

Open minds

Evaluation of the Harewood House Trust Heritage Lottery Fund Education Project



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Summary

Open minds education programme 2000-2003

Open minds at Harewood House Trust, a Heritage Lottery funded Education Programme, ran from 2000-2003. The aims were to develop Harewood as a rich learning resource – a place for inspiration and creativity - to change the public perception of Harewood as a place of infinite educational possibility and to develop Harewood as a vital educational resource for the region.

The Research Centre for Museums and Galleries (RCMG) was approached in November 2002 to evaluate this three-year programme. The evaluation of the Open minds programme is a requirement of the Heritage Lottery Fund and is critical to inform future education and learning developments at Harewood House Trust.

The importance of lifelong learning and creativity

The importance of lifelong learning to the government agenda and the emphasis on creative and enjoyable learning experiences at museums for formal learners emphasises the importance of the Open minds programme for Education at Harewood.

The focus of the evaluation

The evaluation focuses on three areas: firstly the impact of the programme on participants; secondly to look at how Open minds has extended the range of audiences at Harewood House; and thirdly to present conclusions and recommendations to inform future developments, in learning and education.

To capture the experiences of participants, the evaluation uses the conceptual framework provided by the Generic Learning Outcomes, developed by RCMG for the Museums, Libraries and Archives Council (MLA) as part of the *Inspiring Learning For All* framework. The GLOs enable the identification, capture, categorisation and discussion of learning. GLO methodology has now been used in national initiatives and by using the GLO conceptual framework in the research the Open minds evaluation can be placed within a national context.

Impact of the programme on participants

Over the three years at Harewood, a total of 3,552 children and 457 adults have benefited from the Open minds programme.

Questionnaires collected by Harewood House from 48 teachers and 536 students in 2002 were analysed for evidence of the Generic Learning Outcomes. It was found that the teachers valued most the enjoyment and inspiration that the students gained, in their view, from the Open minds workshops. Overall, the workshops were felt to be educationally worthwhile, enjoyable for the students and a positive experience in terms of using the House and its environment, and working with specialists.

The students who completed questionnaires in 2002 were very positive about their learning experiences. Although the questionnaires had not been designed to capture evidence of learning, analysis using the Generic Learning Outcomes revealed some rich and varied experiences from the variety of workshops offered. Students valued the enjoyment and inspiration they gained from using the collections and environment at Harewood, which relates to the evidence from the teachers' questionnaires. The students enjoyed working with the specialists at Harewood, experienced increased confidence and enthusiasm for their subjects and most of them indicated that they would be interested or more likely to visit Harewood again.

Between May and September 2003, five Open minds workshops were observed to explore the types of learning processes used with the students. Where possible, follow up visits were made to the schools to expand upon their experiences from the workshop and explore the learning outcomes of the students.

The evidence from 2003 is of the Open minds programme living up to its expectations in providing inspiring and creative experiences for students. Overall, the experiences that teachers and their students have are very positive and follow-up visits to schools demonstrate the impact of their learning. There are a few reservations from teachers over the organisation and relevance of sessions and some concerns were raised about Harewood's ability to adapt to the needs of individual schools and provide a unique and special experience equally to mainstream and special schools.

Inspiring workshops

Open minds has used the inspiration from the collections, artworks, House, landscape, gardens and history at Harewood, to give the students a unique experience, in order to increase their creativity, wonder and enthusiasm for subjects as diverse as environmental science, art, creative writing and music. With this aim, Harewood has been successful. A number of children observed during the evaluation period showed evidence of being particularly inspired by the House and its collections:

"I got the idea about the sugar – they got money from the plantations by importing sugar – so we thought it [the music] should be sweet on the surface and yet dark underneath, like slavery."

Learning in context

The unique environment of Harewood is important for the success of the Open minds workshops. It offers teachers a managed environment for students to explore but also for many students from the urban areas around Harewood, it offers a glimpse of a different world:

"For them (our students) it's a completely new experience and there is all the newness to get through before they can do the work. They need to get over the awe first."

Working with specialists

Working with a team of freelance specialists has made a difference to education delivery at Harewood. Specialists were able to engage with the students and encourage them to question. Teachers commented how the students' confidence and motivation had increased but there were some reservations from some teachers regarding the suitability of the workshops in relation to the needs of their students.

Special schools and special needs

Yeadon Westfield Primary School and Victoria Park School both attended the Outdoor Classroom workshop at Harewood House during the evaluation period. The different experiences that each school had highlights the need for Harewood to address the special needs of schools more confidently and develop better relationships with schools so that their particular needs can be met.

"Our children have such a range of needs both educationally and emotionally, meeting these needs is complex... the session needs to be really special and memorable to make it worthwhile coming, it needs to be something we cannot do ourselves more locally and for free."

Open minds – extending the audience

The Open minds programme aimed to increase numbers of young people visiting Harewood and increase the diversity of groups from mainly local primary schools to include inner city schools, secondary schools, higher education and special schools.

Numbers have not been increased, but the diversity of use is impressive. Over the 3 years of the programme, 50% of visits were made by secondary schools and colleges, 36% by primary schools and 6% special schools. Effective targeting of inner city schools meant that by 2003, 71% of school visits were identified by Harewood as being made by inner city schools. A postcode analysis using the Index of Multiple Deprivation 2000 found that 34% of the 67 schools that visited over the three years came from the 20% most deprived wards in England. The importance of the Chiswell travel bursary in enabling schools to visit was demonstrated by teachers in 2002 and 2003.

Development of audiences at Harewood House is still in its early stages. The 2002 teacher and student questionnaires have shown that many of the teachers and students had not visited before and were willing to visit again. However, the Open minds programme has tended to focus on providing small, specialist workshops to schools, which has involved relatively small numbers. This has been compounded by a reduced number of education staff available for organising workshops and developing relationships with schools, which has also entailed reduced numbers.

Comparison with a national evaluation –

The evaluation of Renaissance in the Regions - What did you learn at the museum today?

From the comparison of the Renaissance in the Regions and Harewood evaluations it can be seen that there are some findings from the Renaissance evaluation that are significant for Harewood in terms of developing its education programme for the future.

There are strong similarities in the evidence from both teachers and students in the value placed upon Enjoyment, inspiration, creativity and the value of the museum or historic house in providing new experiences for students that take them beyond their everyday experiences. This is especially important considering the numbers of schools visiting from inner-city areas and from areas of social and economic deprivation.

The evaluation of Renaissance in the Regions reveals some important findings that Harewood could consider in relation to Open minds and in providing education programmes in the future:

- Importance of the curriculum in teachers' planning
- Themes related to the museum visit – 70% teachers visit for history related themes
- Importance of museums taking a holistic view towards the school visit
- Reinforcing the importance of responding to the needs of teachers and creating effective partnerships between museums and schools so that barriers to visiting can be overcome

Conclusions

Harewood House – a unique resource

The Designated collections have been significant in the development of workshops. The uniqueness of these collections, and the environment at Harewood, have been developed as key features of the programme. The Open minds programme has given Harewood the opportunity to experiment with using the collections to inspire creativity amongst students. This now needs to be developed into a core education programme and future strategy for Harewood so that this amazing resource can benefit the widest possible audience.

Extra special experiences

The Explorations in Music workshop demonstrates clearly the potential for Harewood to offer extra special experiences to schools. It was a fantastic experience for all the students involved, enabling them to be imaginative and creative and using a medium that is rarely explored in museums.

Evidence of rich learning outcomes

Evidence from the questionnaires completed by teachers and students in 2002, and the interviews with teachers and students in 2003, captures a range of positive learning outcomes and experiences that result from their involvement in the Open minds programme.

Small scale workshops

The workshops as part of Open minds programme are highly innovative but the concentration on small, specialist led workshops may also have potentially limited their appeal to a wider audience. Experimentation with different workshops focusing on more unusual themes such as dance, drama, and environmental science have been successful at Harewood but there is a need to develop core programmes that appeal to a wider audience.

Sustaining the programme

Open minds was one among several developmental initiatives, but because of these core provision was neglected. A more integrated approach needs to be provided for schools including both core provision and developmental initiatives.

Access to Harewood

The Chiswell travel bursary has been significant in enabling schools to visit as one of the main barriers to schools is the cost of transport and is a model for other museums and cultural organisations.

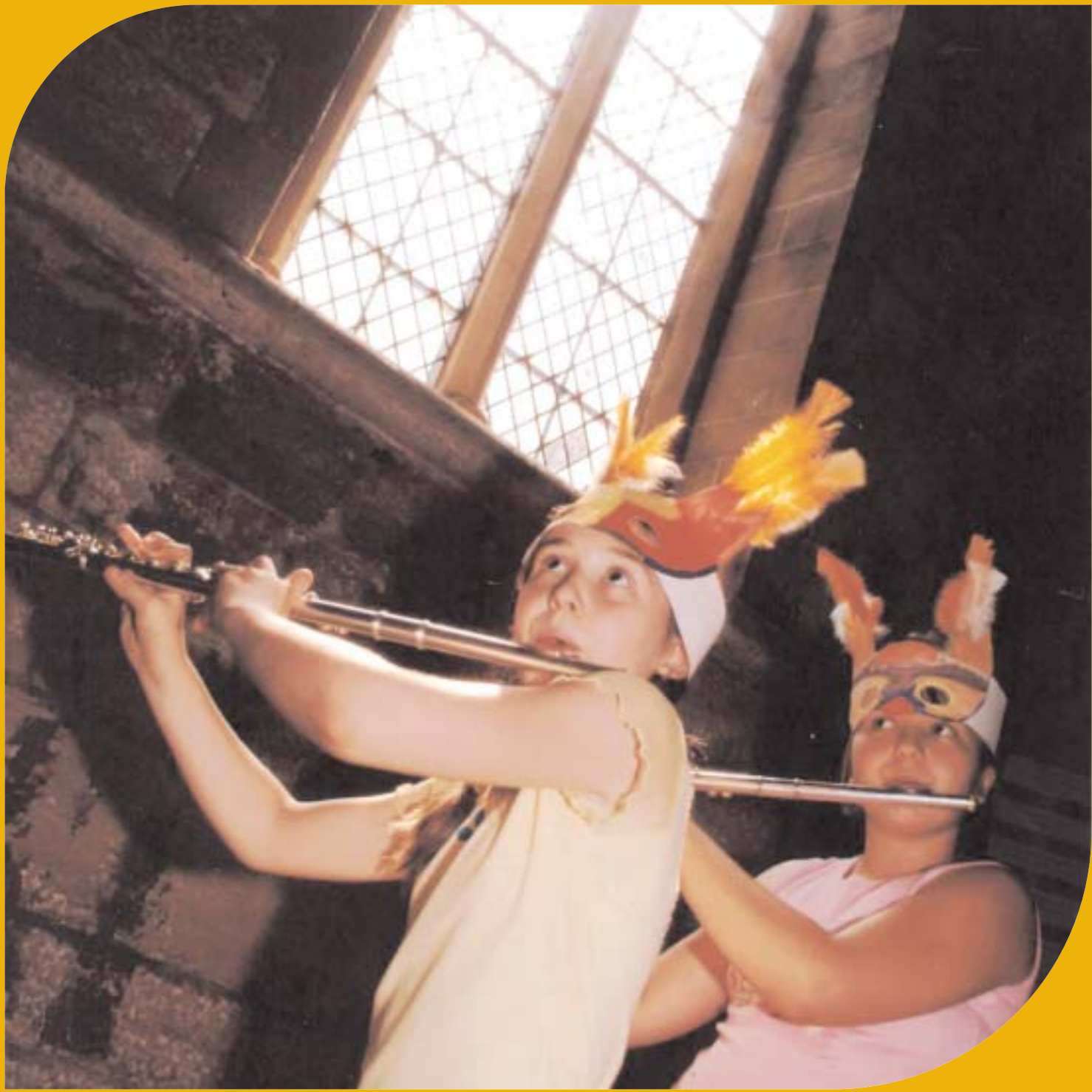
Where there are access limitations more thought needs to be given to the requirements of students and teachers. Harewood should be proactive in asking schools about their physical and intellectual needs to reflect their commitment to Learning and Access.

Organisational needs

If Harewood wishes to appeal to a wider audience, more staff are not only necessary within the Learning and Access Department but also within the organisation itself. Space needs to be managed effectively so that the learning needs of all visitors can be catered for. The *Inspiring Learning For All* framework developed by MLA stresses the need for learning organisations that take into account the diverse needs of all their users.

Recommendations

- Develop a core education programme that appeals to a broad and diverse audience and is part of the long-term development of Harewood House. Harewood has the potential to provide for a mass-market so that many schools can benefit from the special and unique environment at Harewood in a less intensive manner
- Continue to provide extra special experiences and workshops for schools such as the Explorations in Music workshop but as one-off events. This workshop had all the key ingredients for success and sustainability – the use of local, energetic facilitators who inspired the imaginative and creative use of Harewood, its stories, collections and environment by the students to produce a special and memorable event in Harewood Church
- Focus on the development of a team of freelance facilitators which was not achieved over the 3-year Open minds programmes. Current facilitators are too geographically dispersed and not local enough to provide Harewood with a flexible team of specialists who could deliver core programmes. Developing roles with local facilitators would enable Harewood to be more flexible in response to teachers' needs and maximise the use of available resources
- Physical and intellectual access to Harewood has been improved over the 3-year period but evidence from the evaluation suggests that access still needs to be improved. There is great potential for Harewood to develop relationships with schools so that their needs can be acted upon and to improve communication so that teachers are aware that their needs have been respected. Harewood should be proactive about this and should not rely on teachers expressing their needs. A more flexible core programme would only benefit teachers such as Victoria Park School who found their particular needs were not met by the session they attended – more consultation with schools would prevent this experience from being repeated
- Harewood could be mindful of competition from other museums and cultural organisations. Whilst there are so many museums available locally, Harewood needs to be very focused on what it can do well. The special nature of Harewood needs to be emphasised – also the specialist partnership projects with dance, theatre and music work really well



Introduction

Open minds at Harewood House Trust, a Heritage Lottery funded Education Programme, ran from 2000-2003. Following a review of education in 1998, the project aimed to 'develop, expand, and revitalise intellectual access for all with a new holistic approach to education at Harewood'. Open minds provided an opportunity to be experimental. Its aim was to introduce new audiences to Harewood House, focusing on young people from 7-18 years, particularly those in formal education. New programmes were developed using specialist facilitators, actors, artists and scientists to deliver special workshops that focused on the collections, the unique resources and setting of Harewood House. The aim of the programme was to develop Harewood as a rich learning resource – a place for inspiration and creativity. Its long-term aims were to change the public perception of Harewood to a place of infinite educational possibility, and to be a vital educational resource for the region.

Sue Davies, formerly Head of Learning and Access initially approached The Research Centre for Museums and Galleries (RCMG) in the Department of Museum Studies at the University of Leicester in November 2002 to evaluate this three-year programme. The evaluation was a requirement of the Heritage Lottery Fund and was also intended to be used to inform future learning and access developments at Harewood House.

The focus of the evaluation is in three areas: firstly the impact of the programme on participants; secondly to look at how Open minds has extended the range of audiences at Harewood House; and thirdly to present conclusions and recommendations to inform future developments.

Section 1

Context

1.1 Harewood House – the context

Harewood House Trust, an educational charitable trust, was established in 1986 to maintain and develop Harewood House, its collections and grounds for the public benefit. It is the intention of the Trust that “everyone who comes to Harewood of whatever age, prior knowledge or experience will go away having found something which stimulates them to engage more deeply with the collections.”

Situated seven miles north of Leeds, Harewood House was built in the 18th century neo classical style. The House is still owned by and is the residence of the Lascelles family who built it. The Harewood Estate manages 5,000 acres of land including Harewood House and grounds, farmland, houses in Harewood village and the site of Harewood castle. The House contains significant collections of furniture, porcelain and artworks collected by the family. The quality of the collections is reflected in the designated status it was awarded in 1998, significantly the only country house to receive this status. Other resources include the Bird Garden, the Terrace Gallery with exhibitions of contemporary artworks, adventure playground, gardens and landscaped parkland. On average there are 300,000 visitors to Harewood per year including educational visits.

1.2 Education at Harewood

An education service was first established at Harewood in 1978, in collaboration with the Local Education Authority. Today it has developed into a Learning and Access department focused on delivering a service for both formal and informal education, and widening access to Harewood and its collections.

Education at Harewood can be viewed as developing through three distinct periods of time:

- Early years of education 1978 – 1996

Education provision was initially set up by teachers seconded from the Local Education Authority, and subsequently by an education officer. Visits were mainly from primary schools, predominantly to the Bird Garden, with House visits as an occasional add-on. Initial success in attracting schools fell from 1990, coinciding with the introduction of the National Curriculum. Sessions covered a variety of topics but the reliance on the Education officer and Bird Garden curator to lead sessions limited the actual number that could take place. Visits rarely took advantage of the collections at Harewood and although interpretive materials were used these were limited in content and presentation. In parallel with schools provision, but with separate arrangements, innovative adult programmes were developed; the Open House adult education programme being one example. However the schools education programme remained largely isolated from this and from other curatorial departments.

- Exploring a role for education 1996 – 2000

An internal reorganisation in 1996 combined the functions of education with collections, interpretation, and exhibitions under the management of the Principal Curator. In a desire to develop an integrated education provision the curator commissioned an external review of the role of education. This was carried out by Sue Clive. It identified that historically the role of education had been neither strategic nor central to the organisation. Now viewed as integral to the organisation and complimentary to other functions, a more holistic view of education was developed and a period of planning and development ensued. Developing innovative programmes and encouraging new audiences was the subject of the successful Heritage Lottery Museums and Galleries Access Fund bid which represented the new philosophy of Harewood as a place for inspiration.

- Developing initiatives 2000 - 2003

The Open minds programme of specialist-led workshops for students and teachers began in 2001 and focused Harewood's commitment to widening access and understanding of the House and its collections. Workshops have focused around the themes of art, science, music and drama and utilised the unique environment of Harewood to inspire creativity and learning. Schools in areas of social priority, particularly inner city schools, have been targeted and enabled a broader audience to benefit from experiencing the House, its designated collections, the gardens and grounds.

1.3 The regional context

Harewood House is located in the Yorkshire and Humber region, a diverse area of vibrant towns and cities, potentially isolated ex-coalfield communities, seaside resorts, market towns and expanses of attractive countryside, especially in the region's three National parks. The region has a population of nearly 5 million with Leeds as the largest urban area with 715,000 people.¹ The region also offers immense cultural opportunities with around 10% of the country's museums, galleries and historic houses. Visits to museums in the region are almost 50% above national average in terms of number of visits per head of population. The Yorkshire region is also unusually rich in nationally funded museums at York, Bradford and Wakefield.

This is a region of great diversity in the environment and cultural opportunities but also of deprivation in urban and rural communities. This has had an effect on both education and employment in the region, with a huge disparity between the performance of schools and education authorities, and the emphasis on improving skills and learning of people within the region. Alongside the many opportunities, local level data shows that 79 wards in the region are in the most 10% deprived nationally, and pockets of low income are found in rural areas.

The Yorkshire and Humber region suffers from low educational achievement in both primary and secondary schools and one-fifth of children in the region are eligible for free school meals.² This has an effect upon employment within the region. 58% of the unemployment in Leeds is found in the 12 inner city wards and a lack of coherence in post-16 and adult learning opportunities and a lack of communication/ co-ordination in relation to arts and other agencies is being addressed.³ Yorkshire and Humber's top priorities for action between 2003 and 2006 are to:

- Create a culture in which education, learning and skills are highly valued by individuals and business
- Develop entrepreneurial and business skills
- Increase the quality, flexibility and responsiveness of education, learning and skills provision

There is a movement away from industry-specific skills in favour of more generic and "soft" skills such as creativity, communication, problem solving and sales and management skills.⁴ However, low library use in the region may relate to a culture characterised by a low interest in and low status attached to learning in some localities.⁵

1 2001 Census

2 Progress in the Region report, Yorkshire Forward 2001, www.yorkshire-forward.com/view.asp?id=1101

3 Vision for Leeds: A strategy for sustainable development 1999-2006, The Leeds Initiative, 1999

4 Framework for regional employment and skills action, Yorkshire and Humber, www.yorkshire-forward.com/images/1911.pdf

5 Progress in the Region report, Yorkshire Forward 2001, www.yorkshire-forward.com/view.asp?id=1101

1.4 The national context

The profile, significance and language of education, learning and access have dramatically changed since the election of New Labour to Government in 1997. The Government's learning agenda, set out in the "Learning Age" Green Paper 1998, aimed to widen participation in and access to learning around the following principles:

- Investing in learning to benefit everyone
- Lifting barriers to learning
- Putting people first
- Sharing responsibility with employers, employees and their community
- Achieving world class standards and value for money
- Working together is the key to success

The document also outlined the role of the creative industries as particularly important: "the creative industries have an educational dimension in their own right. People learn from visits to the theatre, cinema, art galleries and museums. We also need to nurture the creative spirit in education itself..."⁶

The strategic focus on the learning agenda has had a considerable impact on museums with significant investment and expansion in their educational role. The need was demonstrated in David Anderson's report *A common wealth: museums in the learning age* (1999), which mapped educational provision in museums across the United Kingdom and exposed a situation which was fragmentary with some very significant gaps.

The Museums and Galleries Commission (MGC) had published *Managing museums and gallery education: MGC guidelines for good practice* in 1996, and this was used by MGC and the Area Museum Councils to encourage good practice.

Funding for learning in the museums sector has increased in line with the principles established by the Government. There have been a considerable number of short-term project or challenge funds. In 1999 a two-year £500,000 Education Challenge Fund (ECF) was established by DCMS (managed first by MGC and later by Resource) to fund educational projects which would increase capacity to implement the MGC guidelines. In 2000, the Department for Education and Employment (DfEE, now DfES) established the Museums and Galleries Education Programme (MGEP) with £2.5m project-funding over a two-year period. A second programme (MGEP2) is currently in progress. Other organisations such as the Heritage Lottery Fund and the Clore Foundation have also provided project-funding for educational projects and events in museums and galleries.

In 2004 The Museums Libraries and Archives Council (MLA), formerly Resource, launched a comprehensive approach to prioritising learning in its initiative *Inspiring Learning for All* (www.inspiringlearningforall.gov.uk), which considers management issues to enable organisations to facilitate learning and contains a toolkit to measure the impact of learning on participants. The toolkit is based on the Generic Learning Outcomes developed by RCMG for MLA.

The five Generic Learning Outcomes are:

- Knowledge and understanding
- Skills
- Attitudes and values
- Enjoyment, inspiration, creativity
- Action, behaviour, progression

Inspiring Learning For All is part of a holistic view of learning within museums, which integrates social agendas like social inclusion, regeneration and social cohesion into improved access and increased opportunities for learning.



1.5 Conclusions

The importance of lifelong learning to the government agenda and the emphasis on creative and enjoyable learning experiences at museums for formal learners emphasises the importance of the Open minds programme for Education at Harewood. The renaming of the department from Education to Learning and Access also symbolises the commitment of Harewood House to develop new audiences to access the wide range of resources at Harewood. Table 1.1 summarises the position of education at Harewood in relation to the local, regional and national contexts.

