, no lunch room but they sometimes use the old café or hall upstairs. We have to be careful with the storage of materials’ (Kath Perry, Donington le Heath Manor House).
 - At Bolsover, school groups cannot eat inside the castle. They sometimes adapt a gallery space by laying down matting for children to sit on and eat lunch. (Graham Lee, Bolsover Castle).

- Lack of time to attend training or develop knowledge with staff (The Workhouse).
- Financial resources are limited or stretched.
 - Financial resources are often the ‘bottom line’. For example, if opening to the public does not make enough money, houses turn to other sources of revenue. This is an issue across the board, for example English Heritage lost their outreach staff and cut numbers of education staff; Local Authorities have seen their budgets reduced and are looking for income generation through weddings, special and corporate events.
 - At Wollaton Hall, ‘part of the reason for developing rooms [not open to visitors] is so that there are accessible tours of the building (tours are paid for) and those rooms could be available for public hire and be self-sustaining’ (Jo Kemp).
- 16 of the 24 historic houses completing the questionnaire (67%) agreed that ‘we currently lack adequate funding or resources to develop cultural activities for children and young people’ (Figure 12).

Figure 12: Q11. How far do you agree with the following statement? We currently lack adequate funding or resources to develop cultural activities for young people



g) Lack of a support network for historic houses

- There is no overarching historic house network. Historic houses currently have to access expertise through strategic cultural organisations such as the Group for Education in Museums (GEM), Museum Association, or the former Museums, Libraries and Archives Council (MLA) (Ayscoughfee Hall, The Workhouse).
- Private owners may be working in isolation, with no one place to go to for help (Ellys Manor House).
- There are varied examples of partnership working, with work mainly within the local authority (Donington le Heath, Newstead Abbey and Wollaton Hall).

h) Very limited arts provision in historic houses

- Evidence from the research suggests that for historic houses heritage and culture is the focus rather than arts activities; cultural activity is a more appropriate description in relation to historic properties than arts activity.
- Cultural activity needs to be defined broadly. Table 14 shows that from the questionnaire, the most popular form of cultural activity in historic houses was tours and walks (100%), followed by family activities (75%). Only 5 historic houses (21%) offered arts workshops, for example painting, drawing and sculpture.

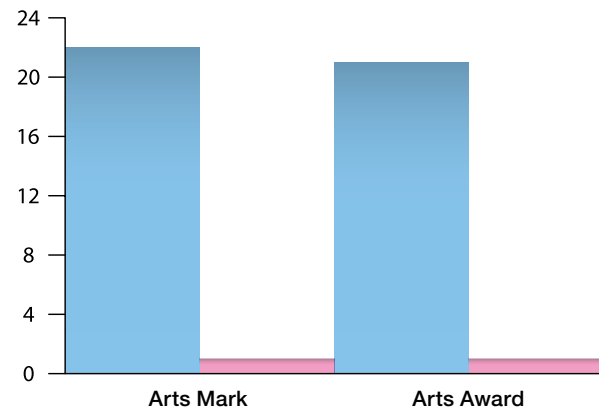
3.4 Conclusion: Historic houses would like to offer more to children and young people but are very aware of the barriers and limitations

Table 14: Q7. What cultural activities do you provide for children and young people aged up to 25 years?

Type of Cultural activity	Yes (Frequency)	Yes (Percentage)
Tours and walks	24	100%
Family activities	18	75%
Booked sessions for schools	17	71%
Seasonal events and activities	16	67%
Self-guided visits for schools and groups	15	63%
Trails	15	63%
Historical re-enactments	12	50%
Booked sessions for community groups	12	50%
Plays, theatre	11	46%
Music concerts	7	29%
Arts workshops	5	21%
Other	3	13%
Sports events	1	4%
Accredited learning opportunities	0	0%

- The Artsmark and Arts Award were not offered by any historic houses completing the questionnaire or taking part in a case study (Figure 13). However, at least two historic houses want to develop work in this area.

Figure 13: Q10. Do you offer accredited arts schemes?



■ No

■ Don't Know

- A lack of capacity, resources, support networks and knowing where to get help holds many historic houses back from providing and developing cultural activities for children and young people, particularly the privately owned.
- There is enthusiasm amongst historic houses to offer more cultural activities for children and young people. However, some properties are holding back because they are concerned or anxious that they have little to offer TMC.
- Engaging children and young people, particularly the four TMC priority target groups, requires a high level of provision already in place. Schools programmes are the default setting for many historic houses, but many of these programmes are based on a narrow, fairly traditional view of education (mainly primary, KS2), or projects and programmes which engage very limited numbers of children and young people.
- The language of arts and cultural provision is not a language that all historic houses recognise.

4.0 What opportunities exist for historic houses to develop cultural provision for children and young people?

4.1 Developing sites for children and young people

- The estates and grounds of historic houses hold vast untapped potential for engaging children and young people with the environment - the impact that the historic house and its estate has had on the landscape, how the countryside is managed, plants, species and wildlife, and issues which could be linked into human impact on the landscape, health and wellbeing (for example active families) and climate change.
 - At Calke Abbey (for example) the outdoor elements are really important to audiences. Out of 250,000 visitors each year, 160,000 (64%) visit the park alone. Families enjoy the outdoors and Calke are developing a 10 year plan for their Outdoor offer thinking about what is unique to Calke (Alison Thornhill, National Trust).
 - There is the potential to develop the gardens at Newstead Abbey to be more family friendly; this *'could be something that is developed because quite often visitors go to the grounds and don't use the building... when it was snowing people were sledging in the park'* (Jo Kemp).
 - At Wollaton Hall they are focusing more on the natural history element, for example the park and biodiversity. An important collection outside of London, *'we are looking to raise the profile to make more of it particularly for children and young people'* (Jo Kemp).
 - Bringing historic houses to life through performance and living history is popular way of engaging children and young people, focusing on the people who lived in the house (for example at The Workhouse, Donington le Heath Manor House and Ayscoughfee Hall).
 - Newstead Abbey would like to develop live interpretation, for example school sessions are offered exploring life as a child in the Victorian era. Children imagine they are visiting Mr Webb who lived in the house at this time. They learn about life above and below stairs. *'If you could do live interpretation for the visiting public it could be great. [It would] bring the property alive for children and young people, for the public as well as just for schools'* (Jo Kemp).
 - Political and social issues with contemporary resonance can be powerful within the environment of the historic house. For example the Workhouse as a solution to poverty has contemporary resonance with the welfare system. How families made their wealth, for example slavery was explored to good effect at Harewood House during the Bicentenary of the abolition of the slave trade in 2007. How to develop the confidence to address these issues?
-
- Identifying the place of historic houses in the community (and the wider region) and how they can be relevant to the lives of children and young people. Not just looking to the past, but looking to the present and future. Historic houses as a part of history but also enhancing a 'heritage literacy' amongst children and young people to enhance knowledge of why these places exist, for example:
 - Calke Abbey tells the story of the decline of the historic house over 300 years of history (Heather Maddin Turrall, Calke Abbey).
 - Heritage literacy: how to 'read' historic houses; knowing their significance as part of history but also in the present; understanding how they fit into history, why they are relevant (English Heritage, Heritage Schools programme).
 - Historic houses need to raise their profile and promote themselves to children and young people, and their families to counteract and diminish negative perceptions. Figure 15 shows that all respondents to the questionnaire agreed that historic houses *'are rich resources for children and young people' and the 'history and collections on site provide inspiring or interesting themes and subjects for children and young people.'*

Figure 14: Q11. How far do you agree with the following statements? Historic houses are rich resources for children and young people. The history and collections on site provide inspiring or interesting themes and subjects for children and young people.



4.2 Providing learning and support from others – partnerships, mentoring

- Historic houses do not have to work in competition with each other to attract visitors, but could work together. This could be achieved through fostering partnerships or a network of properties.
 - Ideally, historic houses would provide a range of cultural experiences for children and young people so that *'young people make their own choices'* (Heather Maddin-Turall).
- Robert Brackenbury of the Historic Houses Association was optimistic that privately owned historic houses are continuing to evolve in how they engage with children and young people. Whilst it is down to individual houses to how open and welcoming they are, there is advice out there, for instance the Historic Houses Association have an Education Advisor, and historic houses should not be shy in asking for help – it took him a while to learn this.
- Nottingham City Council, who manage Wollaton Hall and Newstead Abbey, talked positively about the opportunity to have an objective, critical friend to offer alternatives and to question approaches. This would be helpful for their formal education programme. (Previously they have successfully worked with Esme Ward from Manchester Museums and Galleries to critically analyse their family programmes).