STRENGTHS

- Open minds programme of innovative and inspirational workshops
- Established regional culture of using museums
- Semi-rural location contrast to nearby urban environment
- Potential of resources at Harewood – House, collections, art gallery, gardens, parklands, church...
- Quality of designated collections
- Managed and safe environment for schools
- Partnership with Chiswell provides travel bursaries to fund transport for schools in socially deprived areas
- Work with small groups intensely – quality learning experience for students
- Young People's Forum consults and makes connections with local students

WEAKNESSES

- Charge for Open minds workshops quite high due to nature of workshops
- Charge for "Time out for teachers" workshops
- Reliance on project funding (HLF funding ended 2003)
- Limited staff resources and development time
- Transport costs and difficulties reaching Harewood by public transport
- Planning for workshops often does not fit into the needs of teachers' timetables
- Limited track record in delivering national curriculum-related opportunities
- The barriers, real and perceived, to accessing the 'country house'

OPPORTUNITIES

- Close to largest urban population in the region – Leeds (population of 715,000)
- Regeneration schemes in urban areas promote development of skills and creativity/lifelong learning
- Government and local agencies recognise that arts/culture can play a role in re-development of cities and communities
- Potential for partnership with wide range of agencies in terms of the learning and access agenda
- Working with young people post-16
- Increasing emphasis of the importance of the role of museums and cultural organisations in formal education
- Increasing emphasis on the importance of creativity in formal education

THREATS

- Some parts of the region economically deprived and low incomes
- Financial pressure on schools to budget for visits – need to know in advance
- Competition from free-entrance national museums and local authority museums close by e.g. Leeds Museums and Galleries, National Museums in York and Bradford, Royal Armouries, Leeds - all these are alternatives for schools seeking education programmes
- Teachers have less time/resources to attend INSET days (need to cover supply)
- Pressure of national curriculum on schools to deliver literacy and numeracy targets
- Lack of a learning culture in parts of Yorkshire and Humber

Table 1.1: Position of education at Harewood today

Section 2

Approach to the Evaluation

The evaluation of the Open minds programme is a requirement of the Heritage Lottery Fund and is critical to inform future education and learning developments at Harewood House Trust.

The intention of the evaluation by RCMG is to consider three major areas in relation to the Open minds project:

- Assessment of the learning by participants
- Audience development
- Recommendations for the future

Very limited funds were available for the evaluation, which has constrained the depth of the research possible.

2.1 Learning processes

The main focus of the evaluation is the assessment of the impact of learning by participants. The Generic Learning Outcomes were used to categorise and describe the learning outcomes of the workshop participants. This element of the evaluation also focused on teaching and learning and the impact of using specialist facilitators during the workshops – actors, artists and scientists.

2.2 Audience development

The evaluation considered how Open minds has extended the range of audiences and how effective it has been at meeting social policy agendas by engaging hard-to-reach groups at risk of exclusion. Formal education groups were the main focus here and repeat visits by schools of particular interest.

2.3 Recommendations for the future

Recommendations based on the main conclusions of the project will be suggested in order to inform future policy and developments. This will serve to place Open minds within a national context of work with young people in formal education.

2.4 Timescale for the evaluation

The evaluation was carried out between April 2003 and January 2004.

	A	M	J	J	A	S	O	N	D	J
Site visit and confirmation of evaluation plan 04/04/2003	RCMG / Sue Davies (Harewood House)									
Analysis of teacher and student questionnaires 2002	RCMG	RCMG								
Review of material generated by Harewood House Research of Harewood context – local, regional and national – background to Education at Harewood and description of Open minds	RCMG / Sue Davies (Harewood House)	RCMG / Sue Davies (Harewood House)	RCMG / Sue Davies (Harewood House)	RCMG / Sue Davies (Harewood House)						
Data collection and write up		RCMG	RCMG	RCMG	RCMG	RCMG	RCMG	RCMG		
Workshop observation – The Outdoor Classroom 21/05/2003		Jocelyn Dodd								
Workshop observation – The Outdoor Classroom 22/05/2003		Helen O’Riain								
Visit to Victoria Park School 10/06/2003		Jocelyn Dodd								
Workshop observation – Magical Myth Making 11/07/2003				Helen O’Riain						
Visit to Ralph Thoresby School 11/07/2003				Helen O’Riain						
Visit to Grove Road Primary School 14/07/2003				Helen O’Riain						
Visit to Yeadon Westfield Primary School 14/07/2003				Helen O’Riain						
Workshop observation – Explorations in Music 15/07/2003				Helen O’Riain						
RCMG review meeting 28/07/2003				RCMG						
Review meeting with Sue Davies 16/09/2003						RCMG / Sue Davies (Harewood House)				
Workshop observation – Bringing Poetry Home 15/10/2003							Eilean Hooper Greenhill			
2x Telephone interviews re Education programme at Harewood 23/10/2003							Helen O’Riain			
Report										RCMG
Web production on confirmation of report content										

RCMG / Sue Davies (Harewood House)

RCMG

Eilean Hooper Greenhill

Jocelyn Dodd

Helen O’Riain

Table 2.1 Timescale for the evaluation

2.5 Research methods

A variety of qualitative and quantitative research methods were used to evaluate the Open minds programme at Harewood.

2.5.1 An initial familiarization visit was made on the 4th April 2003 to Harewood by all members of the research team. This included an introduction to the House and grounds and an observation of one of the Open minds workshops - "Text to Life."

2.5.2 Considerable amounts of evaluation data and reports have been generated throughout the Open minds project. These were reviewed as part of the evaluation and research was also undertaken to establish Harewood House in its context and the development of Education since its conception in c.1978. The list of documents provided by Harewood for this purpose is contained in Appendix 2.

2.5.3 54 teacher and 520 student questionnaires from 2002 collected at the end of each session by Harewood House were analysed for evidence of learning outcomes and audience development.

2.5.4 A smaller number of student questionnaires, 16 in total, collected some time after the workshops, were analysed for evidence of learning outcomes over a longer timeframe.

2.5.5 Evidence of audience development, particularly of inner city schools, was investigated using data provided by Harewood. A postcode analysis was undertaken using the Indices of Deprivation 2000: Ward Indices.⁷

2.5.6 In order to capture and describe the learning experiences of participants in the workshops, researchers attended a number of Open minds workshops at Harewood to observe the session, followed, where possible, by school visits to discuss learning experiences with students and teachers. The workshops were selected to enable a view of the **following variables to be investigated:**

● Variety of themes	Poetry, music, environment (etc)
● Range of facilitators	Musicians, poet, environmentalist, Harewood staff
● Range of collections and resources used	Environment, paintings, House, terrace garden, collections, courtyard buildings, bird garden, sculpture
● Range of age groups	Primary and secondary
● Diversity of needs of groups	Theme specific grouping Special Primary Secondary

Table 2.2 Variables considered in workshop selection

One of the workshops – Musical Migrations – was developed into detailed case study.

⁷Indices of Deprivation 2000, Office of the Deputy Prime Minister,

http://www.odpm.gov.uk/stellent/groups/odpm_urbanpolicy/documents/page/odpm_urbpol_608140.hcsp#P3_703%20%0D%0D

Follow up school visits were made where possible to capture the learning impact upon the students after the event and interview the teachers about the benefits and outcomes of the sessions. These were made to Yeadon Westfield, Victoria Park, Grove Road and Ralph Thoresby schools by the same researcher who visited the Open minds workshop.

Date	Workshop	School	Researcher
21 May 2003	The outdoor classroom – the environmental game	Victoria Park School (secondary for moderate-severe learning difficulties)	Jocelyn Dodd
22 May 2003	Environmental Science	Yeadon Westfield Primary	Helen O’Riain
15 July 2003	Musical Migrations	Ralph Thoresby and Braimwood High, Beechwood Primary	Helen O’Riain
11 August 2003	Magical Myth Making	Grove Road Primary School	Helen O’Riain
15 October 2003	Bringing poetry home	Cockburn High School	Eilean Hooper-Greenhill

Table 2.3: Open minds workshops attended by RCMG researchers

2.5.7 Additionally, at the suggestion of Harewood House two telephone interviews were made to teachers at Cockburn High School, Leeds and Birkdale High School in Dewsbury, who had attended Open minds workshops prior to the evaluation period.

2.6 Capturing learning impact using the Generic Learning Outcomes

RCMG were commissioned by Museums Libraries and Archives Council (MLA, formerly Resource) in September 2001 to develop a system for measuring the impact of learning in museums archives and libraries. A system was devised by March 2002 and piloted between September 2002 and January 2003. The system focuses on the impact of learning on users of museums, archives and libraries and forms part of the Inspiring Learning For All framework that MLA has developed.

www.inspiringlearningforall.gov.uk

The Learning Impact Research Project resulted in a system of Generic Learning Outcomes that are applicable within the museums, archive and library sector. Five Generic Learning Outcomes have been created for use in museums, archives and libraries. These are:

- Knowledge and understanding
- Skills
- Attitudes and values
- Enjoyment, inspiration, creativity
- Action, behaviour, progression

The GLOs enable the identification, capture, categorisation and discussion of learning. Using the GLOs, learning may be researched using quantitative or qualitative methods; used to structure (pre-code) research studies or tools, or may be used to categorise (post-code) what people say about their learning experiences. References and comments relating to each GLO may be counted and compared in relation to others; the GLOs can be compared across time and/or compared between organisations thus presenting a broad survey of learning. The data that results from depth interviews or focus group discussions about the impact of learning may be sorted into themes that expand and explore the generic outcomes of learning in detail and complexity, thus giving a deep description of learning. Both depth and breadth may be linked – Figure 2.1 shows the breadth and depth for each of the five Generic Learning Outcomes.

The evaluation of Open minds focuses on the learning outcomes of participants. The Generic Learning Outcomes are used to present the learning outcomes of the Open minds project from the observation of workshops, discussions with teachers and pupils about their experiences. Comments from the questionnaires collected in 2002 from teachers and students who participated in Open minds workshops were post-coded using the GLOs.

The GLO methodology has now been used in national initiatives including the evaluation of the first phase of the Renaissance in the Regions education programme in the report *What did you learn at the museum today?* and the evaluation of the Reading Agencies Summer Reading Challenge. It is currently being used to evaluate the DCMS Strategic Commissioning 2003-2004 National/Regional Museum Education Partnerships. By using the GLO conceptual framework in the research the Open minds evaluation can be placed within a national context.



Figure 2.1: The five Generic Learning Outcomes identified for museums, archives and libraries

Section 3

Description of Open minds

The Open minds programme aimed to explore Harewood as a rich learning resource – a place for inspiration and creativity across the curriculum. Open minds aimed to work with young people aged 7-18 years using new and innovative ideas to introduce new audiences to Harewood through a series of specialist-led workshops for students and teachers. The project aimed to have particular emphasis on secondary school children and work was to include formal education, informal learning during the holidays and work with families. Funded by the Heritage Lottery Museums and Galleries Access Grant, students and teachers were to engage with experts from the arts and sciences and extend their learning beyond the classroom to stimulate and excite curiosity in all subjects.

3.1 New ideas, new audiences

The Open minds programme of workshops is part of the New Ideas, New Audiences project, funded by the Heritage Lottery Museums and Galleries Access Fund. Following the review of education in 1998, the project aimed to “develop, expand and revitalise intellectual access for all with a new holistic approach to education at Harewood.” This would be achieved through:

- Utilising Harewood’s architecture, collections, social, scientific and technological history, natural environment including landscaped grounds and gardens, and the Bird Garden
- Developing new audiences using new ideas and approaches
- Changing preconceptions about the stately house experience especially for young people in and outside formal education

The objectives of the project closely follow the recommendations made by Sue Clive in 1998, which developed into the Harewood education policy statement of 1999:

- Build a team of freelance educators, scientists, artists, writers, designers, actors, musicians and dancers to deliver new programmes to new audiences
- Harewood to be a place of inspiration for creativity in all areas of the arts and science
- Harewood's unique environment and collections made more accessible to wider audiences
- Work with young people (school and families) and double the volume of young people using Harewood as an educational resource over the three years
- Teacher training, accessible educational materials and resources
- Harewood as an alternative to the London Nationals with fine and decorative art collections

The end result of the project would be to present Harewood as **“a vital educational resource for the region”** and establish sustainable benefits in the form of:

- New, wide ranging education team
- Resource of education materials in published and electronic form
- Increased number of users across the region and beyond
- Network of contacts in the education field for advice and consultation
- Public perception of Harewood as a place of infinite educational possibility

New Ideas, New Audiences developed into the Open minds education programme to link it with the adult education programme Open House. Due to staff changes the education programme was delayed. Planning took place in 2000 and schools were offered programmes from March 2001, later than initially envisaged.

3.2 Open minds programme

Over the three years a variety of workshops covering a range of themes have been offered to schools in line with the bid's intention to use innovative and exciting approaches to Harewood House, its collections and its surroundings. The workshops offered a range of themes and catered for a wide age range from KS2 upwards although an emphasis was placed on attracting more young people of secondary school age and above. Table 3.1 shows the types of workshop offered at Harewood over the three-year programme:

Theme	Workshop Title/Description	Age
Science/Art	Science of Art – scientific enquiry through materials and their properties through reference to the Harewood portraits	KS2
	Painting, Pigments and Science – how an understanding of chemistry can increase an understanding of how paintings are made	KS2
	Flower Bowers – by means of photography and painting pupils will make large flower-scapes	KS2A-level
	Even the Great Masters cheated! – How science helped artists to create great works of art	KS2
	Mini-beasts and flights of fancy – workshop based on the Victorian ideals of collecting and linked with the twin themes of art and science	GCSE/A-level
English/ English Literature	From Text to Life – improve student's understanding of set texts through creative and personal response	KS3
	Creative Writing – Sessions aim to improve the quality of students' descriptive writing by encouraging personal engagement with the collections at Harewood	KS3/4
	The question of crime! – Investigating the rich world of crime fiction in the inspiring context of Harewood House	KS2/3
	Sowing seeds of inspiration – pupils will use the natural environment of Harewood, the landscape, Terrace Garden and exhibitions as a stimuli for poetry and prose	KS2/3/4
	Poetry Day workshop – inspiring poetry workshop for National Poetry Day (2002)	KS4
	Exploring cross-cultural connections through creative writing – explore the cross-cultural connections in an English country House by focusing on specific art from around the world	KS3/4
	Sculpting a literary response: exploring sculpture through creative writing – the cultural diversity of the sculpture at Harewood	KS3/4
	Magical Myth Making – explore the stories behind the statues, objects and paintings at Harewood Bringing poetry home: exploring cross-cultural connections for National Poetry Day – poetry in response to a range of cross-cultural stimuli from around the world and contemporary art with themes of home, travel and displacement	KS2 KS2/3/4
Dance	Phoenix Dance project (2001) – visit to Harewood House to gain inspiration and ideas for a performance	KS3/4
Science/ Environment	The Outdoor Classroom: the environmental game – workshops that explore bird adaptation, habitat and feeding relationships using the environment at Harewood as a learning resource	KS2
Music	Explorations in music – students compose their own arrangements in response to Harewood's history, landscape, and collections	KS2/3/4
Art	Drawing skills – practical-based workshops using the Harewood collections to explore aspects of drawing	KS4/A-level
	Magical Mask-making and Musical Masquerade – creative exploration of the portraiture collection	KS3/GCSE
	Turner, Girtin and Varley study days – practical-based morning session based on landscape drawing and historical lecture in the afternoon discussing the development of the artists' style using Harewood's collection	KS4/A-level
	Reflections – students use a variety of materials and explore different ways of looking by creating their own imagined views of and responses to Harewood House	KS3
	Making perspectives organic – students make their own studies of the Harewood landscape	KS4/A-level

Theme	Workshop Title/Description	Age
Art	The everyday and the extraordinary: creating an unconventional collection – encourages students to consider their reactions to the interiors of Harewood House and how everyday possessions relate to it and the collections	KS3
	Stubbs / Wallinger workshop – study day that considers the relationship between 18th & 21st century art	KS4/A-level
	Flamboyant Fashions in miniature – design and make a fashion accessory for one of the characters in the Harewood portraits using techniques to imitate historical textiles	KS2/3
	The contemporary and the traditional – free contemporary arts talks for students	KS4/GCSE/ A-level/FE
	Put yourself in the picture – exploration of the Harewood portraits learning about conventions in portraiture and 19th century photography	KS3
Other	Teambuilding Skills days – students learn team-building skills through three hands-on workshops (links to citizenship, history, PSHE, English, reading/writing, geography and food technology)	Year 7

Table 3.1: Open minds Workshops 2001-2003

The Open minds programme also offered “Time out for Teachers” a series of one-day workshops and courses held at Harewood to help teachers in their approach to teaching aspects of the curriculum and to get more out of a visit to Harewood. Table 3.2 shows a summary of the types of workshop available during 2001 and 2002.

Year	Workshop / course description	Facilitator
2001	Creative Writing Workshop – fresh approaches to English teaching through personal creative involvement in an enjoyable day away from the school environment	Sandra Stevens
	Inspiration for Art Teachers – practical-based workshop using portraiture as stimuli to explore aspects of drawing	Karen Babayan
	The Outdoor Classroom: Using Harewood as an environmental science resource – explores how the science curriculum can be taught in a variety of ways with a visit to Harewood	Ian Dunne
2002	Art Creativity Day (Primary teachers) – explore new and traditional working methods within art to inspire ideas for the teaching of art within the National Curriculum	Jake Attree
	A Day of Inspiration for Teachers of Poetry/Creative writing (Secondary) – workshop providing inspiring ideas for the teaching of creative writing and poetry and to rediscover its excitement and relevance	Sandra Stevens
	Art Creativity Day (Secondary) - explore new and traditional working methods within art to inspire ideas for the teaching of art within the secondary curriculum	Jake Attree Kimberley Foster

Table 3.2: Time out for teachers workshops 2001-2002

Other resources developed as part of the Open minds programme include various trails written for teachers to use around the House and grounds.



Section 4

Open minds – evidence from teachers and students

Over the three years at Harewood, a total of 3,552 children and 457 adults have benefited from the Open minds programme. The impact of the experience upon their learning is the main focus of this evaluation. Section 4.1 and 4.2 consider the evidence from questionnaires collected by Harewood during 2002. A separate section, Section 5, focuses on the learning processes and experiences of the students and teachers collected during the evaluation period in 2003.

4.1 Learning processes – the teacher questionnaires 2002

Questionnaires from 48 teachers, collected by Harewood at the end of each Open minds workshop in 2002, were analysed for evidence of learning outcomes. The questionnaires represented a wide variety of workshops that schools had attended including:

- Crime Writing
- Environmental Classroom
- Flamboyant Fashions
- Paints, Pigments and Science
- Sowing Seeds of Inspiration

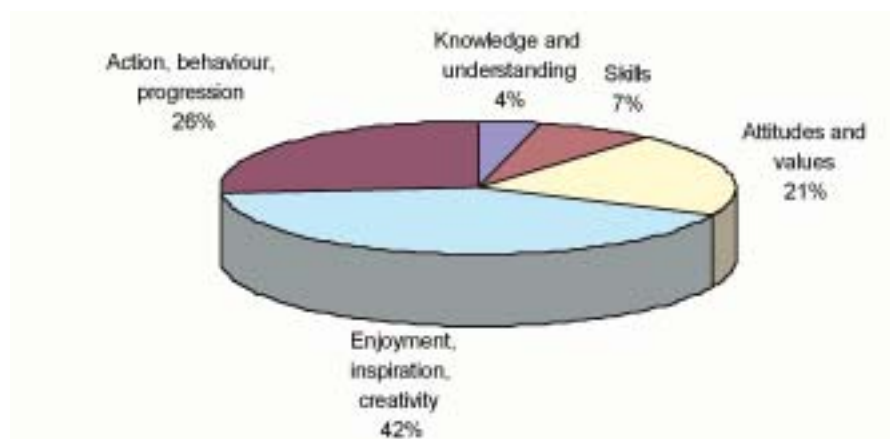
The questionnaires do not directly ask teachers to consider the learning experiences of their students. Four questions however asked teachers to expand upon their experience of the workshop:

- Which activity were you most satisfied with? Why?
- What do you feel your pupils have gained [from working with specialists]?
- How has the visit benefited your pupils socially and culturally
- Further comments/suggestions

The comments made by teachers in answer to these questions were coded using the five Generic Learning Outcomes as described in Section 2.6 and shown in Figure 2.1.

Two of the closed questions, which invited teachers to rate a number of statements regarding the visit, are also included as they showed some evidence of the learning experience at Harewood.

In total 95 comments made by teachers were coded. Figure 4.1 shows the percentages of coded comments for each of the 5 GLOs.



Base: 95 coded comments

Figure 4.1: Teacher questionnaires 2002. Percentage of teachers' comments coded for each GLO

The largest number of comments made by teachers, 42%, could be coded under the Enjoyment, inspiration, creativity GLO, followed by Action, behaviour, progression (26%), Attitudes and values (21%), Skills (7%) and Knowledge and understanding (4%).

The comments that teachers made are discussed in detail below in relation to the five Generic Learning Outcomes.

4.1.1 Learning outcomes in detail - Enjoyment, inspiration, creativity

The largest group of comments related to the Enjoyment, inspiration, creativity GLO. This might be expected from the type of workshop held at Harewood which present Harewood as a place of inspiration and creativity in all subjects.

The interest and the enjoyment of the pupils [was] sustained throughout the day in all stages of the programme
Henshaw's College for the Blind

An enjoyable experience and a highly unusual one. A wonderful opportunity for the students
Benton Park School

[The Flamboyant Fashions workshop] improved their creativity, opened their minds to other artforms rather than painting and drawing
Cockburn High

As ever the quality and range of the children's writing - their imagination delights me (with this group I expected it however)
Ralph Thoresby High

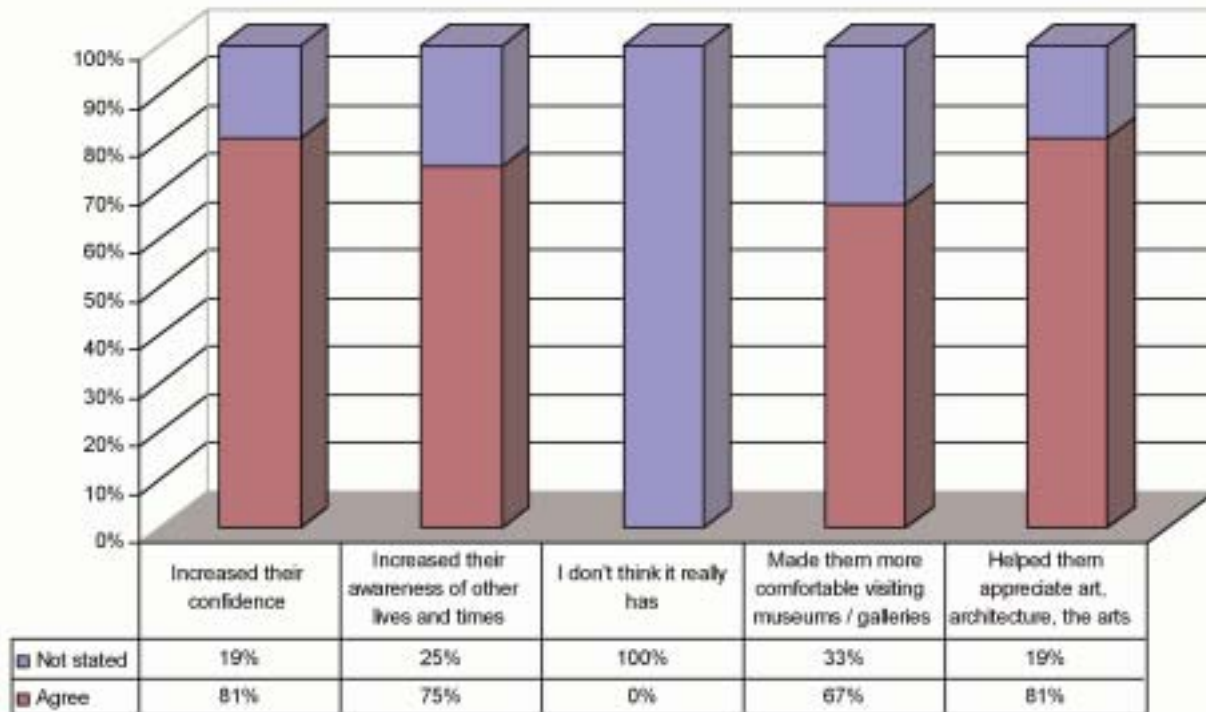
[The students benefited from the] historical context of the paintings and first hand observation of them in the surroundings where they were created
Allerton Grange

The importance of Enjoyment, inspiration, creativity to the teachers in 2002 may also reflect their own value of enjoyment and creativity in learning. In the 2003 evaluation of the Renaissance in the Regions Education Programme, the most highly rated of all learning outcomes by teachers was Enjoyment, inspiration, creativity where 81% of teachers surveyed rated this as "very important".⁸

Question 10 of the 2002 questionnaire asked teachers to respond to a number of statements and tick the ones that they agreed with. Figure 4.2 shows that 81% teachers agreed with the statement that the visit had helped their student's to "appreciate art, architecture and the arts" which can be related to the Enjoyment, inspiration, creativity GLO.