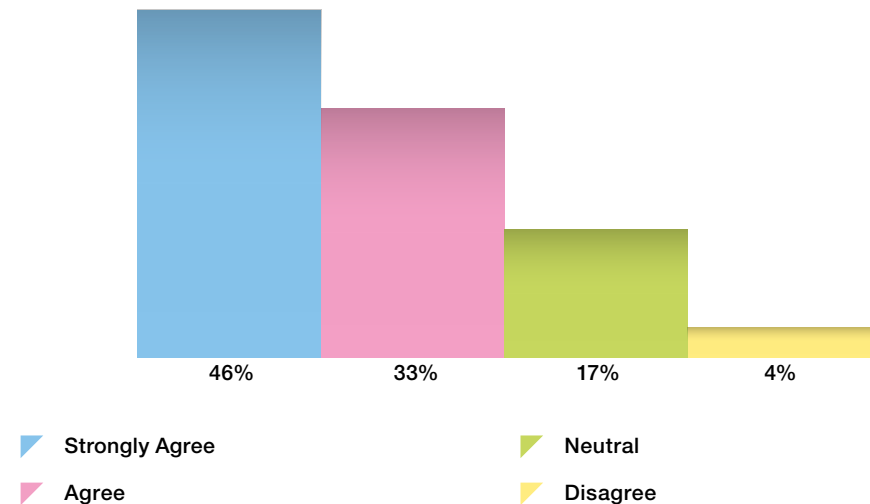
4.3 Encouraging volunteers from a range of ages and backgrounds

- Volunteering enables young people to get more involved with historic houses. Many historic houses rely on volunteers: Table 17 (below) shows that 18 of the 24 historic houses completing the questionnaire (75%) use volunteers to support the provision of cultural activity. Figure 16 (below) shows that 19 out of 24 respondents (79%) agreed that *'volunteer support is critical to developing our cultural provision.'*
- Volunteering is really important and well established in the National Trust (Emma Hawthorne, National Trust). The National Trust are looking at family volunteering, for example in the Calke Abbey family activity area (Alison Thornhill, National Trust).
 - Calke Abbey for example has 40-50 full time and seasonal staff and 350-400 volunteers (Heather Maddin Turall, Calke Abbey).
- Staffing is a challenge at Bolsover Castle but has been overcome by recruiting volunteers (Graham Lee).
- Newstead Abbey is looking to use volunteers as room guides (Jo Kemp).

Table 15: Q8. Do you have any of the following to support your cultural activities?

Type	Yes (Frequency)	Yes (Percentage)
Volunteers	18	75%
Education / learning team or staff member	13	54%
Specific room for education and learning activities	8	33%
Meeting rooms for school and community groups	8	33%
Other	5	21%

Figure 15: Q11. How far do you agree with the following statements? Volunteer support is critical to developing our cultural provision



4.4 Schools provision

.....

The changes in the National Curriculum represent an opportunity for historic houses to rethink their school's provision - many of the current History-related sessions are challenged by the proposed revisions. *'Our main worry is about changes to the History Curriculum National Curriculum. Key stage 2 is the bread and butter of our delivery, changes in the curriculum in this could have a huge impact on us'* (Jane Tapping, The Workhouse, Southwell).

4.5 Programmes, not projects

.....

Some historic houses have targeted children and young people, and TMC's priority groups, through projects, which are often externally funded. However, this has meant the work has remained peripheral within the organisation. How to encourage historic houses to think about developing programmes to reach non-traditional audiences, not projects?

4.6 Conclusion: It is important how TMC presents itself to historic houses to make the most of these opportunities

-
- Time is needed for TMC to work in partnership with historic houses, particularly as they are not one coherent group, to create motivation, purpose and momentum.
 - In order to engage historic houses, TMC need to think about the language they use and the presentation of their aims and ambitions including: how best to communicate with historic houses that do not see themselves as arts organisations? How do they work with historic houses that have limited interests or the capacity to provide cultural activities for children and young people and are driven by financial survival?
 - TMC need to build the trust of the historic houses sector, to work with them to find shared starting points with historic houses.
 - TMC need to understand the historic houses sector, its values and needs.
 - TMC's priority groups are not even on the radar of many historic houses. Establishing links with these groups will be complex and challenging and dependent on the needs and priorities of historic houses.

5.0 Conclusion – how should TMC approach historic houses?

5.1 Consider the issues from the perspective of historic houses

.....

If TMC want to engage with historic houses then they need to look at the situation from the perspective of the sector. Historic houses are very different to other cultural organisations - many are privately owned and it is like 'walking into someone's home.' They want to develop their offer for children and young people but are painfully aware of the constraints and limitations placed on them by location, stretched resources and the historic fabric.