It is interesting that none of the teachers agreed with the statement "I don't think it really has," suggesting that they all thought the visit would have had some kind of social or cultural benefit for their pupils.

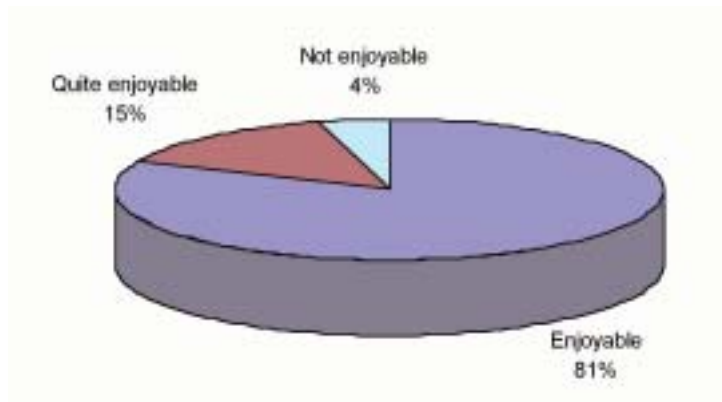
⁸ *What did you learn at the museum today?* The evaluation of the impact of the Renaissance in the Regions Museum Education Programme in the first three Phase 1 Hubs (August, September and October 2003) report prepared for the Museums, Libraries and Archives Council, by RCMG, University of Leicester, December 2003.



Base: 48 teachers

Figure 4.2: Teacher questionnaires 2002. Q10. How has the visit benefited your pupils socially or culturally?

The same percentage of teachers, 81%, agreed that the visit was enjoyable for their students – Figure 4.3.



Base: 48 teachers

Figure 4.3: Teacher questionnaires 2002. Q6. What are your overall feelings about this visit? Enjoyable for the students

4.1.2 Learning outcomes in detail - Attitudes and values

In total, 21% of coded comments could be related to the Attitudes and values GLO. Several of these related to the experience for the students of Harewood itself. A teacher from Cockburn High commented that the students:

"Were awestruck and genuinely appreciated its beauty... [The visit] allowed them to experience and appreciate their heritage – pupils from an inner city school who had not visited before – important experience."

For another teacher from Cockburn High the visit demonstrated to the students that, *"places like Harewood can be "dynamic" and interactive (even without being able to touch)."*

This corresponds to Harewood's objective to get away from the passive "look and admire" culture of stately homes and change peoples' minds about what can be experienced. Other teachers reflected upon the difference between the experience of Harewood and the students' normal environment:

Valuable experience of countryside and life away from the inner city – experience of creative writing as a feature of life outside the classroom

Primrose High School

Generally broadened horizons outside of city life

Poppleton Road Primary

This may have been their first experience of working with a writer / poet. I hope they appreciated the stimulus and freedom of the writing experience

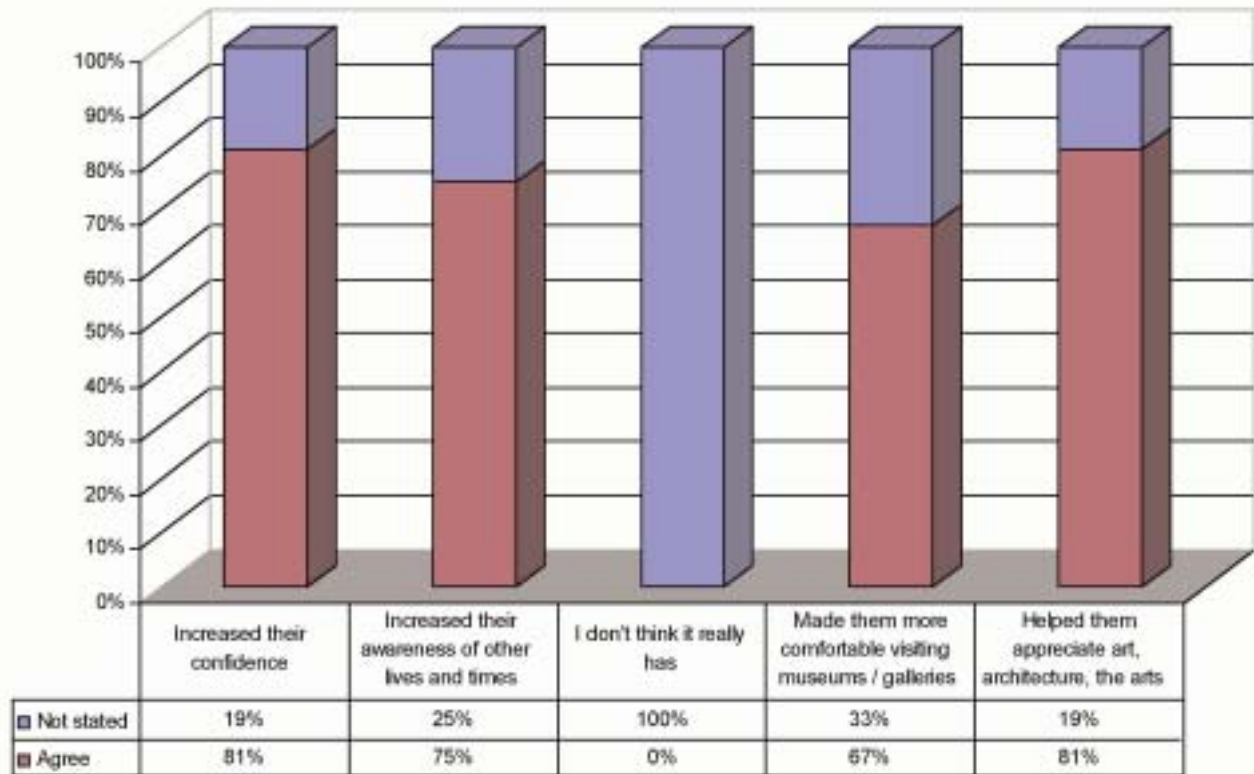
Ralph Thoresby High

Enabled pupils to explore the gardens more and work in a beautiful and peaceful environment

Wortley High School.

One teacher from Henshaws College for the Blind commented that the *"fantastic attitude of the staff enables students to be themselves and not what they are expected to be at college... everyone felt valued and felt more confident as a result."*

Overall, 81% of the teachers thought that the visit had increased their students' confidence – figure 4.2.



Base: 48 teachers

Figure 4.2: Teacher questionnaires 2002. Q10. How has the visit benefited your pupils socially or culturally?

Looking back at the data from the Teacher's questionnaire 2002, Figure 4.2 also shows that 67% teachers thought that the visit would make their students more comfortable visiting museums and galleries. This may have important implications for Harewood's access policy as changing the attitude of students may have an impact on their visiting behaviour in the future e.g. they may visit Harewood again or more places like Harewood.

4.1.3 Learning outcomes in detail - Action, behaviour, progression

In total from the 2002 questionnaires, 26% of coded comments related to what the children did during the workshop and the impact upon them. One teacher from Cockburn High commented:

"[The] teamwork in groups [and] division of tasks [during the Text to Life workshop] allowed pupils to focus on a particular area and report back. Forced every pupil to participate – nobody sat back, everybody was involved."

Some students increased their confidence in speaking out. The lecture during the Stubbs/Wallinger Study day benefited the pupils from Roundhay School because *"having heard the experts pupils were prepared to voice their own opinions,"* and a teacher from Wortley High was surprised by *"how well the children worked and participated in group discussions and read their poems out, especially the shier children."*

4.1.4 Learning outcomes in detail - skills

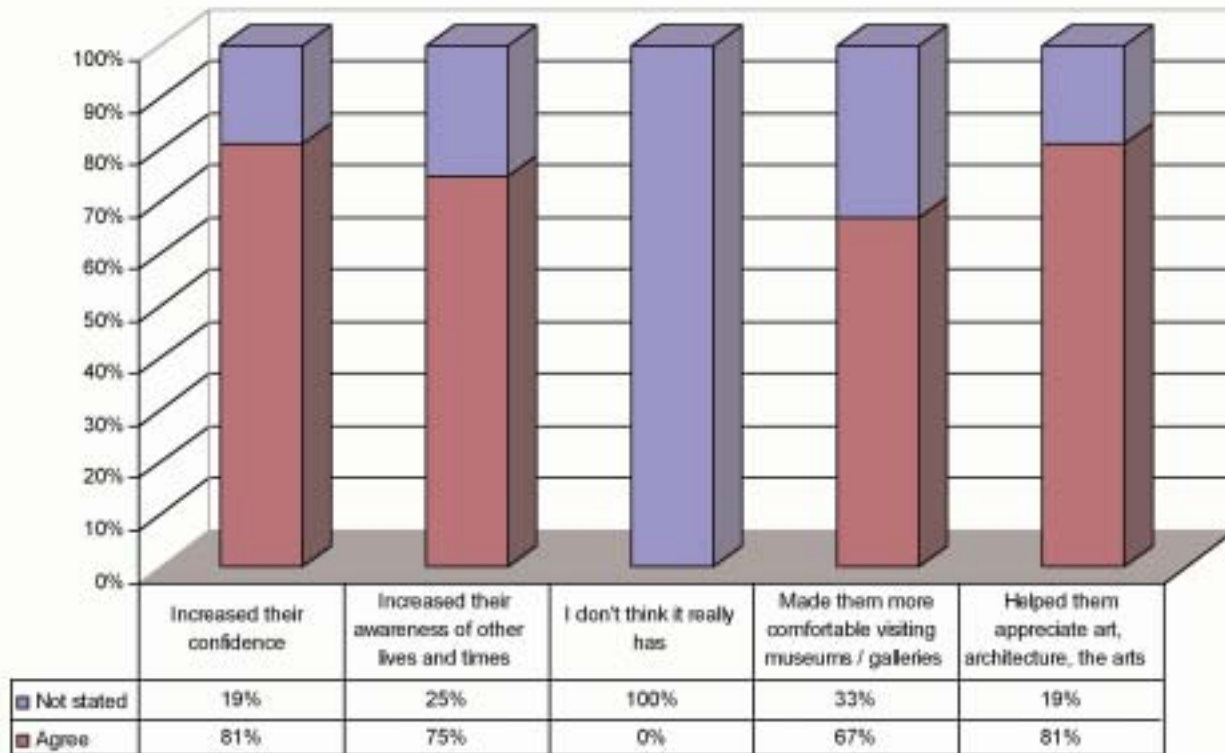
7% of the teacher's coded comments from the 2002 questionnaires talked about an increase in skills experienced by their students. One teacher from Ralph Thoresby High commented that the creative writing workshop allowed the students to *"experience other teaching/ learning styles and to socialise in a totally different environment."*

Other teachers described specific skills that they felt the students had increased. For a teacher from Abbey Grange School, the creative writing workshop *"encouraged and developed pupils' own/valuable writing tips."*

The environmental classroom workshop was satisfying for a teacher from Bracken Edge Primary as they felt it *"develops observation [and] teamwork" for the students.*

4.1.5 Learning outcomes in detail - Knowledge and understanding

In 4% of coded comments, teachers talked about their students obtaining a greater knowledge and understanding from the workshop. A teacher from Hanson School was pleased by the *"new art terms and language which students picked up straight away and began to use in the morning,"* during the Stubbs workshop, and for a teacher from Roundhay High the same workshop enabled pupils to *"make links between artists past and present that might otherwise be dismissed."* A majority of teachers – 75% - thought that the visit would increase their students' awareness of other lives and times.



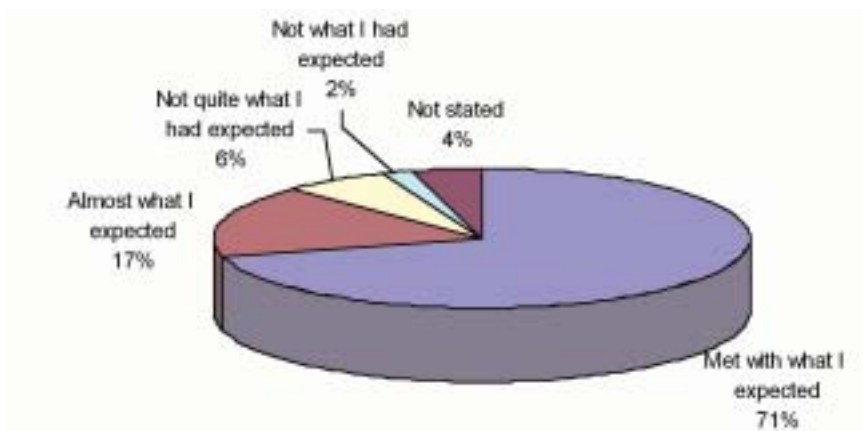
Base: 48 teachers

Figure 4.2: Teacher questionnaires 2002. Q10. How has the visit benefited your pupils socially or culturally?

4.1.6 The organisation of the visits

The evidence from the 2002 questionnaires also gives us information about the teachers' views of the organisation of the visit. Overall, the teachers found the workshops at Harewood to be highly organised and successful. Teachers were asked to rank a number of statements regarding their overall feelings about the workshops, which reflect the organisation of the workshops but also the delivery via specialist facilitators.

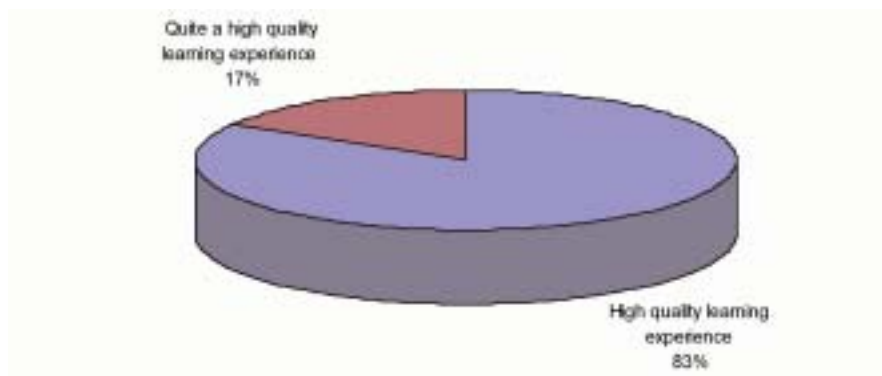
Figure 4.4 shows that 71% of teachers thought that the visit met with what they had expected.



Base: 48 teachers

Figure 4.4: Teacher questionnaires 2002. Q6 What are your overall feelings about this visit? Met with what I expected

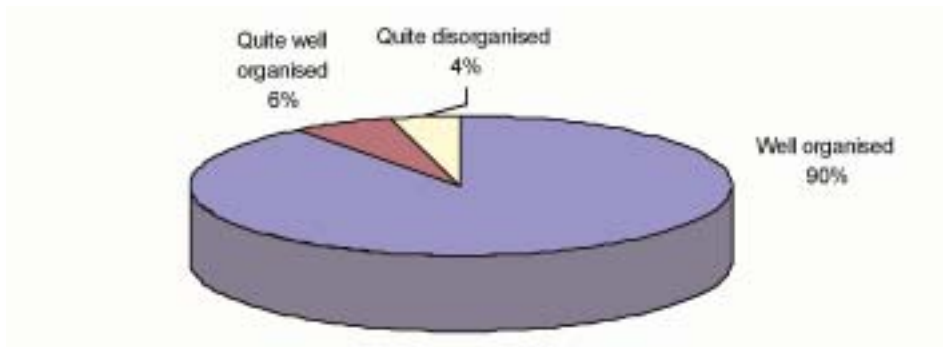
It was very positive that 83% of the teachers thought that the visit was a high quality learning experience for their students and no teachers thought it was a poor quality learning experience.



Base: 48 teachers

Figure 4.5: Teacher questionnaires 2002. Q6. What are your overall feelings about this visit? High quality learning experience

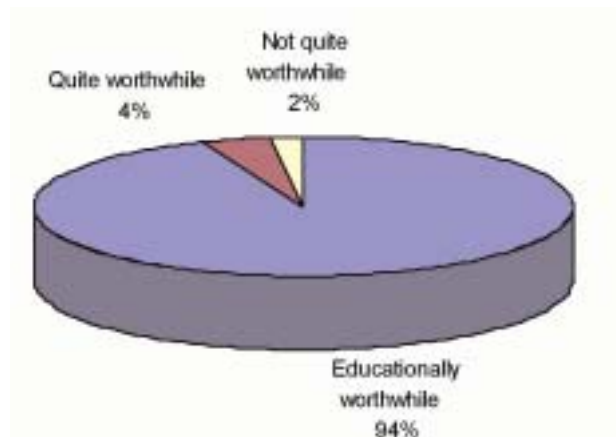
A high percentage of teachers thought that the visit was well organised – 90%.



Base: 48 teachers

Figure 4.6: Teacher questionnaires 2002. Q6. What are your overall feelings about this visit? Well organised

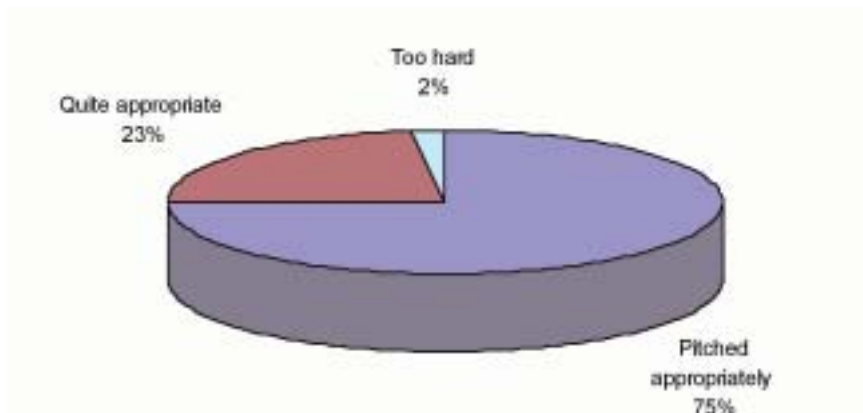
The overwhelming majority of teachers that visited in 2002 thought that the visit to Harewood was educationally worthwhile for their students – 94% in total.



Base: 48 teachers

Figure 4.7: Teacher questionnaires 2003. Q6. What are your overall feelings about this visit? Educationally worthwhile

The last statement asked teachers if the session had been pitched appropriately for their students. 75% of teachers agreed that the session was pitched appropriately.



Base: 48 teachers

Figure 4.8: Teacher questionnaires 2002. Q6. What are your overall feelings about this visit? Pitched appropriately

Only one teacher from Abbey Grange School thought that the visit was “too hard” for the students. However the same teacher still commented that it was “*an enjoyable day – pupils benefited from close interaction with [the writer]*” and it was an “*excellent stimulus for creative writing/material*”. Working with specialists was successful for most teachers visiting in 2002, reflected in their comments:

Excellent for the pupils to see art exists outside classroom, working with “proper” artists
Cockburn High School

Leaders and organisers sensitive to needs/ability of children
Tong School

Soundly pitched, good rapport with the students
St Marys School

Superb! A wonderful atmosphere, very helpful approach
Ralph Thoresby High School

It really challenged the most able students and all students produced writing of a high standard
Ralph Thoresby High School

Varied and interesting – Ian involved the kids too so they knew what they were meant to be doing
Kerr Mackie Primary School

Writer used a range of ideas – encouraged and developed pupils’ own/valuable writing tips
Abbey Grange School

Flexibility of the staff to work with our students as young adults, not children
Henshaw’s College for the Blind

Some comments were not so positive and reflect the need for different needs of students to be anticipated:

Long spells of concentration needed – some of our pupils struggle with this

Wortley High School

Occasionally the language used was too adult for our 10-11 year olds

Wellington Primary School

Some found the lecture hard as they are not used to this type of teaching – however worthwhile for the experience!

Pudsey Grangefield School

I feel that the intro was rather extended – earlier immersion in the experience of Harewood would be preferable for the children

Primrose High School

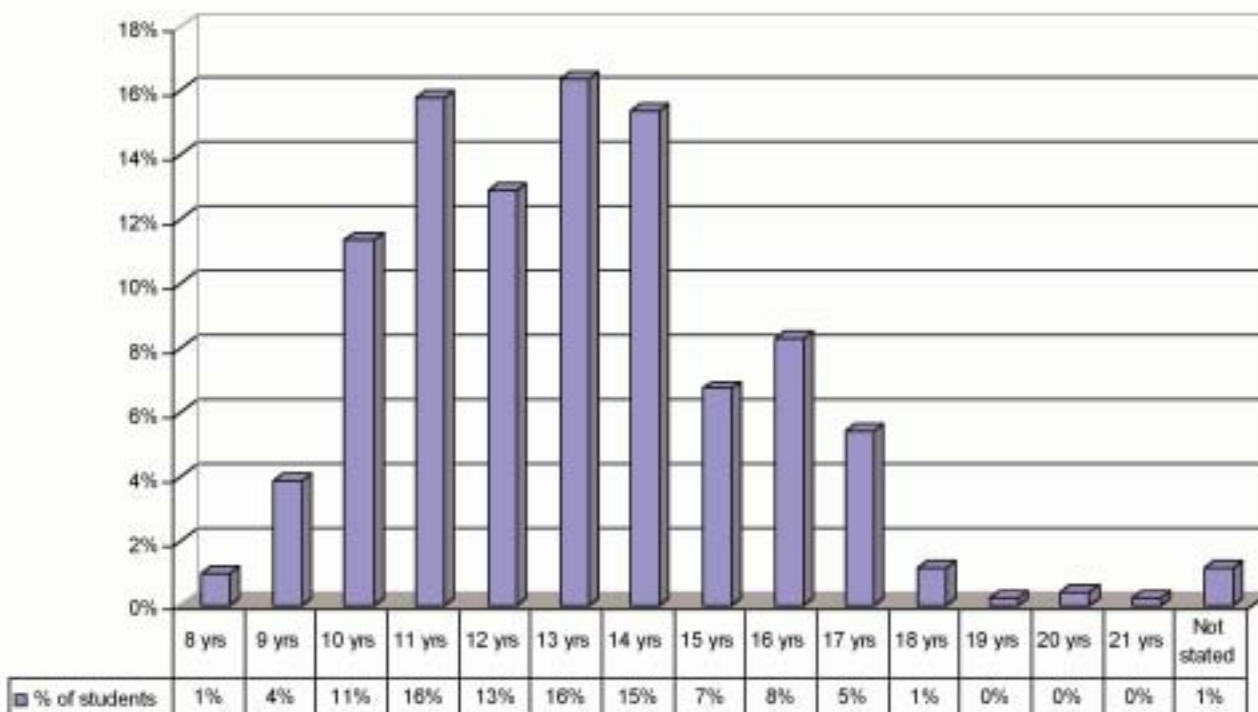
4.1.7 Conclusion

The evidence from the teachers questionnaires 2002 is that the teachers valued most the enjoyment and inspiration that the students gained, in their view, from the Open minds workshops. Overall, the workshops were felt to be educationally worthwhile, enjoyable for the students and a positive experience in terms of using the House and its environment, and working with specialists.

4.2 What did the students learn? Evidence from the 2002 questionnaires

Two types of questionnaire completed by students were analysed from 2002 for evidence of learning impact. Students complete post-visit questionnaires directly after an Open minds workshop about their experiences of the session. A smaller number of students, nominated by their teachers, are asked to complete the longitudinal questionnaire some weeks after the event to give evidence of the long-term impact of the session.

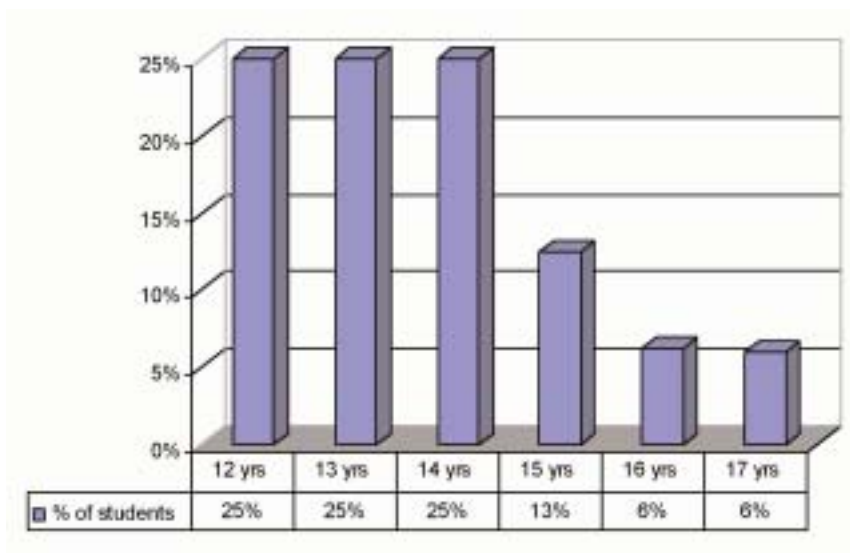
In total 520 student post-visit questionnaires were analysed. Figure 4.9 shows the age range of the pupils who completed the questionnaires – most students were aged between 10 and 14 years.



Base: 520 students

Figure 4.9: Student post-visit questionnaires 2002. Number of students completing a post-visit questionnaire by age

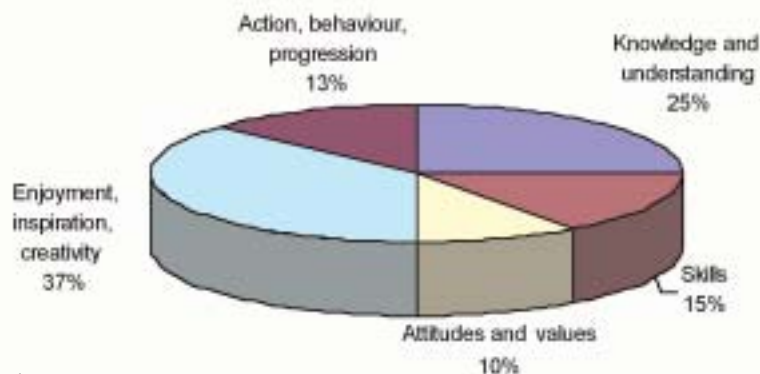
16 longitudinal questionnaires were analysed in total, with two students from each school completing a questionnaire. The age range of the students completing the questionnaires is shown in Figure 4.10 - most of the students were aged 14 and under.



Base: 16 students

Figure 4.10: Student longitudinal questionnaires 2002. Number of students completing a longitudinal questionnaire 2002 by age

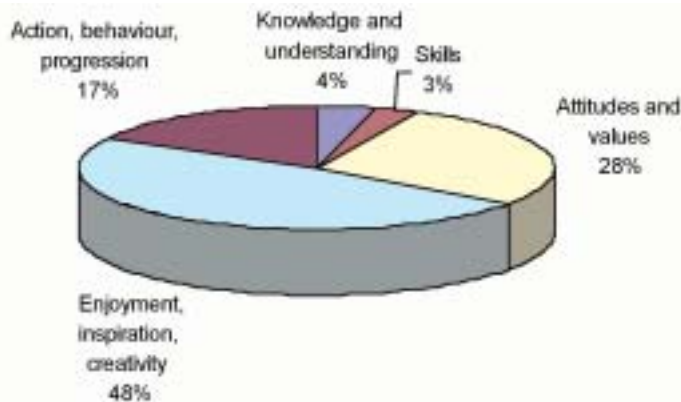
Both questionnaires have a mixture of questions, some of which asked for students to comment on their experiences at Harewood. These were not always related to learning outcomes but could be coded using the Generic Learning Outcomes. The responses were counted up to give an overview picture of the types of comments being made by the students related to each GLO. For the post-visit questionnaires, a total of 1,394 comments were coded – Figure 4.11 shows the percentage of these comments that could be coded for each of the five Generic Learning Outcomes.



Base: 1,394 coded comments

Figure 4.11: Student post visit questionnaires 2002. Percentage of coded comments related to each GLO

The most important GLO is Enjoyment, inspiration, creativity with 37% of comments made by students coded using this GLO. Knowledge and understanding was mentioned in 25% of comments followed by Skills (15%), Action, behaviour, progression (13%) and Attitudes and values (10%). Similarly, responses from the longitudinal questionnaires were coded and Figure 4.12 shows the percentage of coded comments for each GLO.



Base: 117 coded comments

Figure 4.12: Student longitudinal questionnaires 2002. Percentage of coded comments related to each GLO

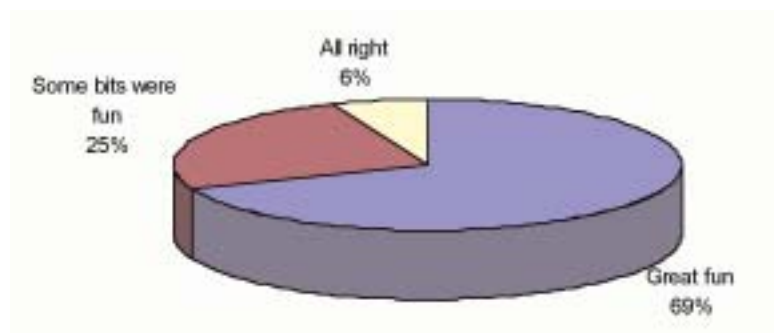
Almost half the comments made by students completing longitudinal questionnaires could be coded under Enjoyment, inspiration, creativity (48%), followed by Attitudes and values (28%), Action, behaviour, progression (17%), Knowledge and understanding (4%) and Skills (3%).

Both Figure 4.11 and Figure 4.12 show that for each type of questionnaire more comments could be coded under Enjoyment, inspiration, creativity than the other GLOs. This may be a result of the emphasis of the Open minds workshops to use Harewood as "a place for inspiration in all areas of art, science and history." The teachers who completed questionnaires in 2002 also valued Enjoyment, inspiration and creativity.

The following sections discuss the findings for each of the Generic Learning Outcomes using the evidence analysed from both the post-visit and longitudinal questionnaires for 2002.

4.2.1 Learning outcomes in detail - Enjoyment, inspiration, creativity

69% of students who completed a longitudinal questionnaire in 2002 thought that the workshop they attended was “great fun” – Figure 4.13.



Base: 16 students

Figure 4.13: Student longitudinal questionnaires 2002. How enjoyable was your day?

The reasons for their enjoyment were varied. A Birkdale High student enjoyed the “*different experiences and working with other people and we had like a photo and we had to put materials into it and I enjoyed that we’ve never done that before, that was really enjoyable.*” Other students remembered specific details about Harewood, its collections and its environment:

Well, I’ve always remembered it and with the photos and everything and the main thing I remember is standing on the balcony and the views and everything
Ralph Thoresby High

The thing that puzzled me most was the pictures taken because they looked really real and I tried hard to believe that they were all ice and everything. They were in these absolutely large tanks so I was trying to imagine these absolutely gigantic tanks and everything – I think that was a wow!
Ralph Thoresby High

Harewood as a “place of inspiration” was reflected in some of the student’s comments:
I do keep thinking about [the visit] and trying to imagine it, like I’m trying to write something about like a poem or whatever about like the countryside. I could keep thinking about that cause I remember standing on a balcony and looking out and seeing the hills and everything, its like a memory of a place I’ve been
Ralph Thoresby High

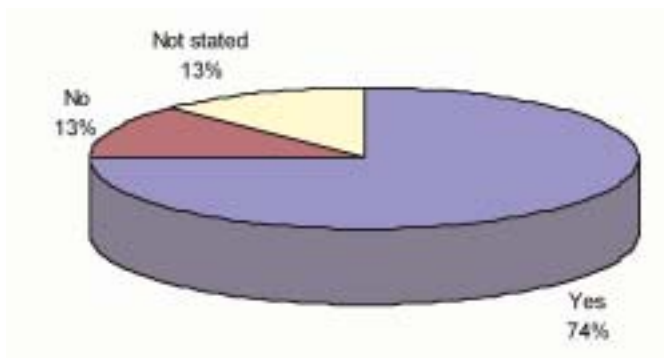
It has given me inspiration, I feel a lot more confident writing poetry now
Wortley High School

Some students were pleased with the creativity they had shown:

I made a glove and I was pleased with it. I thought it was special because it was like personalised to a painting I looked at in the House Cockburn High

We took us poems away with us and I was pleased with it because I didn't know I could write poems
Merlyn Rees Art College

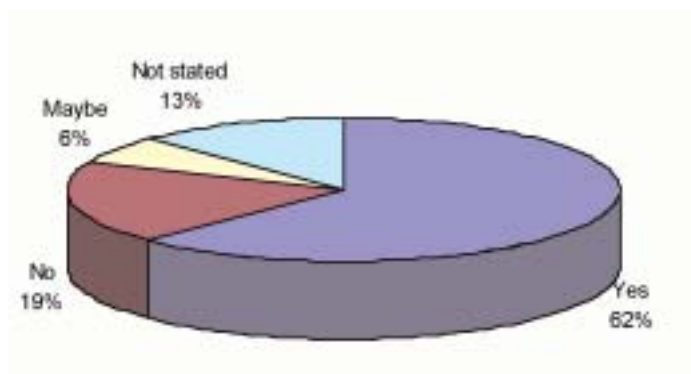
75% of the students stated that the workshop had given them an interest in experimenting more with ideas, perhaps a result of their creativity and enjoyment during the workshop.



Base: 16 students

Figure 4.14: Student longitudinal questionnaires 2002. The workshop has given me an interest in experimenting with ideas

Slightly less of the students (62%) agreed that the workshop had given them more confidence in their ideas – Figure 4.15.



Base: 16 students

Figure 4.15: Student longitudinal questionnaires 2002. The workshop has given me more confidence in my ideas

A similar increase in confidence is reflected in some of the students' comments from the post-visit questionnaires:

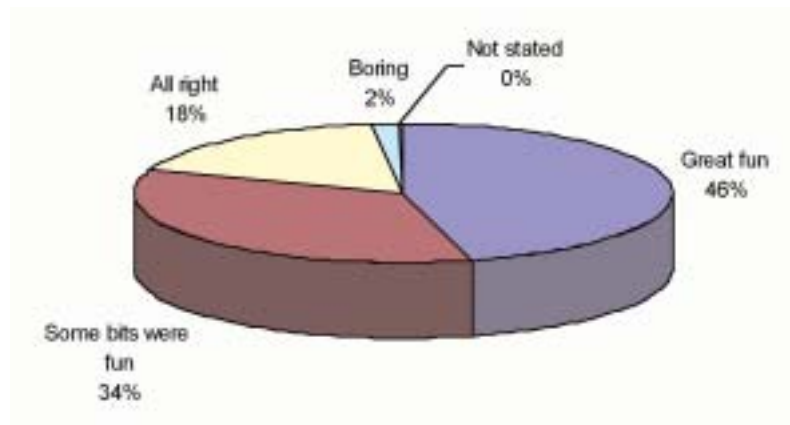
Getting a compliment from Jake Aintree about my work... it gave me more confidence
Hanson School

Listening to everybody else's [work] – then it made it easy for you to stand up and do it
Wortley High School

Actually showing people what we had done all [was most satisfying because] it made me proud of what I did
Cockburn High

Sandra made it easy for me to understand things and I didn't feel frightened to read my work out loud
Ralph Thoresby High

Students who completed the post-visit questionnaires were also enthusiastic about the workshop they attended – 46% thought it was "great fun" and 34% thought, "some bits were fun" – Figure 4.16.



Base: 520 students

Figure 4.16: Student post-visit questionnaires 2002. How enjoyable was the day?

37% of coded comments from the post-visit questionnaires could be related to Enjoyment, inspiration, creativity. Most of the students described specific things about the workshops that they enjoyed or found satisfying:

The haikus [because] we got to express how we feel about the place
Primrose High

Walking round the garden taking things in [because] I prefer to use all my senses more than just write
Primrose High

Making the gloves or shoes that we designed from getting ideas from pictures around the House
Cockburn High

Drawing the horses – I loved being able to observe from real life
Roundhay High

Harewood and its environment was also inspiring for some students:

Writing haikus in the garden [because] it was on the spot so the ideas just crept up to you
Ralph Thoresby High

Walking down to the lake [because] it really helped my description... it was very tranquil and an inspiring place
Guiseley School

Learning to draw and paint better – it inspired me to work harder and go and draw landscapes instead of working from pictures
Pudsey Grangefield

All the plants in the glass tanks filled with silicone and frozen. That was amazing and beautiful
Wortley High

Other students found the workshop enjoyable because it enabled them to hear and share ideas with other students:

Hearing everyone else's writing [because] it is nice to see other people's views
Primrose High

Talking about the different artists work [because] everyone had a different view of the same art
Roundhay High

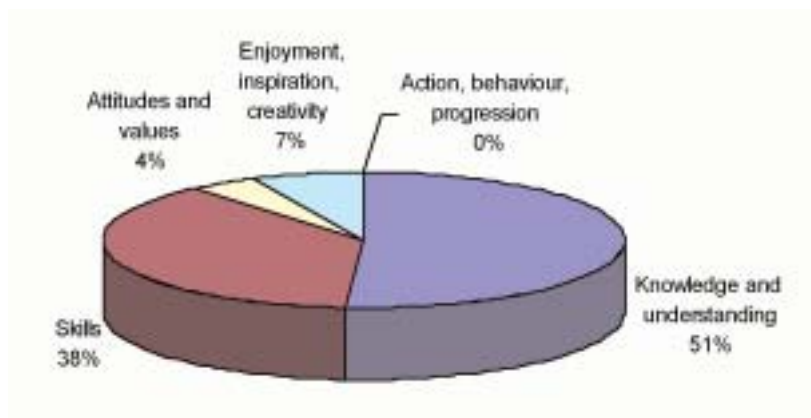
And others enjoyed the new experiences they had:

The painting and making the paint with egg yolk [because] I had never tried it before and it was great fun
Wellington Primary

Working outside – we always stay inside except for stuff like PE
Primrose High

4.2.2 Learning outcomes in detail - Knowledge and understanding

Few students made comments related to Knowledge and understanding from the longitudinal questionnaires (4%). In the post-visit questionnaire, question 13 asked students to comment on one new thing they had learned. The word learning may have influenced the responses as the students may have seen learning in a narrow sense e.g. retaining facts and information. 51% of responses to Question 13 could be coded under Knowledge and understanding – Figure 4.17.



Base: 379 coded comments

Figure 4.17: Student post-visit questionnaires 2002. Percentage of comments coded using the GLOs in response to question 13 “one new thing I have learned from the workshop is...”

The responses from the students illustrate the facts that they learnt:

They had different fashions from today (old fashions). 18th – 19th century loved symmetry. Use big mirrors to reflect all the room at each end

Cockburn High

We don't see a colour called ultra-violet

Kerr Mackie Primary

Why flamingos are pink and different food colourings would make them different colours

Bracken Edge Primary

That certain wasps lay eggs on caterpillars and when the eggs hatch the wasp eats the caterpillar

Bracken Edge Primary

Some of the students had gained a greater understanding of a subject after visiting Harewood:

[It will] make me understand more about the context of paintings

Allerton Grange

It has given me a greater understanding of different painting styles and techniques

Ralph Thoresby

It helps us to see why Shakespeare put stage directions like he did

Tong Upper

I understand a bit more about wildlife now and understand how to experiment with it without hurting it

Kerr Mackie Primary

4.2.3 Learning outcomes in detail - Skills

There were relatively few comments made about learning new skills from the longitudinal questionnaires. A female student from Merlyn Rees Art College commented that the workshop improved her communication skills: *"It's helped to build confidence by reading it out and it's made me do more things."* A male pupil from the same school found that the workshop *"helped me know I can write poetry if I try hard."*

15% of comments from the post-visit questionnaires could be coded by the Skills GLO. Some of the skills learned were connected to social or team working skills. One student from Cockburn High learnt how *"to get research alone and connect it with everybody else's in the group to form a production."* A second student from the same school commented, *"It has taught me to work in a group and how to come up with ideas."* Two pupils from Primrose High responded that they had learnt to *"share ideas"* with others. Other skills mentioned by students were developed during the workshops:

How to criticise an artist's piece of work and how to actually look at a piece of work properly

Hanson School

To use short snappy sentences to read quicker

St Marys School

How to collect historic information and how to use it

Tong Upper

My descriptive writing and plots have improved

Guiseley School

[The Text to Life workshop] has taught me to work in a group and how to come up with ideas

Cockburn High

I now know things like by contrasting two different writing styles you create a great effect

Ralph Thoresby



4.2.4 Learning outcomes in detail - Attitudes and values

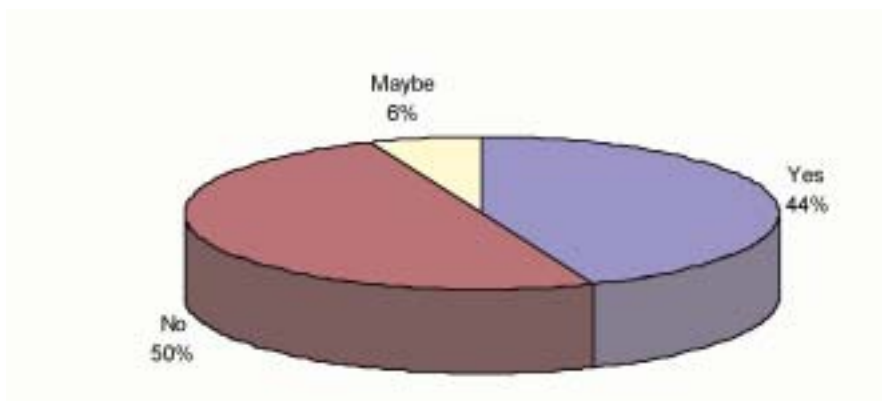
The longitudinal-questionnaire asked the students how they felt about the subject of the workshop in school before and after the Open minds workshop. 75% of the students replied that they enjoyed the subject in school – Figure 4.18.



Base: 16 students

Figure 4.18: Student longitudinal questionnaires 2002. How do you feel about the subject of the workshop in school?

Less than half the students – 44% - thought the workshop had changed their opinion about the subject – Figure 4.19.



Base: 16 students

Figure 4.19: Student longitudinal questionnaires 2002. Would you say that the workshop changed your opinion about this subject?

Some students who did change their opinion towards the subject after the workshop commented:

I wasn't too keen on it first, Art, to start with, I thought it were sitting down and drawing and you didn't get to do owt like that. Then we came there [Harewood] and it were totally different
Cockburn High

Even if you don't like the subject they always make it fun for you. You learn new interests and ideas and before you know it you probably like the lesson that you hated before. I hope we'll get to go on more trips and more workshops will happen and more trips to Harewood
Birkdale High

The post-visit questionnaires also revealed that some students had changed their attitude towards a subject:

One student from Wellington Primary commented that they enjoyed the Paints and Pigment workshop because *"the mystery of how paint etc. works was wonderful and the way we were allowed to paint like the olden times."* In response to a question that stated science is boring the student replied *"visit Harewood House because I thought the same but now I realise how exciting and interesting it can be."* They also thought that *"[the workshop] will help me to be more confident and determined and keen,"* in school.

One student from Tong Upper who responded to an earlier question *"I hate acting or anything dealing with drama,"* however stated here that they were most proud of *"that I acted out a scene of Shakespeare's Twelfth Night"*

I used to think [writing is boring] but you just need to try it and maybe concentrate more on your writing
Ralph Thoresby

A student from Allerton Grange School commented that they had learned from the Turner workshop *"how pictures (painting) develop by the century and artist."* In response to a statement on the questionnaire that art is boring they replied, *"that you need to know the context of a picture and artist to really understand it and enjoy it,"* something which they may have learned from the workshop.