- TMC need to develop an understanding about the perspective of historic houses before exploring how they can work with children and young people. Historic houses need to be developed into advocates for children and young people but it is likely to be a slow process.
- Values and motivation are not always public-facing; financial survival is often the driving force.
- Very few historic houses offer arts-related activity. TMC will need to think how they present themselves in the heritage context.
- TMC can benefit from communicating with and demonstrating to the sector how useful they are as advocates, in understanding issues, enhancing integration into existing networks.
- How will TMC work with historic houses? In partnership, bringing their expertise together with that of historic houses, or providing development and training?

5.2 TMC need to articulate how and why they are relevant to historic houses

.....

Are TMC's offers to historic houses matching the needs of the sector? The evidence here suggests that at the moment they are not aligned; Arts Award and Artsmark are not seen to be relevant to most historic houses. Historic houses have different and needs, motivations and values; each property is unique, one size does not fit all.

- TMC's background and experience is very different to historic houses.
- Changing attitudes and values will be a challenging issue. How does TMC explore the tension between the conservative, traditional values of historic houses with values which prioritise social impact and reaching non-traditional groups? These values currently are not closely aligned with the values of historic house owners and managers (excepting Local Authority, National Trust and the values of some individual staff) who do not always have the same pressures to be socially relevant as other cultural organisations.

5.3 Building relationships at a strategic level is critical

Strategic bodies are keen to establish a dialogue with TMC:

- English Heritage, David Sheldon, Education Manager, East & West Midlands.
- National Trust, Andy Beer, Head of Learning and Beccy Speight, Regional Director of the Midlands.
- Historic Houses Association, Robert Brackenbury Esq, East Midlands Regional Chairman.
- Local authorities lack a strategic body but already have links with TMC.

5.4 Partnership and mentoring the best way forward

Most of the work with children and young people in the historic house sector, and particularly with the four TMC priority groups, has been through project work from external funding. Is this the right model or are a variety of models needed?

- Resources will be critical.
- TMC need to nurture the historic houses sector. It is very different from the museums sector where there are many established networks.
- Whilst training and workforce development is clearly welcomed by many historic houses, it is not always relevant. Some historic houses have access to training already, many have no time for training because resources are thinly stretched. A much more in-depth and useful model is needed.
- One way would be to establish a network of interested historic houses which would work collaboratively to shape practice, change attitudes, and create advocates in the sector. Projects could be developed with external funding (for example the Heritage Lottery Fund).
- *'Working on a bigger project is stimulating'* (Jane Tappin, The Workhouse).
- Partnerships will help develop practice in more engaging ways.

Appendix 1: Research design and methodology

A1. Introduction to the research methodology

The research project was designed to answer the overarching research question:

What are the needs, interests and challenges facing historic houses in East Midlands, to develop arts and cultural provision for children and young people?

The areas of focus for the research were:

1. Exploring and defining the historic house 'sector' in the East Midlands, and their cultural activity for children and young people (aged up to 25 years):

- How do historic houses in the region currently engage with children and young people with particular focus on TMC's four priority communities?
- Early intervention, including provision or very young children and their families
- Young people and families not in education, employment or training
- Children and young people with a disability or disabling condition
- Culturally diverse communities including BME, travellers and economic migrants
- What opportunities and challenges currently exist that enhance and/or inhibit historic houses in their provision of arts and cultural opportunities for children and young people (aged up to 25 years)?
- Identification of workforce development needs that may exist to better engage with children and young people
- Ascertain accurate details of key contacts within each organisation

2. Exploring the opportunities for The Mighty Creatives to develop and enhance the provision of cultural activity for children and young people in historic houses in the East Midlands:

- Explore potential opportunities for partnership work and future collaborations between TMC and historic houses
- Explore the potential application of Arts Award and Artsmark in the work of historic houses
- Introduce historic houses to TMC and its work as a Bridge organisation

A mixed methods approach was taken by RCMG in order to give both breadth and depth to the collected data. The collection of quantifiable data (breadth) was through a questionnaire and Internet searches, and the collection of qualitative data (depth) was through case studies of selected historic houses in the East Midlands and telephone interviews with professionals with a strategic understanding of the sector.

All research carried out by RCMG was carried out within the University of Leicester's Research Ethics Code of Practice (<http://www2.le.ac.uk/institution/committees/research-ethics/code-of-practice>) and Data Protection Code of Practice (<http://www2.le.ac.uk/offices/ias/resources/policies/dpp>). This included an Ethics Review carried out for the University of Leicester to ensure that our research would be carried out responsibly and comply with institutional and regulatory requirements

A2. Historic house database (breadth)

One objective of this study was to define the parameters of the historic house ‘sector’ in the East Midlands. From this research, we compiled a comprehensive list of historic houses in the East Midlands from which to gather data, assist with the selection of case studies and ensure up-to-date and relevant contact details. This list will be provided to TMC as one of the project outcomes.