4.2.5 Learning outcomes in detail - Action, behaviour, progression

Overall, 17% comments from the longitudinal questionnaires could be coded by Action, behaviour or progression. Two students in particular showed evidence of progression:

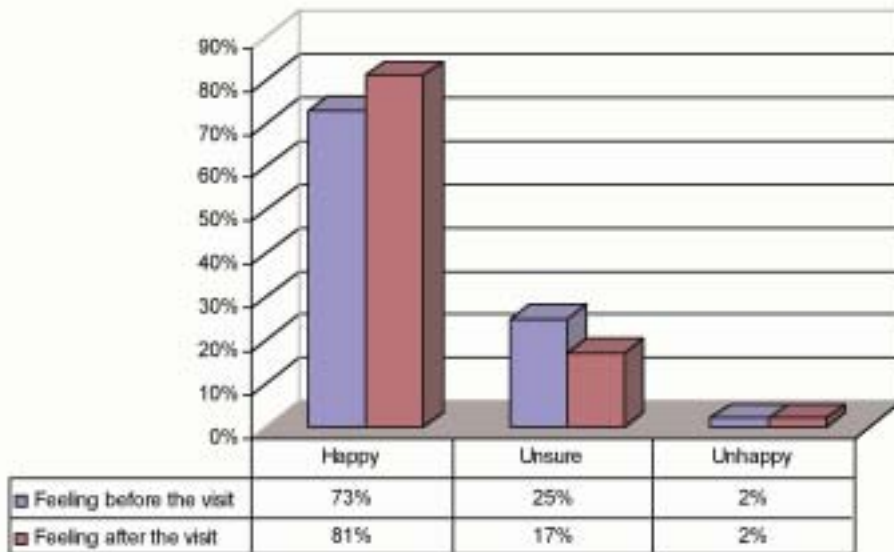
First of all it was really embarrassing to stand up and read your poems out because you didn't know the people if they were going to laugh, but then I got used to it and just was myself. I read out in every lesson when I can now, its helped me especially in science with big words

Merlyn Rees Art College

At first I thought standing up in front of people and reading our poetry [would be difficult] but they didn't laugh or anything like that, they supported you instead of laughing. I got more confident because other people felt the same as I did when I was reading mine. Yes [it affected me] before I didn't read out loud in class, I said no. Now I can read in front of everybody

Wortley High

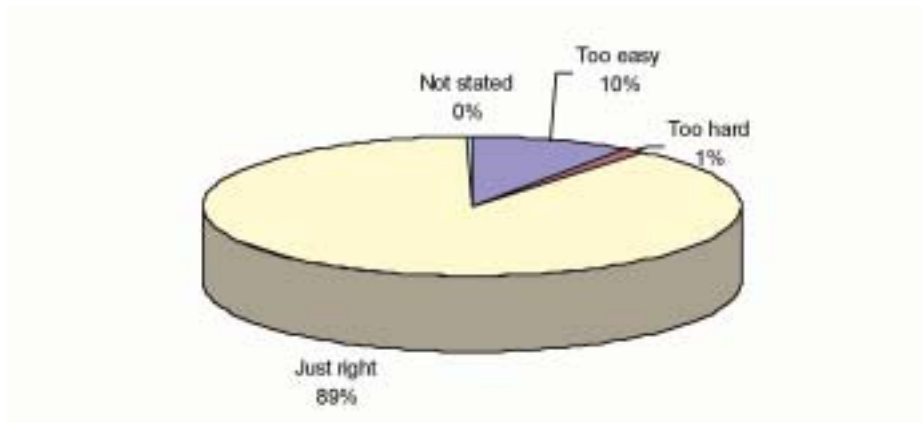
The post-visit questionnaire asked the students how they felt about Harewood before and after the visit by circling one of three faces showing a happy, unsure and unhappy expression. Figure 4.20 shows the responses of the pupils to both these questions so feelings before and after the visit can be compared. A few pupils who were unsure about the visit obviously changed their minds by the end of the day although it seems that the small number of students who were "unhappy" about visiting Harewood remained the same before and after the visit.



Base: 520 students

Figure 4.20. Student post-visit questionnaires 2002. How pupils felt about coming to Harewood before and after the visit

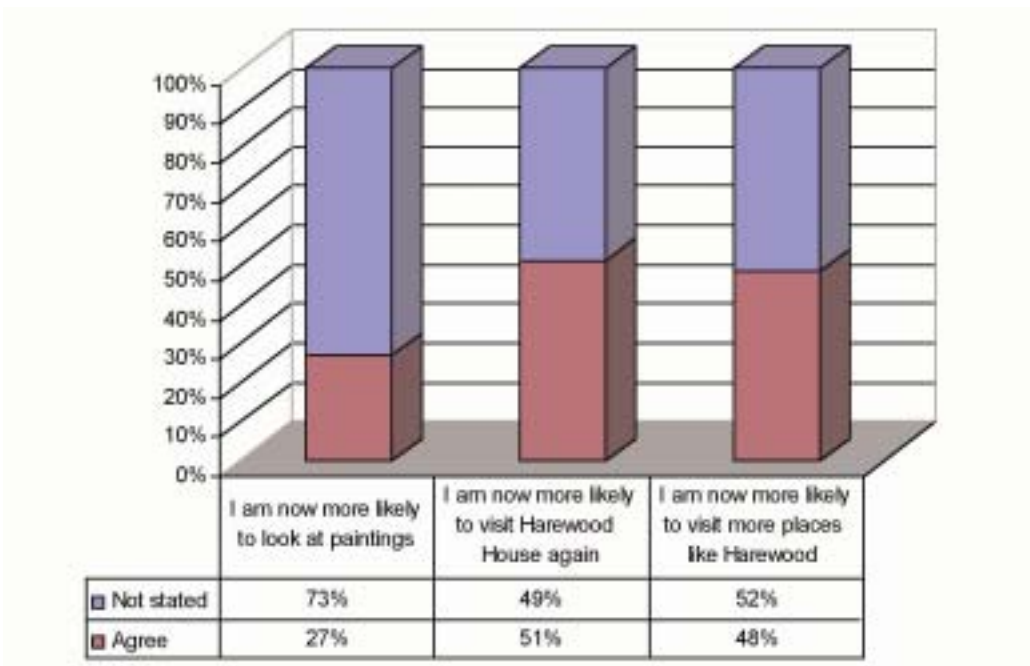
The post-visit questionnaire asked the students to rate the work they did during the workshop. Figure 4.21 shows that 89% of students found the workshop "just right" for their ability, which is slightly higher than the 75% of teachers who thought the workshops were pitched appropriately.



Base: 520 students

Figure 4.21: Student post-visit questionnaires 2002. I thought the work we did was...

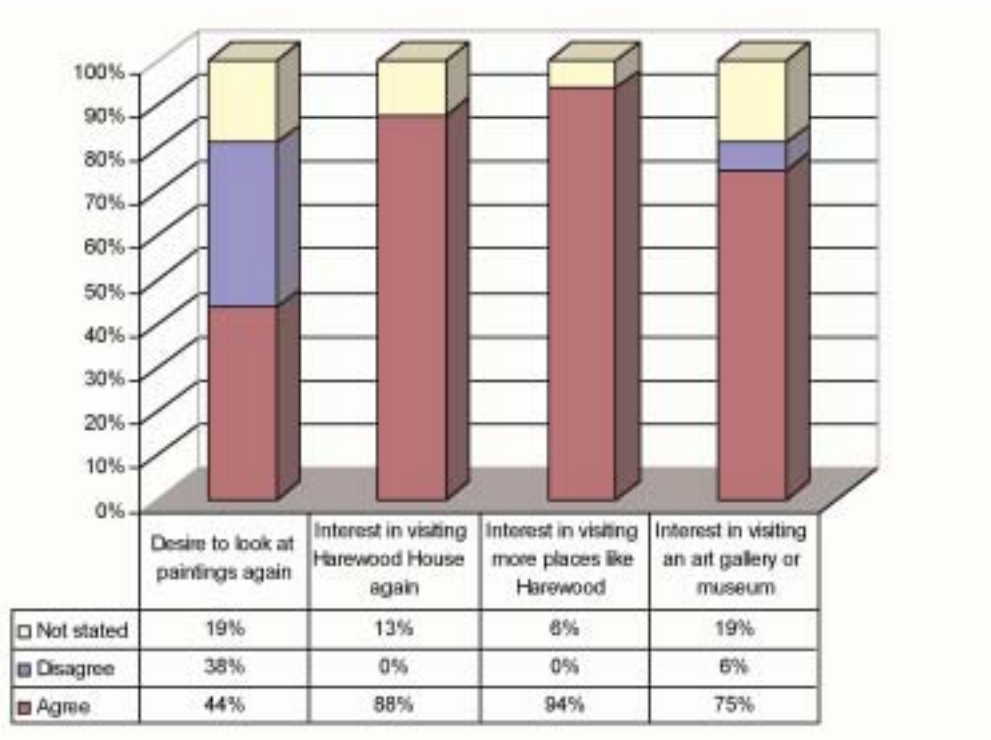
Question 16 of the post-visit questionnaire asked students to respond to a number of statements that they were more likely to do after attending the workshop. Figure 4.22 shows that students were most likely to visit Harewood House again with 51% of students agreeing with this statement. Only 27% of students stated that they might look at paintings again but this may be because not all the workshops used Harewood's collections although this statement was included on all the questionnaires.



Base: 520 students

Figure 4.22: Student post-visit questionnaires 2002. Q16: "I am now more likely to..."

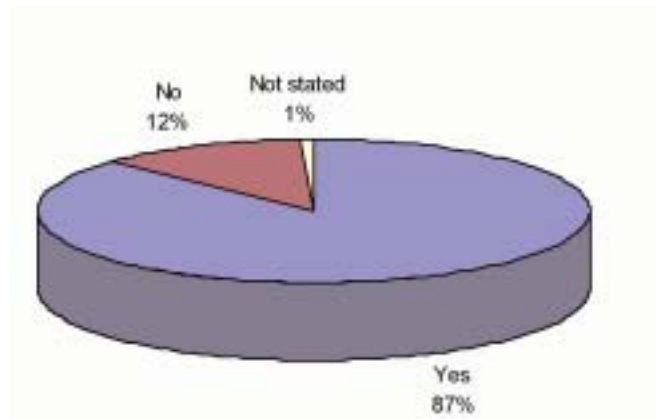
A similar set of statements was given in the longitudinal-questionnaire for students to respond to. The “desire to look at paintings” was the lowest response from the students with only 44% students agreeing with this statement. However 88% of the students were interested in visiting Harewood House again, and even more, 94%, were interested in visiting more places like Harewood – Figure 4.23. Five students mentioned on the longitudinal questionnaire that they had visited other museums, galleries or historic houses as a result of their visit to Harewood. These included Cartwright Hall, Royal Armouries, Temple Newsham and Bagshaw Museum. These answers correspond to the teachers questionnaire where 67% of teachers felt that their students would be more comfortable visiting museums and galleries as a result of the experience at Harewood and are positive in terms of Harewood’s wish to develop new young audiences.



Base: 16 students

Figure 4.23: Student longitudinal questionnaires 2002. Q24. The workshop has given me...

In the post-visit questionnaire, students were asked if they thought the experience at Harewood would help them with their schoolwork. Positively, 87% of students agreed that it would.



Base: 520 students

Figure 4.24: Student post-visit questionnaires 2002. Do you think [the workshop] will help you with your schoolwork?

Comments coded under Action, behaviour, progression from students responses to all the questions related to how students will behave in the future and what they would like to do more of:

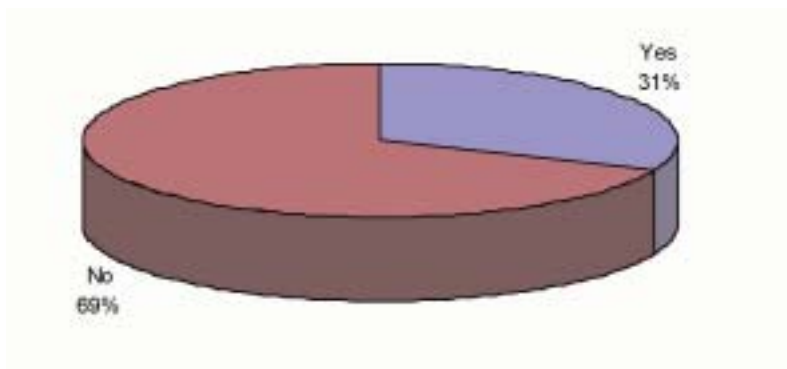
I will study the history of art more closely in order to understand artists' intentions more easily
Ralph Thoresby High

In the future I would like to go here to do more creative writing or art work
Primrose High

A student from Guiseley School who had commented in an earlier question *"I've always enjoyed descriptive writing even though I can never get it quite right,"* commented, *"I shall continue to try to write."*

4.2.6 Working with specialists at Harewood

One student from Hanson School commented in the longitudinal-questionnaire, *“Working with the artist and the art historian I thought it was great. I’ve never really had the chance to do that before,”* which was the same for most of the students – 69% had not worked with an artist, poet or scientist before (Figure 4.25).



Base: 16 students

Figure 4.25: Student longitudinal questionnaires 2002. Q11. Have you ever worked with an artist/poet/ scientist before?

A student from Birkdale High commented, *“It was better to learn from a different person than our art teacher at school. She had different perspectives on art. The teachers learnt something as well from a professional artist and we did practical work rather than just drawing.”*

Many students mentioned in the post-visit questionnaire that working with the specialists was a positive experience:

Being helped by Jake when we were painting...it helped me to improve
Allerton Grange

How enjoyable the day was with Sandra – I had a lot of fun writing poems
Primrose High

Doing games and Ian telling me some facts – Ian was really cool and knew a lot Brudenell Primary

I really appreciated the willingness of the staff to take time to listen and discuss our ideas and opinions
Roundhay School

4.2.7 Conclusion

Students completing questionnaires in 2002 were very positive about their learning experiences from the Open minds workshops that they attended. Although the questionnaires had not been designed to capture evidence of learning, analysis using the Generic Learning Outcomes revealed some rich and varied experiences from the variety of workshops offered. Evidence from both the longitudinal and post-visit questionnaires shows that the students valued the enjoyment and inspiration they gained from using the collections and environment at Harewood, which relates to the evidence from the teachers' questionnaires. The students enjoyed working with the specialists at Harewood, experienced increased confidence and enthusiasm for their subjects and most of them indicated that they would be interested or more likely to visit Harewood again.





Section 5

What did the students learn? The workshops in 2003

Between May and September 2003, five Open minds workshops were observed to explore the types of learning processes used with the students. Where possible, follow up visits were made to the schools to expand upon the schools' experiences from the workshop and explore the learning outcomes of the students. Table 5.1 gives details for each workshop observed, and where follow-up visits were made to the school involved.

School	Participants	Workshop	Date	Researcher	Follow-up visit
Yeadon Westfield Primary School, Leeds	29 KS2 pupils, 9 yrs, of mixed ability "The children are neither privileged nor deprived from a nice estate in Yeadon"	Outdoor classroom	21/05/2003	Helen O'Riain	14/07/2003 2x teacher Students
Victoria Park School, Leeds	Y8 pupils (12-13 yrs) Secondary school for students with moderate to severe learning difficulties	Outdoor classroom	22/05/2003	Jocelyn Dodd	10/06/2003 1x teacher 5x students
Grove Road Primary School, Harrogate	40 students KS2, Y5, 9-10 yrs (2x groups of 20), mixed ability	Magical Myth-making	11/07/2003	Helen O'Riain	14/07/2003 20x students
Ralph Thoresby High School, Braimwood High School and Beechwood Primary School	50 students of KS2, 3 & 4, Ages 6-15 yrs	Exploration of music - Musical Migrations	15/07/2003	Helen O'Riain	11/07/2003 Ralph Thoresby High - mixed comprehensive school outside Leeds 3x students
Cockburn High School, Leeds	KS3 pupils (Y8), Gifted and Talented	Bringing poetry home	15/10/2003	Eilean Hooper-Greenhill	

Table 5.1: Observation of Open minds workshops and school visits made 2003

To further expand upon the experiences of schools using Open minds workshops, telephone interviews were made with two teachers from Cockburn High and Birkdale High schools who had attended Open minds workshops but which were not observed during the evaluation period.

From the evaluation of the Open minds workshops, three main themes have emerged which relate to the objectives of Open minds:

- **Inspiring workshops**

Open minds workshops focus on quality rather than quantity and provide a special experience for students

- **Learning in context**

Learning at Harewood is greatly influenced by the context of the House and grounds but school groups are also influenced by their own circumstances

- **Working with specialists**

Using specialists to facilitate Open minds workshops has been a successful aspect of the programme but could be developed further

A fourth theme emerged during the evaluation and needs to be considered:

- **Special schools and special needs**

Comparison of how the needs of different schools are met and how this could be further developed by Harewood

Each theme is discussed below.

5.1 Inspiring workshops

The focus of the Open minds programme has been the provision of quality workshops for small groups of students led by a specialist facilitator and accompanied by a member of the Harewood Education team. Effort has been made to use the inspiration from the collections, artworks, House, landscape, gardens and history to give the students a unique experience in order to increase their creativity, wonder and enthusiasm for subjects as diverse as environmental science, art, creative writing and music.

With this aim, Harewood has been successful. A number of children observed during the evaluation period showed evidence of being particularly inspired by the House and its collections. One example is from the *Bringing it back home* poetry workshop:

The students wrote one haiku, one acrostic and one 2-verse poem on an object and a few lines outdoors in the afternoon. They worked with a will and enjoyed this writing and also reading it out... The poems were fun, observant; some indicated they had listened to the tour information. Some [students] were impressed by some of the objects and did develop a relationship with one or two of them during the day. This worked well.

A second example is from the Magical Myth Making workshop:

After the myth-telling the children all drew details of the creatures they could see in the gallery. One boy, stated due to his special needs, was sketching the legs of a support for a dish. He was so totally engrossed in his drawing, lying on his stomach on the floor, that he was oblivious of all around him. He liked the way the legs bent and had claws at the ends and he took great care with his work. The stimulus of the objects was clearly working for him.

The students also demonstrated evidence of a wealth of learning outcomes from their visit to Harewood.

Year 5 students from Grove Road Primary School increased their knowledge and understanding of both myths and Harewood House itself, remembering a mass of detail from the House afterwards, such as paintings, pictures, statues, dragons, fireplaces, sphinxes, the bedrooms, Lord Harewood's dogs barking, the naked Adam, big rooms, mirrors, tables, chairs you can't sit on, bears on a chair that looked like horses, a walking stick with a goat on it, a griffin, a half-man and half-horse; a bathroom with an owl in it; a ceiling with the same pattern on it as the carpet and lots of bells. There were clearly details which had impressed them, such as the vast chandelier; a "massive dictionary"; a chess board with "knights and a proper castle with a flag on it"; the fireplaces which "go up to the ceiling" and, unbelievably, "There were TWO libraries!" In this way some attitudes to the House were changed: children found "lots more things in it than I expected" and one "thought it would be more modern." One explained that, "the House looked not very old outside but inside it looked really old. It was like going through passages of time." In addition to their learning about the House, the children had gained knowledge about myths in general, about the minotaur, the sphinx, Perseus and above all the story of Cupid and Psyche which was new to them. They had also learned the riddle of the sphinx, and were eager to repeat it. One child had liked "hearing about creatures I haven't heard of before like a Satyr." And the House was enjoyable for many too: "I liked the House and all the creatures and pictures on the walls, especially the griffins." As a springboard to changed behaviour, one boy said he liked drawing the monster and had gone home and drawn some more. Another boy had enjoyed the experience and persuaded his family to go to another house the following weekend.

Evidence for the extra special nature of Harewood workshops came from the observation of the Explorations in Music workshop held at Harewood in July 2003. The workshop was a project partnership between the Churches Conservation Trust, Education Leeds Music Support Service and Harewood House Trust, involving 50 students aged between 6-15 years, from 3 Leeds schools: Beechwood Primary School, Braimwood High School and Ralph Thoresby High School. The project was sponsored by the Heritage Lottery Fund, The Churches Conservation Trust, Chiswell Associates Limited, Education Leeds and Campus Connect (who placed a work experience student). Students had the opportunity to compose musical arrangements in response to the history, landscape and collections at Harewood, culminating in a concert held at All Saints Church at Harewood.

'Cool but daunting'

A case study: Explorations in Music at Harewood House

The first bird call notes, came from outside the church door and the audience fell silent. Answering calls came from the shadowy corners of the church and heads turned expectantly as the musicians built their notes into a chorus. Then the rest of the children with feathered head-dresses paraded slowly in, down the side aisles, bowing now and then and making wing movements. They were wearing their brightest coloured clothing and bird headdresses with multicoloured feathers. It was a sedate musical parade with a baroque flavour, the drummers coming down the centre, keeping the beat.

This was the start of a lively performance subtitled '*A Masque of many feathers*' which included 17 items and flowed almost seamlessly for an hour and a half in the church on the Harewood Estate. Slides in the background, with images from Harewood House, fitted each theme in the programme. The audience of about 100 people was engrossed. This performance was the culmination of the project, described as 'A Musical journey inspired by the cross-cultural collections at Harewood' composed and performed by students from Beechwood Primary, Braimwood and Ralph Thoresby Secondary Schools. The musicians were fifty children from two secondary schools and one primary school. They played violins, cellos, flutes, trombone, clarinets, saxophone, xylophone, accordion, didgeridoos, rattles drums of many kinds, bells, chimes, rainstick and other percussion instruments. All the children performed together in a very effective African choral piece and the music also referred to Asian, South American and European baroque music.

The children had had five days in which to look at Harewood House and grounds; find inspiration and collect ideas for music and compose it; write songs; make head-dresses; practise in their schools; rehearse in the church for a day and a half and then perform to the public on their final afternoon. The work was challenging in that they were being asked to be creative in a short time and to take the risks involved in public performance with limited rehearsal time.

The older students had written songs based on a painting and on the sugar plantation and slave trade aspects of the House's past. They drew inspiration for their music from baroque aspects of the House, reflecting their GCSE syllabus, but also from the African and Caribbean connections. The younger ones concentrated more on the birds from a wide variety of countries, making a rich variety of musical responses possible.





Their talented locally-based musical project leaders, supplied by Harewood - Richard Sabey and Chris Bartram – introduced the children to two musical rhythms that were new to them, but otherwise the children worked on their own ideas. The leaders gave them encouragement, guided them round learning curves, made suggestions where necessary but had faith in the children's abilities to come up with their own material. They also praised and thanked them.

The secondary students were clear about their learning. They had learned to use a place, a painting and historical facts as springboards for the creation of songs and music:

"We've been a lot more creative than in school. I didn't know what it was to be inspired by a House or a garden. Now I could do it. Now I could be inspired by this table..."

They had also been able to look below the surface

"I got the idea about the sugar – they got money from the plantations by importing sugar – so we thought it [the music] should be sweet on the surface and yet dark underneath, like slavery."

This creativity drew on the richness and quality of Harwood House itself, as a special place. Attitudes towards visiting the House had changed too:

"I'd like to visit the House again with my family. It would be more interesting. I wouldn't be thinking: boring history. I'd think: I wrote a piece of music about that."

And there was general learning about the estate:

"The landscape – it wasn't always like that. It was re-shaped from the rough Yorkshire hills into 'proper' English countryside by someone famous."

The project provided new activities for the Year 9 pupils at least. For them, it was a good preparation for GCSE work and the Year 10 pupils gained a confidence boost, which will stand them in good stead for future GCSE performance work. One pupil commented, *"I didn't know how much we would do and we learned by doing it – which is much quicker!"*

Both secondary teachers would happily repeat the project. Their comments reflect their enthusiasm: *"It's given a boost to their composing which has widened their musical horizons pre-GCSE."*

When teachers see their pupils in a different context and are amazed by their achievements, then expectations of them rise, which is key to improved examination performance

"I've been amazed. Everything they've done has been their own work ...it builds their skills and confidence. It has given them an increased awareness of other types of music, and how you can begin by improvising and create new ideas. How to use, for example, paintings and birds to create music."

One secondary teacher commented on the social value of the project: *"It was good for the pupils to work with other schools; good for them to find out about other school children and mix with them. They've really enjoyed it."*

The teachers were all impressed by the venue (*"Fantastic acoustics"*) and by the outstanding quality of the leadership (*"both musically and organisationally and in their discipline with the kids"*)

The performance pulled the best out of all the children. They experienced the teamwork, the pressure to achieve and perform, the nerves of facing a public audience (not just parents, but villagers too); and they learned how to work with children of different ages. The final performance - Musical Migrations - certainly filled the church with music, colour and movement and at the end the children were full of justifiable pride and excitement. It is certain that this was a project that stirred and touched them and that attitudes to Harewood have been changed. Learning outcomes could be identified across the spectrum.