Once the definition of a ‘historic house’ was determined, the database was compiled from extensive Internet searches. The following websites provided the most useful information:

- Historic Houses Association, <http://www.hha.org.uk/>
- English Heritage, <http://www.english-heritage.org.uk/>
- National Trust, <http://www.nationaltrust.org.uk/>
- Wikipedia list of historic houses in England, http://en.wikipedia.org/wiki/Historic_houses_in_England#England

Additional research was carried out to identify that the historic house was open to the public and it offered a minimum of cultural activity. This included activity such as tours or education sessions for schools as opposed to commercial activity such as weddings or conference venues.

Historic houses were included in the study when they met the following criteria:

- The historic house is open to the public for most or certain parts of the year
- The historic house offers cultural or educational activities, as opposed to commercial activities such as weddings or conferences
- Ruins or shells of historic houses where a significant amount of the house interior is preserved (e.g. Bolsover Castle) or where there is significant cultural activity aimed at children and young people (e.g. Newark Castle)

A total of 58 historic houses across the East Midlands met these criteria.

Historic houses were not included in the study when they met the following criteria:

- Private, residential dwellings
- Gardens or grounds only open to the public
- Former sites of historic houses, the house is demolished or in a ruinous state
- Historic houses which have been converted into hotels, schools, conference or wedding venues

A total of 254 historic houses met this criteria and were included in the database in a separate spread sheet.

Both the historic houses included and not included in the database are available in an Excel spread sheet.

A3. Questionnaires (breadth)

Questionnaires were used to obtain a more detailed overview of the Historic House sector in the East Midlands than could be provided through Internet searches, capture up-to-date and relevant contact details, and provide an overview of the cultural activity available for children and young people (aged up to 25 years). The questionnaire also provided the opportunity to capture information on:

- Types of Historic House and visitor figures
- Use of the Artsmark and Arts Award
- The interests of, and challenges faced by, historic houses in offering cultural activity for children and young people
- Training and professional development needs

Respondents would be reached by email. The questionnaire was designed to be self-administered, clear and quick to complete (taking 10-15 minutes), in order to increase its chances of being completed by respondents. It consisted of 12 mainly tick box questions with some open questions for expansion of answers. Respondents were given three ways to complete the questionnaire (to maximise the chances of the questionnaire being completed):

- Online form hosted in Google Drive.
- Word document which could be completed and returned by email
- Word document which could be printed out and returned by post

The questionnaire was also designed to assist the selection of case studies. The questionnaire is reproduced in Appendix 2.

Questionnaires were sent to 53 contacts on the historic houses database. This is fewer than the actual number of historic houses that could potentially be included in the study (58) because in some cases, for example English Heritage properties, there was one named contact for several properties. Where possible we sent the questionnaire to a named contact to ensure a higher response rate. In total, 25 questionnaires were returned within the timeframe of the study; 24 were analysed as two questionnaires were returned by the same Historic House (Kelmars Hall and Gardens). This gives a response rate of 46.2 per cent. This is higher than response rates usually reported for self-administered surveys, which can be as low as 20 per cent (Bourque and Fielder 1995).

Reasons given why questionnaires were not completed:

- Belvoir Castle – questionnaire was too generic, not specific enough, asking the wrong questions.
- Ellys Manor – Not the right questions, was not relevant.
- Grantham House – did not want to answer a questionnaire, not relevant.
- Holme Pierrepont Hall – questionnaire put into post but did not reach RCMG during the timescale of the project.
- Kelmars Hall and Gardens sent two questionnaires completed by two different individuals (one was excluded from the study).
- Where questionnaires were sent to general email addresses, very few were returned which shows the advantage of having a named contact.

⁷ The Wikipedia list was the main source for many excluded houses. This list was found to include many houses that have been demolished (but not all demolished country houses, Gopsall Hall is one missing for example in Leicestershire) and several houses that could not be found by an Internet search. Neither list can therefore be seen as definitive.