Knowledge and understanding	<ul style="list-style-type: none"> ● We learned information about the statues, the birds and the grounds ● Some trees have to have male and female versions to survive ● Before, I didn't know about the slavery
Skills	<ul style="list-style-type: none"> ● We learned how to rhyme... get the ideas first and then play with the rhyme after... ● We learned how to work better as a group
Attitudes and values	<ul style="list-style-type: none"> ● I used to think it was just like a museum. I didn't realise someone was living here ● I thought they'd just be snobby – not pictures of football
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> ● It's five days off school to do something you enjoy.... That is so cool ● We've been a lot more creative than in school
Activity, behaviour, progression	<ul style="list-style-type: none"> ● Progress and confidence in composing ● We learned by doing it – which is much quicker! ● I'd like to visit the House again with my family ● We learned it was OK to make mistakes

Table 5.2: Learning outcomes from students at Ralph Thoresby High School after the Musical Migrations Workshop

5.2 Learning in context

The unique environment at Harewood is important for the success of the Open minds workshops. It offers teachers a managed environment for students to explore but also for many students from the urban areas around Harewood, it offers a glimpse of a different world - *"For them (our students) it's a completely new experience and there is all the newness to get through before they can do the work. They need to get over the awe first,"* telephone interview with teacher from a Leeds school.

The environment at Harewood and resources available, help to contribute to the special nature of the workshops on offer. In interviews, teachers highlighted the importance of the experiences that students could have: *"They have experienced Art – they've never been so close to it and it's not in a dusty old gallery... They could really enjoy being close to it, work with the detail of it... They came back really enthusiastic."*

For Steven Duckworth of Victoria Park School the broader social issues of being out in the country and being in a public space were important for his students: *"We did see it as an opportunity to meet new people, see and do new things and new places. Getting into the countryside is something that many of the children have little experience of so that was a very positive part of this too."* Many teachers talked about the fact that their students would not have this experience anywhere else: *"Students in small groups have been able to experience art, drama etc. that they would never have been able to visit elsewhere. They would never have gone to a stately home."* One teacher interviewed by telephone stated that their parents were more likely to take them to Disneyworld than an art gallery or stately home.

The nature of the environment at Harewood seemed important to some teachers and especially the amenities available for schools: *"The morning [of the workshop] could take place anywhere. It was a managed environment but still fairly natural. But as a teacher you feel safer going there – there are the toilets, the shop, a variety of trees you would not find elsewhere. Then the afternoon had to be there – with the birds and the playground. These are important"* Gillian Saybourne, Yeadon Westfield Primary School, Outdoor Classroom.

The use of Harewood House for education activities however created its own issues. Observers of workshops during the evaluation period noticed some clashes between the use of Harewood as a visitor attraction and use by school groups, for example, volunteers talking loudly with visitors during workshops. Using the House also necessitates a member of Harewood education team accompanying the visit. The overall impression was that education was being carried out in the House despite other activities going on rather than being integrated into the House.

One issue that clearly affects learning opportunities at Harewood is how the workshops offered fit into the National Curriculum. Most teachers interviewed mentioned the importance of the National Curriculum in providing the context for their visit. Yeadon Westfield School asked Harewood to concentrate on Adaptability for their Outdoor Classroom session. The teacher reinforced the importance of the session fitting in with their schoolwork, *"The variety of activities was good, it fits in with their work at school. If we hadn't come here we'd have gone somewhere else."* Other teachers had tried to be more flexible as Harewood had offered free transport. However as Steve Duckworth from Victoria Park School commented the visit had little impact on his students because the workshop *"was not integrated into the curriculum so no real follow-up, the impact was limited."*

The rigours of the curriculum and the need to budget also affect whether or not schools can use sites and workshops – *"We need to know earlier in advance [about the workshops] – we could have swapped topics around to fit. It's got to be beneficial to class work. We need to know at least a term or a term and a half ahead... so we can give parents a list for the year including the visit so they can budget for the year,"* Gillian Saybourne, Yeadon Westfield Primary School. This was the same for all the schools – they need to know topics of workshops well in advance if they are to make visits relevant to the curriculum. The evidence though is that where teachers can fit workshops into the curriculum, the special experience at Harewood *"enhances and enriches the curriculum"* (telephone interview, 2003)."

5.3 Working with specialists

The original application to HLF stated that a team of freelance educators, scientists, artists, writers, designers, actors, musicians and dancers would deliver the programme. Over the three years Harewood has worked with a number of key freelancers with other specialists brought in to deliver various sessions (Appendix 4).

Working with a team of freelance specialists has made a difference to education delivery at Harewood. The aim of the Heritage Lottery Bid was:

"To create a questioning sense of involvement [with Harewood], rather than a passive 'look and admire' culture."

This has been achieved over the three years. The judge who awarded Harewood the Sandford Award for Heritage Education both in 1994 and 2003 commented on how education at Harewood had progressed:

"Owing to the manner in which the House, its contents and the estate are presented, visitors are not passive learners but are encouraged to respond to opportunities to show initiative in following aspects of personal interest."

5.3.1 Benefits

The benefits of working with the specialists were demonstrated during the evaluation of the Open minds programme. Teachers commented how the students' confidence and motivation had increased:

"All the students have benefited and gained in confidence... working with the poet will have a knock-on effect on their GCSE work," telephone conversation with teacher from Leeds school.

Specialists were able to engage with the students and encourage them to question.

Ian Dunne, who led the outdoor classroom workshop, valued "wrong" suggestions and made the children feel ok to guess. He encouraged them to work out adaptability for themselves. The teacher from Yeadon Westfield Primary School commented, *"He was good at answering questions at their level."* The students enjoyed working with the facilitators. Students from Yeadon Westfield Primary School described Ian Dunne as:

"Friendly"

"He explained well"

"He made it exciting, not boring"

"He knew everything about nature"

The students from Ralph Thoresby High School enjoyed working with the professional musicians for the Explorations in Music workshops, as they explain, because of the freedom they had:

"They (Richard and Chris) sat us down at the start. They weren't going to interrupt us, they would help us. It's like a cake – they were going to help us decorate it... They said we could write what we wanted... They changed a couple of things but there was no right or wrong. Everyone's ideas were valued."

This helped to increase the student's progress and confidence in composing because *"they really encourage you – they don't put you down."* The students were also encouraged by the facilitators being so different to their teachers:

"They were friendly – not like teachers in shirts and ties and stuff. They were both musicians... They were more like really intelligent students."

One of the teachers from Yeadon Westfield Primary School also commented: *"Ian made the day... even his costume."* The workshops were special because the facilitators were "different" to teachers. When this was not apparent, teachers were disappointed:

"It was useful having someone doing the session but I could have done it myself, he was not special enough... [He was] superb but he could be a special character, in role a mad professor... he would have been very different from me and the children would have engaged more with a strong character..."

Steven Duckworth, Victoria Park School.

5.3.2 Issues

Using specialists is a very positive aspect of the Open minds programme but there were a few reservations from teachers about the ability of the specialists to be flexible for the needs of their school. A teacher from a Leeds school commented that:

"The journalist seemed unaware that students from inner city schools are not the same as top grammar school students. They had asked for students who were 'good at English' and I took 12-year-old boys only to find there were 15-year-old girls there too." However, the *"boys got a lot from it... and grew in confidence. It was a very, very positive experience for them."*

All the teachers stressed that despite the limitations they and their students still enjoyed the visit. However the limitations of the workshop could impact upon the benefits for the students as was demonstrated by the experience of Victoria Park School whose visit to Harewood did not have the special quality that the teacher desired.

5.3.3 Building a freelance team

Over the three years Harewood has relied on a number of key freelancers to deliver Open minds workshops, who are widely dispersed geographically. This seems to have been successful in developing a number of key sessions that can be rolled out each year. However there are a number of issues that has limited the development of a key freelance team, one of the main objectives for Harewood's education strategy.

5.3.3.1 The specialists do not run the sessions alone – one member of the Harewood education team accompanies the workshops, fulfilling a variety of roles including security, meeting schools and organising lunch (etc). This raises real concerns about how resources are effectively utilised and how specialist education staff are being used to compensate for inadequate procedures which should be the responsibility of existing front of House staff.

5.3.3.2 Specialists are drawn from across a broad geographical area which raises issues about the flexibility of delivering sessions. For example, Ian Dunne who delivers the Outdoor Classroom sessions lives in Southampton. This causes problems for developing capacity, providing core programmes and is very expensive in terms of subsistence and travel when specialists of this kind could be recruited or trained locally.

5.3.3.3 Some workshops still rely upon Harewood education staff for delivery – the Magical myth-making workshop for example. In the 1998 education report by Sue Clive, and from visits made by Jane Sellars to other museums, the point was made that Harewood still relied on school visits accompanied by the Education officer whereas most museums were concentrating on providing teachers and group leaders with resources and materials to get the most out of the site.

5.3.4 Conclusion

Overall the use of specialists has been very positive for the teachers and students who visited Harewood in 2003 despite some reservations from some teachers regarding the suitability of the workshop in relation to the needs of their students.

However the main issue is the limited development of a vital freelance team to deliver programmes at Harewood. There is no evidence of any sense of a team of people having been developed but rather a range of freelance individuals being used on an irregular basis. Individual specialists are too widely dispersed geographically to be able to deliver flexible sessions or develop core programmes, and an over-reliance on Harewood education staff continues to have implications for the effective use of resources. The use of specialist in-house education staff needs to focus much more on strategic rather than operational matters.

5.4 Special schools and special needs

Yeadon Westfield Primary School and Victoria Park School both attended the Outdoor Classroom workshop at Harewood House during the evaluation period. The different experiences that each school had highlights the need for Harewood to address the special needs of schools more confidently and develop better relationships with the schools so that their particular needs can be met.

5.4.1 The schools

Yeadon Westfield Primary School in Leeds is a mixed ability school. The school were keen to look at adaptability and improving observation skills and had discussed these with Harewood as the facilitator (Ian Dunne) themed the activities around Adaptation.

Victoria Park School in Leeds is a secondary school, for students with moderate to severe learning difficulties. The school uses Harewood regularly for unstructured "fun" visits but the Outdoor Classroom session was the first structured visit for Steve Duckworth, the teacher who accompanied the visit.

The main barriers to visiting Harewood are people being aware of the children's abilities and the complexity of their needs – *"our children have such a range of needs both educationally and emotionally, meeting these needs is complex."* Financial constraints and the need to know about trips well in advance to obtain funding are also essential. For Victoria Park to make a visit *"the session needs to be really special and memorable to make it worthwhile coming, it needs to be something we cannot do ourselves more locally and for free."* The workshops at Harewood should (in theory) cater for this demand as they aim to offer exactly this type of workshop. The teacher, Steve Duckworth, saw the day as an *"opportunity to meet new people, see and do new things and new places."* Also the experience of countryside was important for children who had little experience of visiting it – *"The holistic aspects were the parts we saw as most important."*

5.4.2 Lack of communication

Yeadon Westfield School had made a pre-session visit to Harewood and were clear about the aims required from the session. One issue was that the school could have done with more notice about the workshops *"we could have swapped topics around to fit."* However, communication with Harewood was successful as the workshop met the Adaptation approach they had asked for and demonstrates how flexible Harewood can be at meeting specific schools' needs.

For Steve Duckworth from Victoria Park School, communication was less successful. He was unsure why Harewood had approached them for the visit:

"I think the school had a phone call from Harewood asking if the school would like to bring a group and that it was free... but it was at short notice... we were aware that the short notice would mean while it might be enjoyable and fun it would not fit with the curriculum."

This meant that the impact upon the students would be limited. Steve Duckworth also commented that a lack of communication between the school and Harewood meant that staff lacked an awareness of the complex needs of his students:

"There was no real opportunity to explain our needs; this could have easily been done by phone."

The lack of awareness continued throughout the visit:

"[the facilitator was not] well enough prepared as he did not know enough about the needs of the children... The purpose of each task should have been clear and the learning reinforced. It felt as if the mainstream session had been watered down but without really knowing what we needed."

Steve thought that the following improvements could have been made to the session:

- To know the rationale behind the activities as it was unclear why they were doing certain things
- More clarity of purpose articulated to the children to reinforce their learning

5.4.3 Learning outcomes of the students

Yeadon Westfield Primary School were pleased with the ability of the specialist and how the visit fitted in with the curriculum:

"Ian emphasised the interconnectedness of things and the habitats. He backed up what he was saying with stories and rich information... He was good at answering questions at their level."

The topic of Adaptation had begun a week after the visit so they were able to refer to the visit throughout. A follow-up visit to the school eight weeks later elicited a variety of learning outcomes from the children through interviews with the teachers who had led the visit and a small group of the KS2 children who visited Harewood.

The pupils were able to demonstrate increased knowledge about the world around them remembering facts such as that the height of a giant redwood is the same as 3 whales, and the need for fire to open the seeds of certain trees. Their teacher commented that their attitude towards the environment had changed since they had seen one of only 20 Bali birds left in the world – they could now visualise the need to care for animals. The workshop at Harewood had also increased the motivation of some children with one child writing down every answer in a written evaluation although he normally has difficulty with pencil control and is difficult to motivate.

Table 5.3 summarises the range of learning outcomes that could be identified from their experiences during and after the visit.

Knowledge and understanding	<ul style="list-style-type: none"> ● How insects see the world ● Height of the giant redwood – 3 whales; fire proof bark and the need for fire to open the seeds
Skills	<ul style="list-style-type: none"> ● Using their senses ● Observation
Attitudes and values	<ul style="list-style-type: none"> ● Attitude to the environment changed – they saw a Bali bird one of 20 left in the world
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> ● <i>I liked seeing things purple like a bee</i> ● <i>I liked collecting things and the ducks best</i> ● Children had written some poems and acrostics
Activity, behaviour, progression	<ul style="list-style-type: none"> ● On the day they worked hard and one child, who is usually difficult to motivate, was very motivated

Table 5.3: Learning outcomes for Yeadon Westfield Primary School following interviews with the teachers and KS2 pupils

The children from Yeadon Westfield had been able to connect quickly with the activities at Harewood and to remember details of their visit eight weeks after the event. Such a response is perhaps typical of a mainstream school where children are more likely to have a developed conceptual understanding and where the visit was built into the curriculum so that the learning from the visit could be reinforced and retained.

The visit to Harewood was also a positive experience for the students from Victoria Park School but the actual learning impact was limited because it did not fit into their curriculum. Table 5.4 summarises the limited learning outcomes that the class teacher, Steve Duckworth, identified during an interview at the school.

Knowledge and understanding	<ul style="list-style-type: none"> ● <i>We did not get many facts or information, not many were offered. They were certainly not structured or reinforced</i>
Skills	<ul style="list-style-type: none"> ● Possibly communication skills with different people ● Some social skills working together
Attitudes and values	<ul style="list-style-type: none"> ● <i>It was a really good day out, it was good for the children to be in a different environment, meeting new people, it helps them develop confidence. It was a very positive experience</i>
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> ● <i>The children talked about it the next day but it was not integrated into the curriculum so no real follow up</i>
Activity, behaviour, progression	<ul style="list-style-type: none"> ● It was far too general to be able to do this. Also it did not fit into the curriculum

Table 5.4: Student's learning outcomes identified by Steve Duckworth, class teacher, during the follow-up visit to Victoria Park School

For the teacher, the workshop was a lost opportunity to engage the students. The students themselves remembered some of the visit and were able to talk a little about the impact upon them but it was very limited as Steve Duckworth describes above and as Table 5.5 demonstrates. Their special needs vary from physical needs to learning difficulties.

Knowledge and understanding	<ul style="list-style-type: none"> ● <i>I remember that Ian told us about the bugs, he told us about the females, the Queen bee</i>
Skills	
Attitudes and values	<ul style="list-style-type: none"> ● <i>It was hard for me to get around, I could not go upstairs easily. I stayed outside when the others were upstairs</i>
Enjoyment, inspiration, creativity	<ul style="list-style-type: none"> ● <i>I liked the tree hugging, you were blindfold and then you had to hug the tree, some felt rough and hard, some felt smooth and soft... It was better doing with a blindfold... you could feel it better</i> ● <i>I hated the bugs they were slimy</i> ● <i>It was good seeing new things I had never seen before and had never seen them close up like the flamingos</i>
Activity, behaviour, progression	

Table 5.5: Student's learning outcomes identified during the follow-up visit to Victoria Park School

It was a very difficult session to elicit much from the group especially since the session had been a one off and not integrated into their work. An enlightening aspect was the student's concept of Harewood – they had no real concept of what it was. Some thought the House was new or lived in by a popstar, the Queen or their teacher. This illustrates the fact that to be effective with such groups, very close partnerships are needed so that learning can be reinforced and retained.

5.4.4 A lost opportunity

Steve Duckworth was very keen to work in partnership with Harewood to develop their use of it:

"I would like to work in partnership, I think our needs could have been better met this way – It would have been good to have the school involved in the planning and developing of the session."

He did not talk about any specific people at Harewood or a specific named person and yet one of the Harewood team had accompanied them throughout the whole visit. For Harewood it was a real missed opportunity to begin to develop a relationship.

5.4.5 Conclusions

Both schools enjoyed the visit and had a positive experience at Harewood. The difference was clearly in the flexibility of Harewood to respond to particular school's needs and the relevance of the visit to the curriculum of each school.

Yeadon Westfield Primary School had clearly organised their visit in advance to Harewood House. They were clear about what they wanted from the session and were able to reinforce the learning from the workshop back in school.

Conversely there was little evidence of consultation with Victoria Park School whose needs were more complex and challenging. For Victoria Park School for a museum visit to be important it needs to be *"memorable, holistic – it motivates the memory."* The teacher was keen to have a more in-depth relationship with Harewood and this opportunity to work with schools to meet their needs should be taken up by Harewood.

The experience of Victoria Park School has implications for Harewood in developing new audiences for the future:

- Need to be more aware of all schools' specific needs so sessions can be tailored to suit and not be "watered down" versions of mainstream sessions
- Improve communication with schools so that offered workshops are relevant to their needs and so that schools understand why they are offered sessions
- Work with teachers to develop suitable workshops that give memorable and holistic experiences to benefit students of all capabilities

5.5 Conclusion

The evidence from 2003 is of the Open minds programme living up to its expectations in providing inspiring and creative experiences for students. There are a few reservations from teachers over the organisation and relevance of sessions but overall, the experiences that they and their students have are very positive and follow-up visits to schools demonstrate the impact of their learning.

However there are some concerns raised about Harewood's ability to adapt to the needs of individual schools and provide a unique and special experience equally to mainstream and special schools. Issues around communication and the ability to meet complex needs are both areas that need to be developed in order for Harewood to respond more effectively to the needs of all schools. There are also concerns raised around the limited development of a freelance team and the effective management of resources which may prevent the development of capacity and sustainable programmes at Harewood.





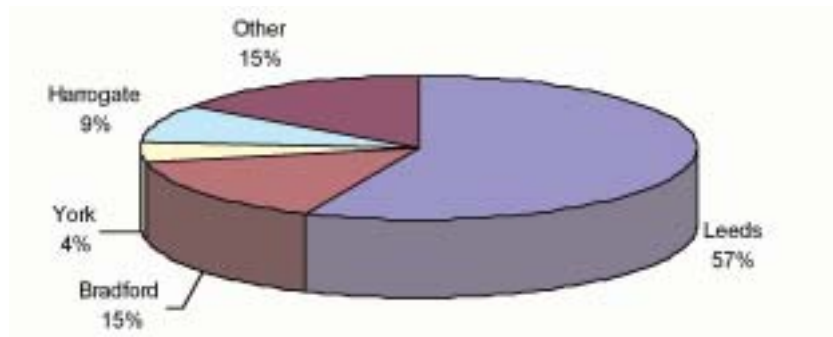
Section 6

Open minds – extending the audience

The Open minds programme aimed to increase numbers of young people visiting Harewood and increase the diversity of groups from mainly primary to include inner city schools, secondary schools, higher education and special schools. There is evidence that some of these aims have been achieved but overall the development of new audiences at Harewood is still at an early stage.

6.1 Types of school

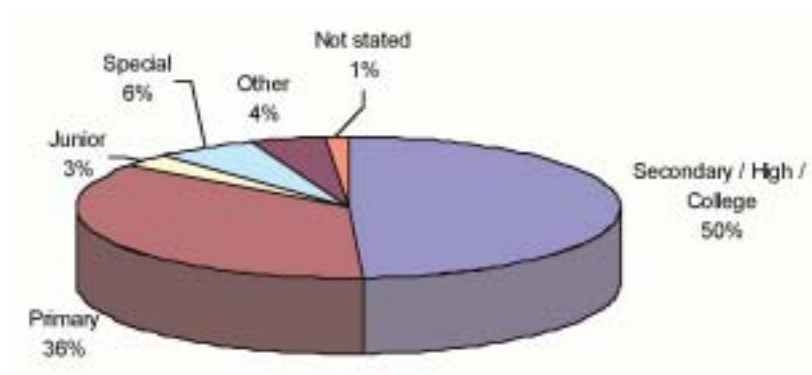
Using all available evidence it can be concluded that from 2001-2003, 67 different schools have visited Harewood House for a total of 135 workshops and visits connected to the Open minds programme (Appendix 5 for a complete list). The majority of the schools – 57% - came from Leeds, which is not surprising considering the proximity of Harewood to Leeds – Figure 6.1.



Base: 67 schools

Figure 6.1: Percentage of schools visiting Harewood from Yorkshire and Humberside for Open minds workshops

In the past, education at Harewood had been dominated by visits from primary schools. The Open minds programme aimed at increasing visits from young people of secondary school age. Developing the audience at Harewood has been successful in this respect as half the schools who visited Harewood for Open minds workshops and visits between 2001-2003 were secondary schools or colleges. 39% of the 67 different schools who visited were primary and junior schools and the remainder was split between special schools (6%) and the "other" category includes groups that could not be classed into other categories, for example, The Minster School in York which takes children from 3-13 yrs, Leeds West Indian Centre and East Leeds Family Learning.



Base: 67 schools

Figure 6.2: Types of school visiting Harewood for Open minds workshops 2001-2003

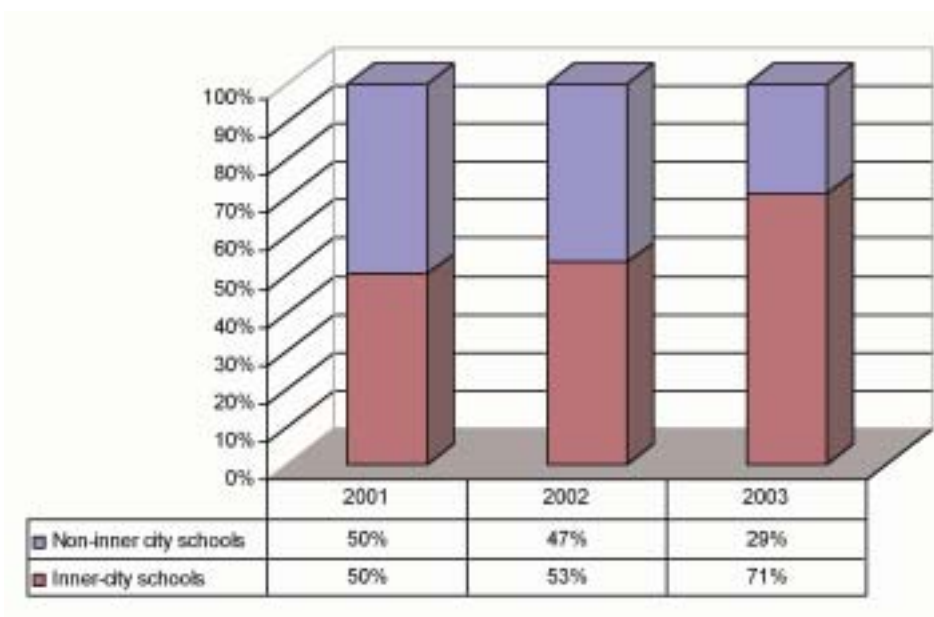
In developing new young audiences for Harewood, it was important to counteract the old education system at Harewood that appeared to favour regular contact with a small number of "favourite" local schools. One of the aims of the HLF application, New Ideas, New Audiences, was to reach young people from an increasingly wide range of communities in terms of socio-economic background and cultural diversity. Schools have been targeted from more socially challenging areas - areas of deprivation and inner city areas where schools in particular are more likely to suffer from poor performance and young people are at more risk of social exclusion.