⁸ <https://docs.google.com/forms/d/1BmSurAW1gkXvT9vo39gNwdtQ7JpNfLYMhNkv8j6M1k/viewform> [retrieved 5 June 2013]

A4. List of 24 historic houses returning the questionnaire

Table 1: List of 24 historic houses returning the questionnaire

Historic House	Address
Hardwick	Doe Lea, Chesterfield, S44 5QJ
Canons Ashby House	Canons Ashby, Daventry, Northamptonshire, NN11 3SD
The Workhouse	Upton Road, Southwell, Nottinghamshire, NG25 0PT
The Village Church Farm	Church Road South Skegness PE25 2HF
Oakham Castle	Castle Lane, Oakham, Rutland, LE15 6DR
Donington le Heath Manor House	Manor Road, Donington le Heath, Coalville, LE67 2FW
The Prebendal Manor	Nassington, Peterborough, Northants, PE8 6QG
Grimsthorpe Castle	Grimsthorpe, Bourne, PE10 0LY
Ayscoughfee Hall Museum & Gardens	Churchgate, Spalding, Lincolnshire PE11 2RA
Calke Abbey	Ticknall, Derbyshire, DE73 7LE
Doddington Hall	Doddington, Lincoln, LN6 4RU
Tissington Hall	Tissington, Ashbourne, Derbyshire, DE6 1RA
Mr Straws House	5-7 Blyth Grove, Worksop, Nottinghamshire, S81 0JT
Newark Castle and Gardens	Castlegate Newark on Trent, NG24 1BG
Delapre Abbey	London Road, Northampton, NN4 8AW
Belton House	Grantham, Lincolnshire, NG32 2LS
Kelmarsh Hall & Gardens	Kelmarsh, Northampton, NN6 9LY
Belgrave Hall	Church Road, Leicester, Leicestershire, LE4 5PE
Chatsworth	Bakewell, Derbyshire DE45 1PP
Wollaton Hall	Wollaton Road, Nottingham, NG8 2AE
Newstead Abbey	Ravenshead, Nottinghamshire, NG15 8NA
Kirby Hall	Off Kirby Lane, Corby, Northamptonshire, NN17 3EN
Peveil Castle	Market Place, Castleton, Derbyshire, S33 8WQ
Bolsover Castle	Castle Street, Bolsover, Derbyshire, S44 6PR

A5. Case studies

Case studies were used to draw out and explore issues around historic houses in greater depth. 10-14 case studies were planned with historic houses selected from the following criteria to represent a range of different types:

- Significant cultural activity for children and young people
- Very limited cultural activity for children and young people
- Large site
- Small site
- Different types of historic house – stately home, castle, Workhouse, small scale historic house
- Governance – local authority, private, NT, English Heritage
- Location – urban, rural
- County (Notts, Derbys, Lincs, etc)

Table 16 lists the historic houses initially identified as case studies matched against the criteria for their selection. Additionally, two historic houses (Lampport Hall and Sudbury Hall) were kept in reserve. Case studies were conducted (where possible) by personal visit to the historic house or by telephone interview. Case study questions are reproduced in Appendix 3.

The nature of the case studies changed as researchers negotiated the scope of the sector and availability of key contacts (see Table 16):

- The case study of English Heritage properties became a much more general case study looking at the work of English Heritage more widely.
- Chatsworth House did not have the time or capacity to take part in an interview until July 2013, which was beyond the timescale of the project.
- Despite initial interest, the contact at Melbourne Hall felt unable to contribute anything to an interview or complete a questionnaire.

Table 16: Initial case study selection

Property	Significant activity	Limited activity	Large site	Small site
Ayscoughfee Hall	✘			
Belvoir Castle		✘	✘	
Calke Abbey	✘		✘	
Chatsworth House			✘	
Donington le Heath Manor House	✘			✘
Ellys Manor House		✘		✘
Gainsborough Old Hall	✘		✘	
Bolsover Castle	✘		✘	
Lyddington Bede House		✘		✘
Melbourne Hall		✘		
Wollaton Hall	✘		✘	
Newstead Abbey		✘	✘	
The Workhouse	✘		✘	

Property	Type of house	Governance	Location	Country
Ayscoughfee Hall	Manor house	Local authority	Town	Lincs
Belvoir Castle	Stately home	Private	Rural	Leics
Calke Abbey	Stately home	National Trust	Rural	Derbys
Chatsworth House	Stately home	Private	Rural	Derbys
Donington le Heath Manor House	Manor house / museum	Local authority	Rural	Leics
Ellys Manor House	Manor house	Private	Rural	Lincs
Gainsborough Old Hall	Stately home	Local authority / English Heritage	Town	Lincs
Bolsover Castle	Castle	English Heritage	Town	Derbys
Lyddington Bede House	Manor House	English Heritage	Rural	Rutland
Melbourne Hall	Stately home	Private	Rural	Derbys
Wollaton Hall	Museum	Local authority	Urban	Notts
Newstead Abbey	Stately home	Local authority	Rural	Notts
The Workhouse	Workhouse	National Trust	Town	Notts