One of the positive outcomes of the Open minds programme is that the number of visits made to Harewood by inner city schools has increased over 2001-2003 directly as a result of this targeting. Table 6.1 shows the percentage of visits made by inner city schools to Harewood based on total school visits (including repeat visits) each year. Harewood used postcode data from the Arts Council of England Area Profile Reports (1997) to identify schools from socially deprived inner city areas.

Year	Total number of school visits (includes repeat visits)	No of visits from inner-city schools	Percentage of visits from inner city schools
2001	50	25	50%
2002	47	25	53%
2003	38	27	71%

Table 6.1: Number of visits by inner city schools to Harewood 2001-2003 based on Arts Council of England postcode data

Figure 6.3 shows the percentage of visits made by inner city schools as a percentage of total school visits 2001-2003 according to Harewood's booking data. This shows clearly how inner city schools made the majority of visits to Harewood with 71% of visits in 2003 made by schools coming from inner city areas.



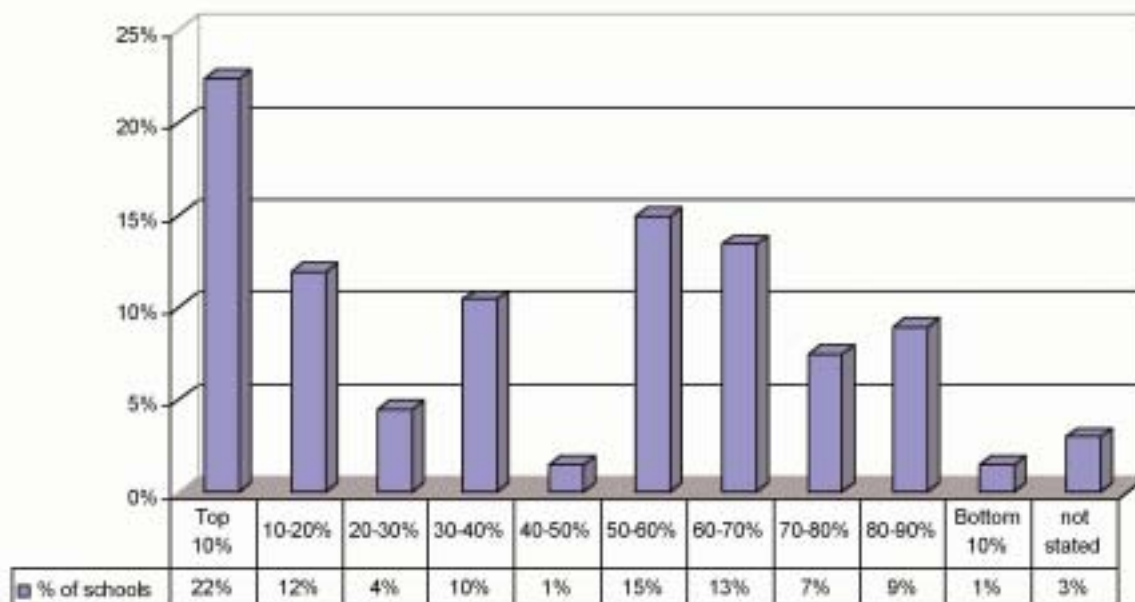
Base: 50 school visits (2001): 47 school visits (2002): 38 school visits (2003)

Figure 6.3: Percentage of visits from inner city schools visiting Harewood House for Open minds workshops based on Arts Council of England postcode data

The Index of Multiple Deprivation 2000 can also be used to identify the types of schools that visited Harewood over the Open minds programme. The Index of Multiple Deprivation 2000 calculates the extent of deprivation for the 8,414 wards in England. The ward level index is constructed from 33 indicators that describe deprivation and brings together information from all 6 domains of deprivation into one overall Index of Multiple Deprivation (IMD 2000).

All 67 identified schools that visited Harewood House during 2001 to 2003 (Appendix 5) were ranked according to their IMD 2000 (repeat visits from schools were therefore not included). The IMD 2000 ranks each ward where 1 is the most deprived ward and 8414 is the least deprived ward. In Figure 6.4, the top 10% therefore are wards ranked from 1-841 (the most deprived), the next 11-20% are wards ranked 841-1683 and so on until the bottom 10% which are the least deprived wards. There is no one cut-off point which distinguishes the most deprived wards from the least deprived wards. However in order to illustrate patterns of deprivation for schools visiting Harewood the 10% and 20% most deprived wards are highlighted to represent the most severely deprived areas.⁹

For some schools it was not possible to find the IMD 2000 for example in Harrogate where names of the ward have changed since 2000. Two schools in Harrogate therefore could not be identified.



Base: 67 schools

Figure 6.4: Schools attending Open Minds workshops 2001 – 2003 ranked by Index of Multiple Deprivation 2000

34% of schools identified as visiting Harewood for Open minds related workshops or visits in 2001-2003 have come from the 20% most deprived wards in England. This is very positive for Harewood's aim of attracting schools from socially deprived areas. The characteristics of those living in the most deprived wards, which tend to put them at risk from social exclusion, are:

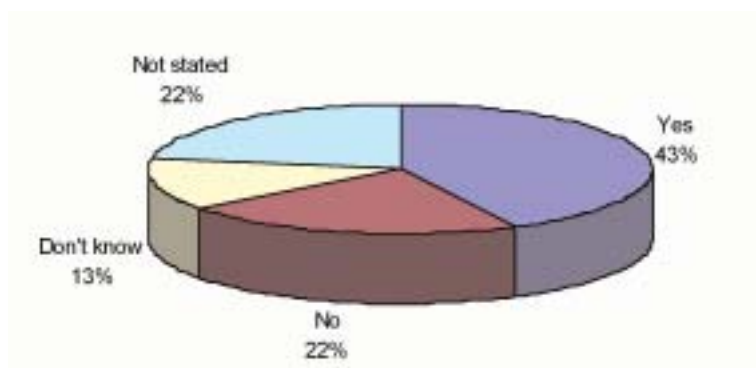
- Be unemployed
- Have incomes of less than £200 per week
- Be more likely to be social renters and less likely to be owners
- Not have central heating
- Over a third of all ethnic minorities in England live in the 10% most deprived wards¹⁰

The two sets of evidence – the analysis of the postcodes in relation to the IMD 2000 and Harewood's own postcode data - link to Harewood's aim to widen access to its collections and resources to those at risk from exclusion through the Open minds programme and shows that the Open minds programme did reach audiences from the most socially deprived areas around Harewood.

6.2 Developing audiences - the importance of the transport bursary

With 34% of schools visiting from the 20% of most deprived wards in England, and evidence that numbers of inner city schools have increased between 2001-2003, it is likely that the travel bursary provided by Harewood would be important to the schools visiting. There is evidence to suggest that without the travel bursary, some schools would be unable to visit Harewood. The bursaries were provided over 2001-2003 by Arts and Business and Chiswell Business Associates to fund or part fund travel to Harewood for schools from areas of social priority. Although Chiswell originally intended to provide bursaries for the duration of the Open minds programme, Chiswell have extended the bursaries until 2008.

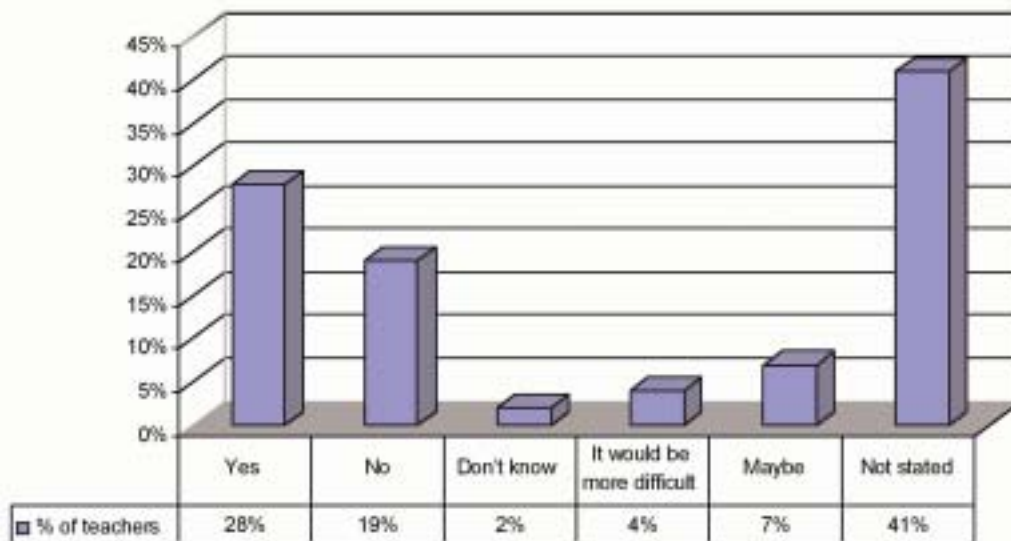
Analysis of the 2002 teacher questionnaires suggests that having a travel bursary is a very important part of the decision to visit Harewood House. 43% of teachers who responded to the questionnaire were certain they had received a bursary and 22% of teachers were sure they had not received a bursary.



Base: 54 teachers

Figure 6.5: Teacher questionnaires 2002. Did you receive a transport bursary?

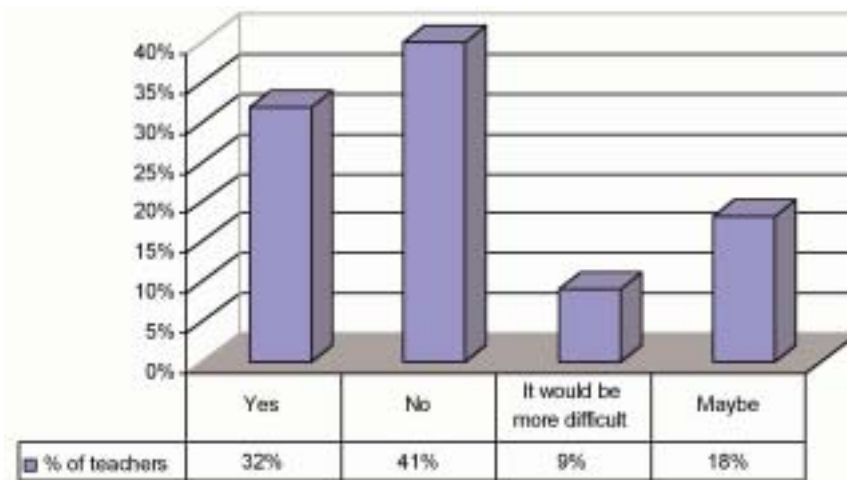
When teachers were asked if they would visit without the bursary, 28% said that they would still visit without the bursary and 19% would not visit without the bursary.



Base: 54 teachers

Figure 6.6: Teachers questionnaires 2002. Would you visit without the bursary?

To assess how important the bursary might be to those who applied for one, the number of teachers who received a bursary was cross-tabulated with the replies for “would you visit without the bursary?” From the 22 teachers who did receive a bursary and replied to this question, only 32% said yes they would still visit without the bursary. 41% said they would not visit without the bursary, 9% replied that it would be more difficult and the remainder were unsure. This seems to suggest the importance of the travel bursary for the teachers that obtained one.



Base: 22 teachers

Figure 6.7: Teachers questionnaires 2002. Teachers who had received a transport bursary response to the question “Would you visit without the bursary?”

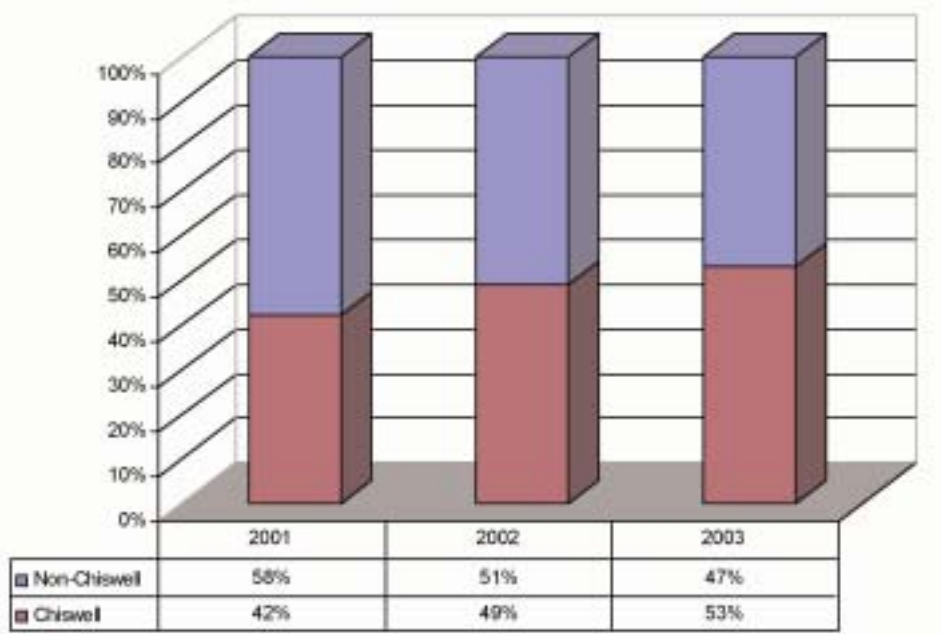
The teachers interviewed during the evaluation period in 2003 were more explicit in emphasising the importance of the travel bursary in enabling them to visit Harewood:

The offer of support with travel... We only have a school minibus. It's a great help
Leeds school teacher, telephone interview

Without the travel bursary we would not have been able to go
Yeadon Westfield Primary School

We had no budget left at school at all because of government cuts, it wouldn't have been possible without [the travel bursary]
Ralph Thoresby High

Numbers of schools awarded Chiswell bursaries over the three-year Open minds programme have increased slightly since 2001, when 42% of schools were awarded a bursary to visit Harewood, to 53% of schools in 2003 being awarded a bursary – Figure 6.8.



Base: 50 school visits (2001); 47 school visits (2002); 38 school visits (2003)

Figure 6.8: Percentage of schools awarded Chiswell travel bursaries for Open minds related workshops and visits, 2001-2003

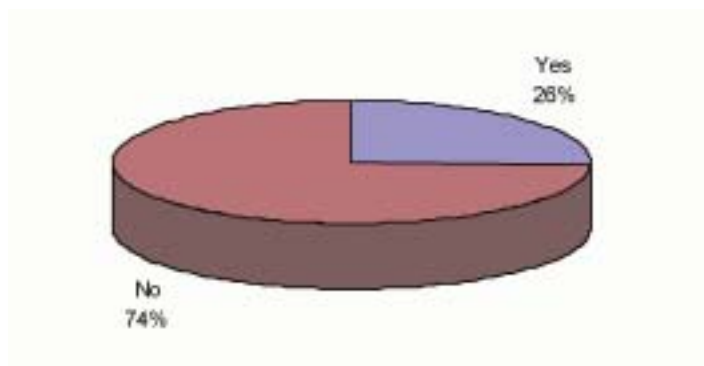
One of the conditions for awarding the Chiswell transport bursary is that the school comes from a socially deprived area (as defined by the Arts Council postcode data). The offer of a transport bursary therefore, and targeting by Harewood of inner city schools, may account for the increase in inner city schools over the three years.

6.3 Developing audiences – evidence from the teachers

One of Harewood's aims for the Open minds workshops was to encourage new audiences to come to Harewood, for example, schools from inner city areas or those that would not think of using Harewood House. It was thought that the teachers' questionnaires would elicit some information about whether the teachers were new visitors to Harewood and if they would visit again. In total 54 completed questionnaires were analysed from 2002.

6.3.1 Visiting Harewood House

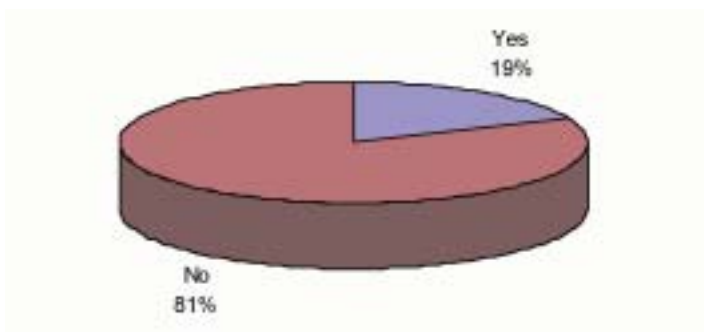
Most of the teachers who visited in 2002 had not taken a class to Harewood before – Figure 6.9 shows 74% of teachers had not taken a group inside Harewood before.



Base: 54 teachers

Figure 6.9: Teacher questionnaires 2002. Had you taken a group inside Harewood House before?

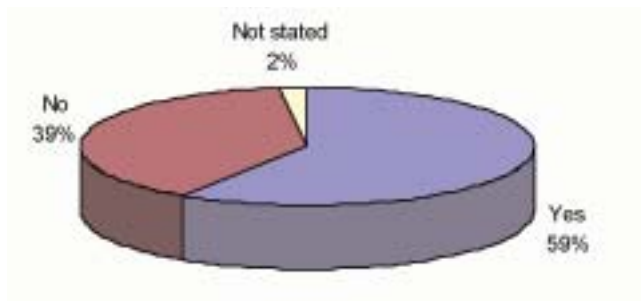
Even less teachers had taken a class to the grounds or Bird Garden before – Figure 6.10.



Base: 54 teachers

Figure 6.10: Teacher questionnaires 2002. Had you taken a class to the grounds/Bird Garden before?

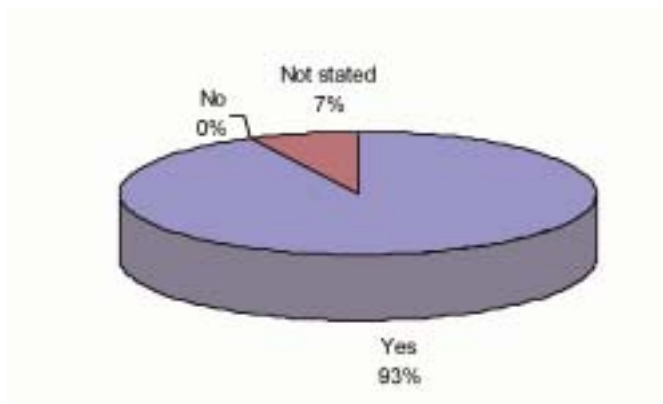
However, over half the teachers though had taken the class to other museums, galleries or historic houses (59%) – figure 6.11.



Base: 54 teachers

Figure 6.11: Teacher questionnaires 2002. Have you taken the class to other museums, galleries or historic houses?

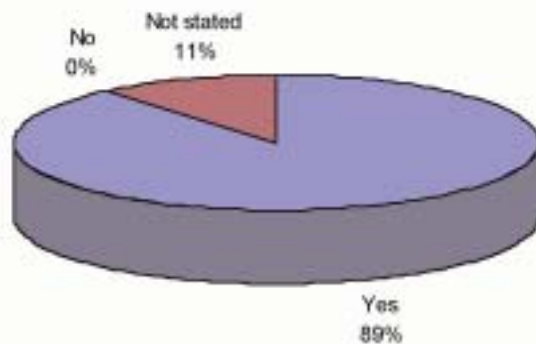
Teachers were positive about visiting Harewood House again. All of the teachers who answered question 15 said that they would bring other classes to visit Harewood – 93% (50 teachers).



Base: 54 teachers

Figure 6.12: Teacher questionnaire 2002. Would you bring other classes to visit Harewood?

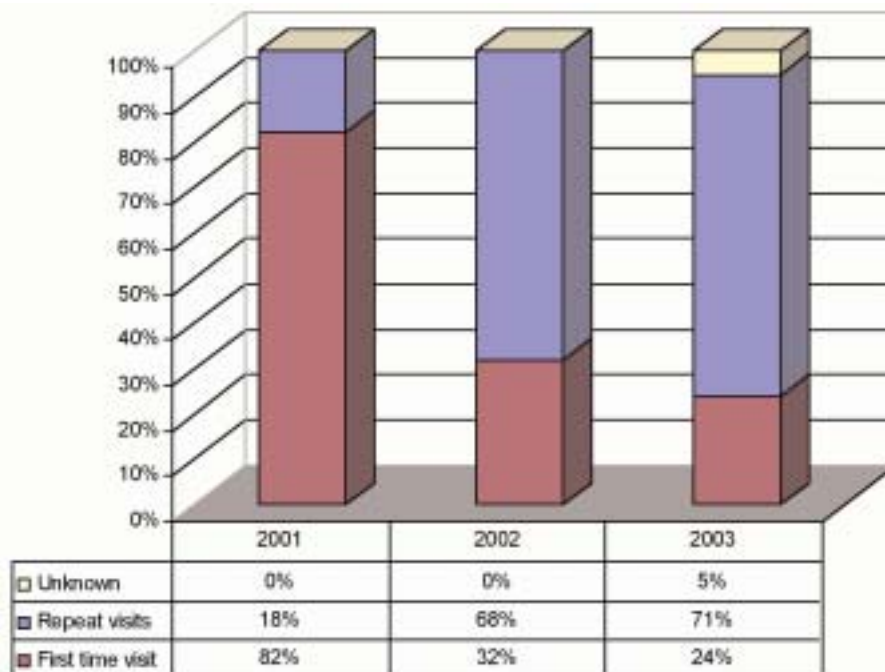
89% said that they would re-visit the workshop with another class, which suggests they were very pleased with the workshop they attended.



Base: 54 teachers

Figure 6.13: Teacher questionnaires 2002. Would you re-visit the workshop with another class?

Evidence from Harewood House data shows that teachers are willing to make repeat visits to Open minds workshops. Figure 6.14 shows that most visits from new schools were made in 2001 with 82% of visits being first time. By 2003 most visits (71%) were repeat visits made by schools.



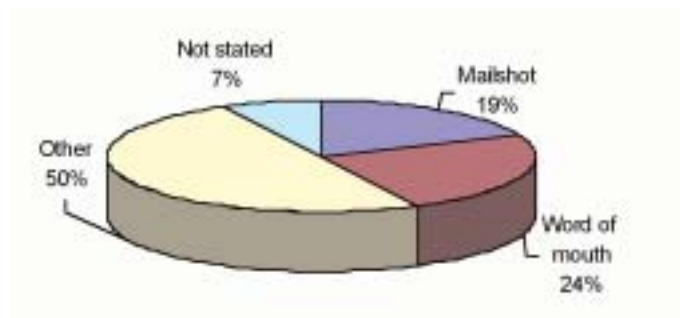
Base: 50 school visits (2001); 47 school visits (2002); 38 school visits (2003)

Figure 6.14: Percentage of first time and repeat visits, Open minds programme 2001-2003

The increased number of repeat visits in 2002 compared to first time visits suggests that the teachers completing questionnaires had not been to Harewood previously with the school or the class, although the school had previously been to Harewood.