A6: Telephone interviews with professionals representing a strategic view of the historic house sector

In order to explore the wider context of the historic house sector, both inside and outside the region, the intention was to hold a focus group with historic house staff and professionals who represented a strategic view of the sector. This research design changed because it was not considered appropriate to the fragmented and disparate nature of the sector, where professionals working with children and young people are often 'siloes' within organisations. The practicalities of bringing professionals together within the scale of the project was challenging and telephone interviews with key contacts in the East Midlands and beyond became a more appropriate research method. The aim of the interviews was to explore:

- How they would characterise the region / historic house sector
- The kinds of cultural activities that historic houses are providing for children and young people
- The barriers to engaging children and young people
- Opportunities for partnership work and future collaborations with TMC

Appendix 2: Questionnaire sent to 53 historic houses in the East Midlands

Cultural activities for children and young people in Historic Houses in the East Midlands

Please can you help with a study which will lead to increased support for historic houses in providing cultural activities for children and young people?

This research project aims to understand better the needs, interests and challenges facing historic houses in the East Midlands in providing cultural activities for children and young people. It is being carried out by the Research Centre for Museum and Galleries (RCMG), based in the School of Museum Studies at the University of Leicester, for The Mighty Creatives (TMC). TMC are a bridge organisation for Arts Council England, which has recently taken over responsibility for historic houses.

To find out more about RCMG or The Mighty Creatives, please visit our websites:

- RCMG - <http://www2.le.ac.uk/departments/museumstudies/rcmg>
- TMC - <http://www.themightycreatives.com/>

All we would like you to do is complete a short questionnaire about your historic house and the cultural activities you provide. The questionnaire consists of just twelve questions, which will take only 10-15 minutes to complete. Any details you give to us will only be shared with TMC and will be destroyed after 5 years (in accordance with the Data Protection Act of 1998).

We would be extremely grateful if you could complete and return the questionnaire to RCMG by Friday 10 May 2013 in one of three ways:

- Complete the questionnaire online at: <https://docs.google.com/forms/d/1BmSurAW1gkXjVT9vo39qNwdtQ7JpNfLYMhNkv8j6M1k/viewform>
- Complete the attached questionnaire and email it to Ceri Jones at cj36@le.ac.uk
- Print out, complete the attached questionnaire and post it to Ceri Jones, RCMG, School of Museum Studies, University of Leicester, 19 University Road, Leicester, LE1 7RF

We will contact a sample of historic houses by telephone to find out more about their needs. If you definitely do not want to be contacted by us then please indicate this on the questionnaire.

I do hope that you are able to support this important regional study and we appreciate your involvement. Very many thanks and best wishes

Jocelyn Dodd

Director, Research Centre for Museums and Galleries (RCMG), School of Museum Studies, University of Leicester, Museum Studies Building, 19 University Road, Leicester, LE1 7RF

t: + 44 (0)116 252 3995

e: jad25@le.ac.uk

w: <http://www2.le.ac.uk/departments/museumstudies>

Cultural activities for children and young people in Historic Houses in the East Midlands

A. ABOUT YOUR HISTORIC HOUSE

1. Details of your historic house

Name of historic house

Address

Your name

Position / job title

Email

Telephone number

2. What is the governance of your historic house? Please tick one box

- English Heritage (national)
- National Trust (charity)
- Local Authority
- Privately Owned
- Other – Please specify

3. What type of historic house is it? Please tick one box

- Stately home or hall
- Castle
- Abbey
- Small scale historic house
- Other – Please specify

4. How many visitors does your organisation (roughly) receive each year? Please tick one box

- | | |
|--|--|
| <input type="checkbox"/> Up to £1000 | <input type="checkbox"/> £50,000 – £100,000 |
| <input type="checkbox"/> £1000 – £5000 | <input type="checkbox"/> £100,000 – £250,000 |
| <input type="checkbox"/> £5000 – £10,000 | <input type="checkbox"/> £250,000 – £500,000 |
| <input type="checkbox"/> £10,000 – £50,000 | <input type="checkbox"/> Over £500,000 |

5. Visiting the historic house

	Yes	No	Don't know
5a. Do you charge an admission fee?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5b. Is there an additional fee for tours, school groups or bookings?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B. CULTURAL ACTIVITIES AND YOUR HISTORIC HOUSE

6. Which groups do you provide cultural activities for? Please tick all relevant boxes

- Early years – very young children and their families
- Children and young people aged up to 25 years
- Schools
- Disabled children and young people
- Families
- Adults (25 -65 years)
- Older people (65 years and over)
- Young people and their families not in education, employment or training
- Leisure groups e.g. church groups, University of the Third Age, Women's Institute
- Special interest groups e.g. history, architecture, environmental
- Culturally diverse communities including Black and Minority Ethnic, travellers and economic migrants
- Other – please specify

7. What cultural activities do you provide for children and young people aged up to 25 years?

Please tick all the relevant boxes

- Booked sessions for schools (on a range of themes)
- Booked sessions for community groups (on a range of themes)
- Self-guided visits for schools and groups
- Accredited learning opportunities e.g. for schools, colleges and universities
- Arts workshops e.g. painting, drawing, sculpture
- Tours and walks (including tours of the historic house, history and nature walks)
- Family activities
- Trails
- Seasonal events and activities (e.g. Easter, Christmas)
- Plays, theatre
- Music concerts
- Historical re-enactments
- Sports events
- Other – please add any cultural activities not included in the box below

8. Do you have any of the following to support your cultural activities? Please tick all relevant boxes

- Education / learning team or staff member
- Volunteers (to run activities, develop resources etc.)
- Specific room for education and learning activities
- Meeting rooms for school and community groups
- Other – please specify:

9. How important is it for your organisation to provide art and cultural activities for children and young people? Please tick the most relevant box

- Extremely important
- Important
- Neutral / No opinion
- Not important
- Not important at all

10. Do you offer accredited arts schemes?

	Yes	No	Don't know
10a. Do you work with schools with Artsmark accreditation?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10b. Do you offer Arts Awards opportunities for young people?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. We are interested in hearing your views on the opportunities and challenges of providing cultural activities to children and young people. How far do you agree with the following statements?

	strongly agree	agree	neutral	disagree	strongly disagree
Historic houses are rich resources for children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The house has a reputation for being friendly to children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The history and collections on site provide inspiring or interesting themes and subjects for children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The historic house environment is challenging – e.g. fragile historic fabric, the number of visitors is limited	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Volunteer support is critical to developing our cultural provision	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We currently require more training and skills to support cultural activities for children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We currently lack adequate funding or resources to develop cultural activities for children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is an organisational priority to develop cultural provision for children and young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

C. TRAINING AND PROFESSIONAL DEVELOPMENT

12. In order to help you deliver more cultural activities for children and young people, would your organisation be interested in the following training and professional development opportunities? Please tick all that apply

- Developing cultural activities for children and young people
- How to work with schools
- Child protection (including online safeguarding) and risk assessments
- Exploring new funding opportunities
- Working with volunteers
- Involving young people in your organisation
- Employing apprenticeships and internships
- Young peoples' decision making and leadership in your organisation
- Social media training (using Facebook, Twitter, etc. in your work)
- Other – please identify any training or development opportunities you would be interested in

We will contact a sample of historic houses by telephone to find out more about their needs.

If you definitely do not want to be contacted by us then please tick the box below.

- I definitely do not want to be contacted by RCMG

Thank you very much for completing this questionnaire, we really value your contribution.

Please return it by Friday 10 May 2013 either by:

- Email to Ceri Jones at cj36@le.ac.uk
- Post to Ceri Jones, RCMG, School of Museum Studies, University of Leicester, Museum Studies Building, 19 University Road, Leicester, LE1 7RF

Appendix 3: Case study questions

A. Background and context to the historic house

1. Snapshot of the organisation
 - Confirm size and scope (refer to previous research & Q.1-4)
 - Management – number of staff, volunteers
2. Purpose
 - Vision, mission, priorities

B. Cultural activities for children and young people (up to 25 years)

3. Define cultural activity and role of the Arts Council and The Mighty Creatives
4. Snapshot of their cultural provision – what they provide and for who
 - Refer to Q.6 & 7
 - For larger sites – specific examples of programmes and projects
 - Examples of literature, images, reports, publicity, web links
5. How has this work developed?
 - Established or one-off
 - Vision
 - Plans
6. Experience of partnerships
7. Why do they want children and young people to engage with historic houses?
 - Refer to Q.9 and Q.11, statement 1 (rich resources)

C. Challenges and barriers

8. What limits the development of cultural activities for children and young people?
9. If they had no resource constraints, what would they like to develop for children and young people? (aspirations)

D. Training and professional development needs

10. Refer to Q.12

E. Awareness of organisations which can support historic houses in their work

11. Are you aware of any key organisations which could help you to develop work with children and young people?
12. Do you need more support?
 - What kind of support do you need?

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