6.3.2 Finding out about the workshops

Evidence from the 2002 questionnaires suggests that very few teachers heard about the workshop through mail out – 19%. Half the teachers found out about the workshop in another way than those stated in the question – these included teachers who heard about it through a phone call from Harewood, the trip was organised by another teacher and one teacher who called Harewood House and arranged a workshop.

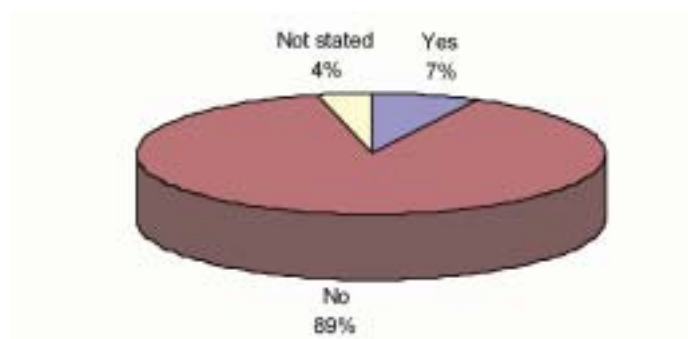


Base: 54 teachers

Figure 6.15: Teacher questionnaires 2002. How did you find out about this workshop?

An example is Steve Duckworth from Victoria Park School who brought a school group for an Open minds workshop – he had not seen the programme of workshops but Harewood had phoned them up and invited them for a workshop – *“I do not know why it was free and why they approached us.”*

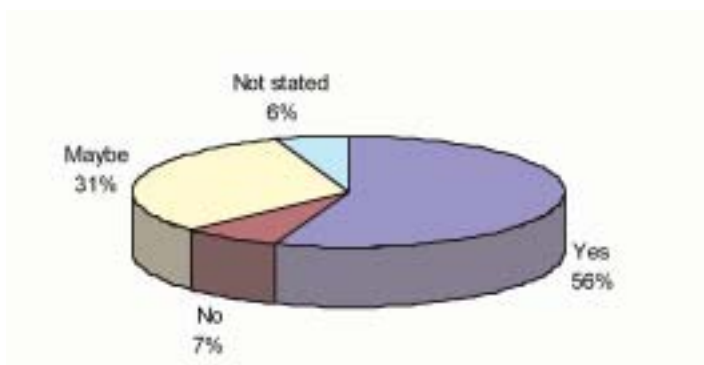
Harewood House website appears to have been an under-used resource during 2002. Only 7% of the teachers (4) had made use of the website before the visit – Figure 6.16.



Base: 54 teachers

Figure 6.16: Teacher questionnaires 2002. Did you make use of the Harewood website pre-visit?

Two teachers said that they found the website useful. However over half the teachers (56%) said that they would look at the website in the future.

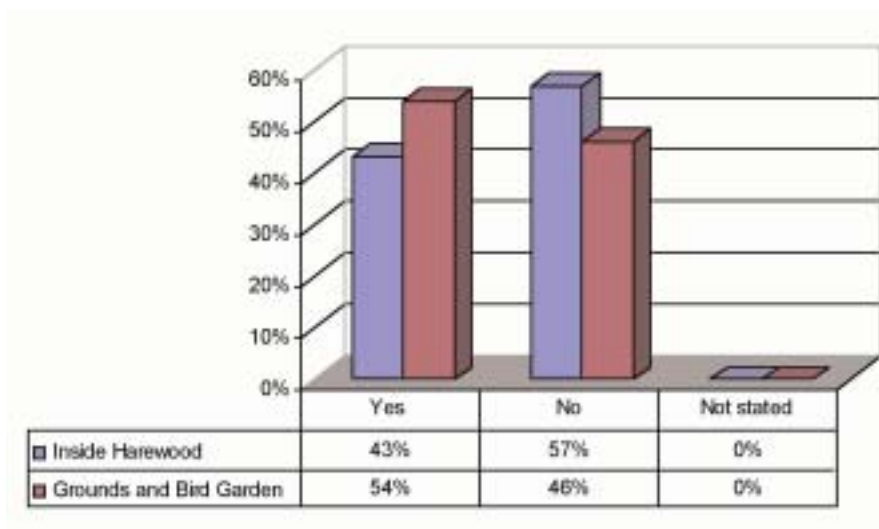


Base: 54 teachers

Figure 6.17: Teacher questionnaires 2002. Will you visit www.harewood.org.uk in the future?

6.4 Extending the audience – evidence from the students

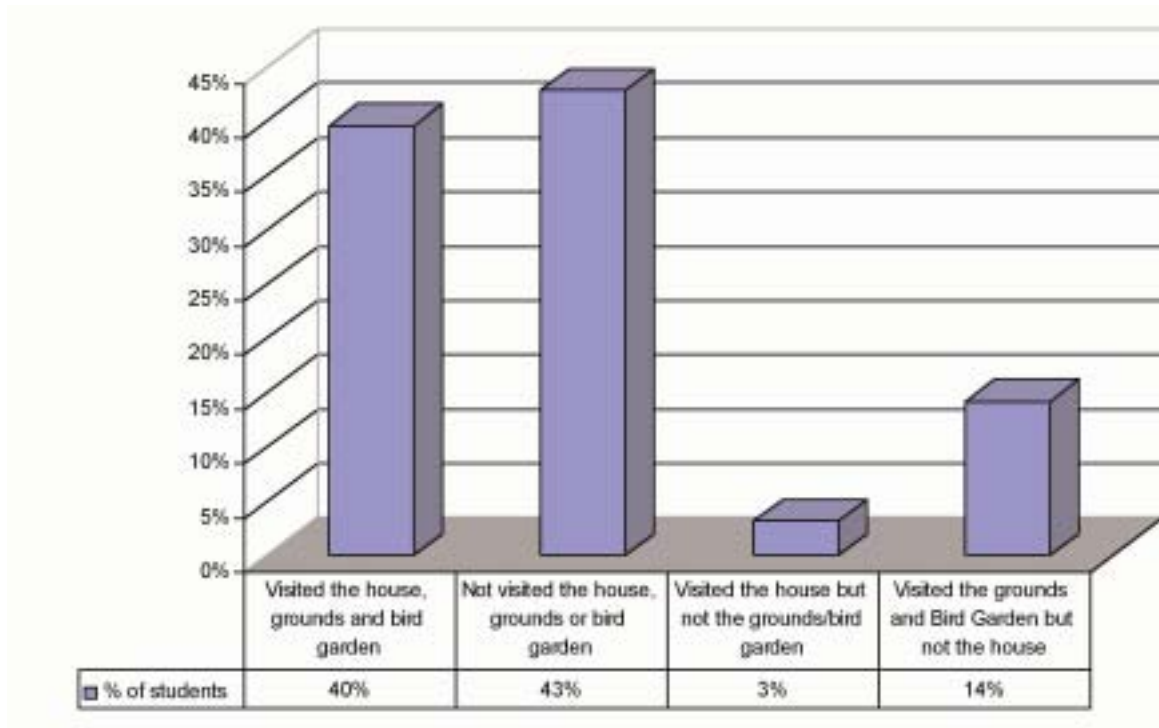
The post-visit student questionnaires collected from 2002 showed that more of the students had visited the grounds and Bird Garden before (54%) than had been inside the House (43%). The phrasing of the question meant it was not possible to say whether these visits had been made with school or outside school – Figure 6.18.



Base: 520 students

Figure 6.18: Student post-visit questionnaires 2002. Percentage of students visiting Harewood House or grounds and bird garden prior to school visit

Student replies to the two questions – whether they had visited inside Harewood before or the grounds and Bird Garden – were cross-tabulated to find the number of students who had not visited before. In total 43% of students in 2002 had visited neither the House or the grounds and Bird Garden - Figure 6.19.



Base: 520 pupils

Figure 6.19: Student post-visit questionnaires 2002. Percentage of students visiting Harewood House, grounds and bird garden prior to school visit

The majority of students therefore in 2002 had visited the House or the grounds and the Bird Garden, or both (57%) but again it is not possible to say whether that had been with school or outside school.

6.5 Increasing the audience

One of the aims of the HLF-funded New Ideas, New Audiences project, which developed into Open minds, was to increase visitor numbers at Harewood. The most ambitious estimate was to double the number of school visits / individuals per year from 12,000 in the first year of the project to 25,000 by the third year of the project. This estimate may have been too ambitious as the Open minds programme alone has not been sufficient to increase numbers of schools visits overall.

General visits to Harewood continue from schools who are usually on self-guided visits or who may want a tour of the House or talks in the Bird Garden. The total number of school visits to Harewood in various years since 1989 (in July of that year) shows how visits to Harewood have fluctuated but generally fallen since 1989.

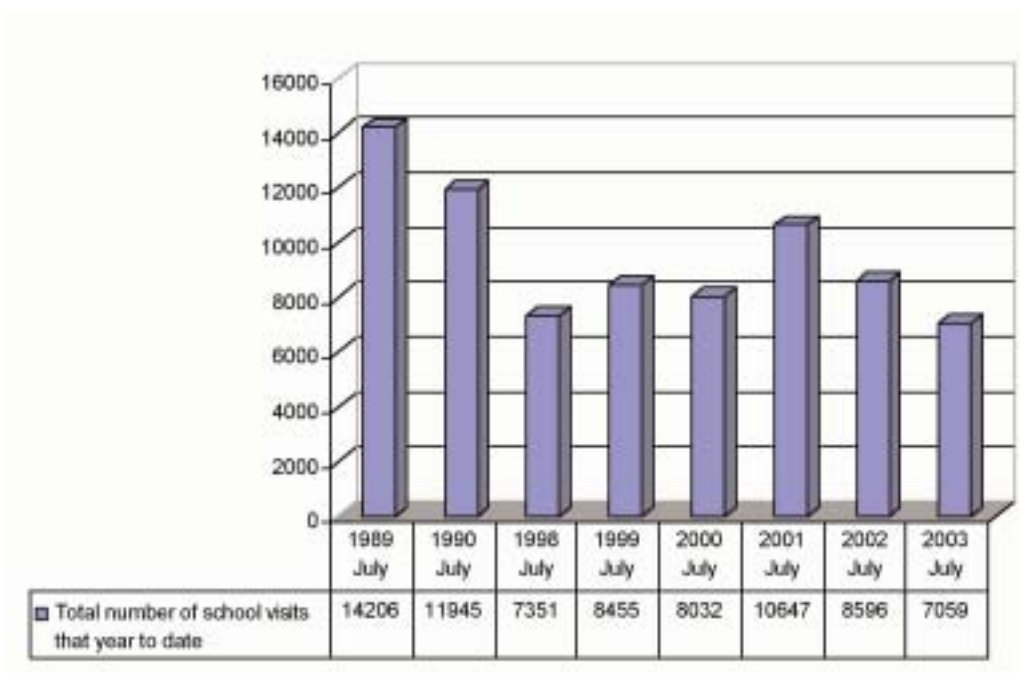


Figure 6.20: Total number of school visits to date in July of each year 1989 - 2003

Figure 6.21 shows that over the same period as the schools visit data, actual numbers of visitors to Harewood have increased so that a general fall in visitor numbers does not seem to be a factor in falling schools visits. However the booking data from Harewood supplied to RCMG by Harewood is not consistent. The information was collected in a different way for each year and this may account for some of the fluctuations in visitor numbers. For example in Figure 6.20 the data for 2001 – 2003 contains figures from the HLF Open minds project but in Figure 6.21 it appears that only the data for 2003 includes HLF numbers.

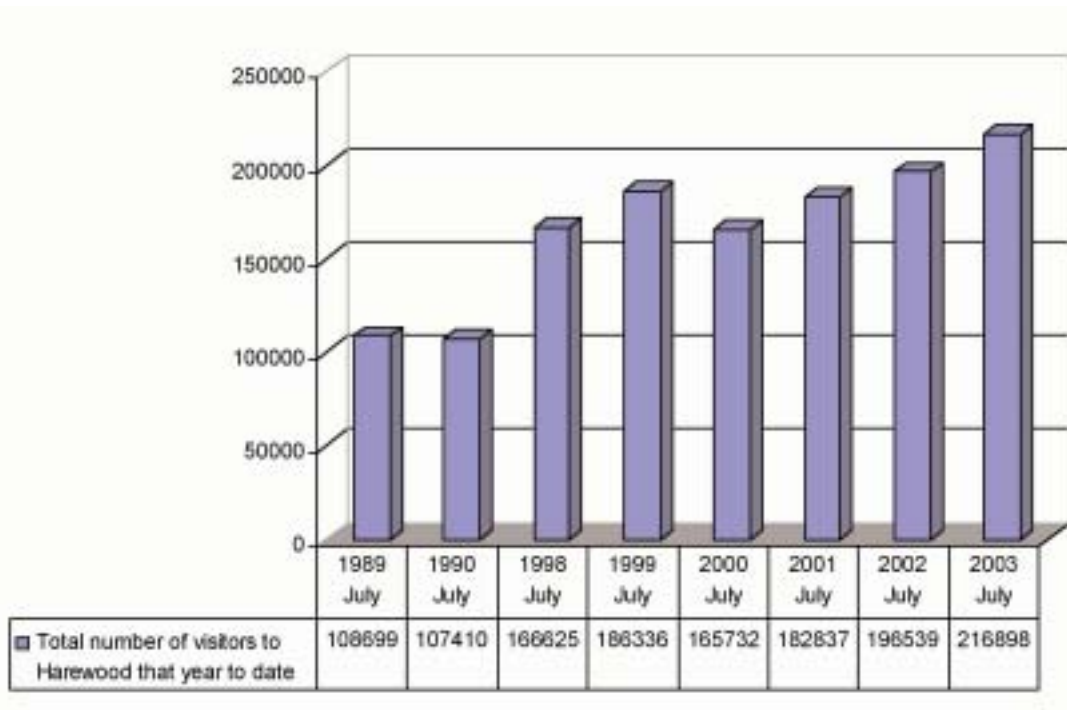


Figure 6.21: Total number of visitors to Harewood to date in July of each year, 1989-2003

The rationale behind Open minds was to provide a programme of specialist-led workshops for schools and as a result between 2001-2003, the education service has tended to concentrate on quality of learning rather than quantity of students. Perceived space limitations mean that sessions are with small groups of between 10-20 young people.

One reason for the concentration on small, quality workshops may be the lack of staff time available for developing relationships with schools and running workshops. The original HLF application, New Ideas, New Audiences, included provision for a full time member of staff plus three part-time members of staff. In practice there is one full time member of staff (Head of Education), one part-time member of staff split between Education, the Bird Garden and the Red Kite project, and a further part-time member of staff. Thus at least one full-time-equivalent is missing. A second reason is the distribution of resources in the Education department. The Head of Education and other Education staff are expected to run activities and tours 5 days a week, which further constrains development of the education service.

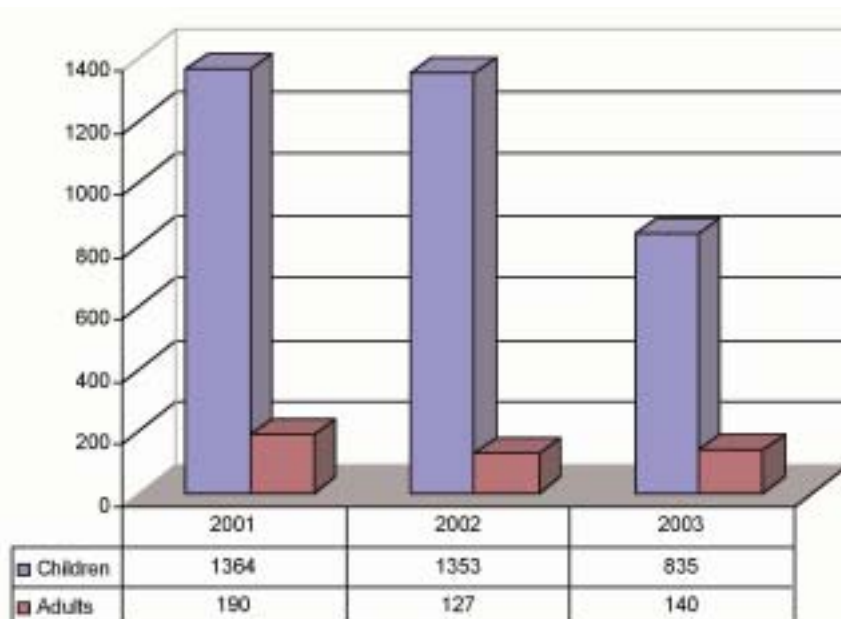


Figure 6.22: Numbers of children and adults benefiting from the Open minds programme 2001-2003

Figure 6.22 shows that the number of adults and children that have benefited from the Open minds project remained relatively stable for the first two years of the project but have fallen in 2003.

6.6 Conclusions

The Open minds programme aimed to increase numbers of young people visiting Harewood and increase the diversity of groups from mainly local primary schools to include inner city schools, secondary schools, higher education and special schools.

There is evidence that some of these aims have been achieved. Over the 3 years of the programme, 50% of visits were made by secondary schools and colleges, 36% by primary schools and 6% special schools. Effective targeting of inner city schools meant that by 2003, 71% of school visits were identified by Harewood as being made by inner city schools. A postcode analysis using the IMD 2000 found that 34% of the 67 schools that visited over the three years came from the 20% most deprived wards in England. The importance of the Chiswell travel bursary in enabling schools to visit was demonstrated by teachers in 2002 and 2003.

Development of audiences at Harewood House is still in its early stages. The 2002 teacher and student questionnaires have shown that many of the teachers and students had not visited before and were willing to visit again. However, the Open minds programme has tended to focus on providing small, specialist workshops to schools, compounded by a reduced number of education staff available for organising workshops and developing relationships with schools.

Section 7

Discussion of findings from Open minds in relation to a national evaluation – Renaissance in the Regions

RCMG was commissioned by the Museums, Libraries and Archives Council (MLA) to evaluate the first three months of the Renaissance in the Regions education programme. The evaluation, which ran from the beginning of August to the end of October 2003, aimed to identify from quantitative and qualitative research with teachers the learning outcomes that had taken place during visits to the three Phase 1 Hub museums, analyse this against the Generic Learning Outcomes and relate the teachers' perceptions of the students' learning to the perceptions of the students themselves. In total, 936 teachers completed questionnaires, 68 teachers participated in focus groups and 20,604 students completed questionnaires. The result was a report for MLA entitled *What did you learn at the museum today?*¹¹

The findings from the Renaissance evaluation will be discussed in relation to key findings from the Harewood evaluation. A direct comparison will not be possible due to the huge difference in sample size and different methodologies used. However both evaluations have used the Generic Learning Outcomes to quantify and analyse evidence from both teachers and students and there are other similarities that enable the evidence from the Renaissance evaluation to be of interest to the future of learning and access at Harewood.

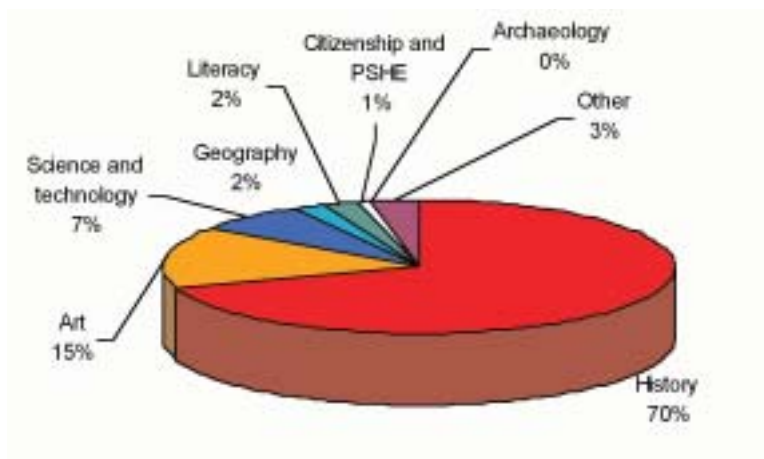
11 <http://www.mla.gov.uk/information/publications/00pubs.asp>

7.1 How museums are used by teachers

7.1.1 Evidence from the Renaissance in the Regions evaluation revealed that visits to the 36 Hub museums involved in the evaluation were dominated by primary schools – 78% of visits during the autumn term were from primary schools compared to 13% from secondary schools and colleges. A key finding from the Harewood evaluation was that 50% of the schools that visited during 2001-2003 were secondary schools or colleges and 36% were primary schools. The deliberate targeting of secondary schools and older pupils by Harewood during Open minds was successful in attracting a different audience.

7.1.2 94% of teachers in the Renaissance evaluation agreed that their visits were linked to the curriculum. This is an important finding and has implications for the future of Harewood's education service. Evidence like this increases the need for Harewood to not only respond flexibly to the needs of teachers but to prepare programmes of workshops well in advance so teachers can fit them into the curriculum.

A second key outcome from the Renaissance evaluation was that 70% of teachers visiting the museum were following a historical theme with much smaller numbers following art-related (15%) or science-related (7%) themes – figure 7.1.

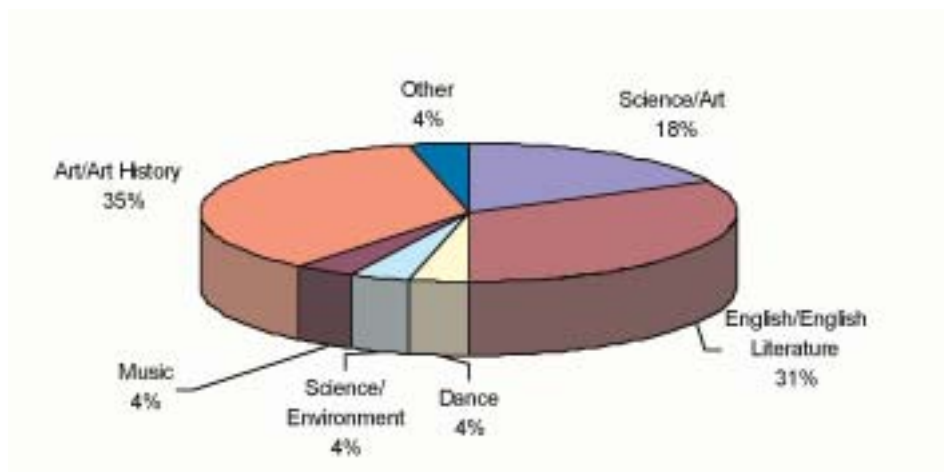


Base: 936 teachers

Figure 7.1. Renaissance in the Regions evaluation. What theme are you studying?

Open minds workshops were categorised in a similar manner to the evidence from Renaissance under the main theme covered by the workshops. Figure 7.2 demonstrates that 35% of workshops could be categorised under Art/Art History, 31% as English/English Literature, 18% as Science/Art related and smaller numbers for Dance, Music and Science/Environment. The provision is very different to the one indicated by Renaissance, with no workshops being specially provided around the theme of history (although this may occur within a workshop). This has implications for the type of workshops that Harewood has offered over the past three years and may develop in the future as History appears to be very popular with teachers across the three regions involved in the Renaissance evaluation.¹²

¹² Harewood has included History in some workshops, for example Team Building, and in projects funded from other sources but has found difficulties in integrating the period of history covered by the House (Eighteenth Century) into the National Curriculum and therefore developing workshops attractive to schools.



Base: 28 workshops

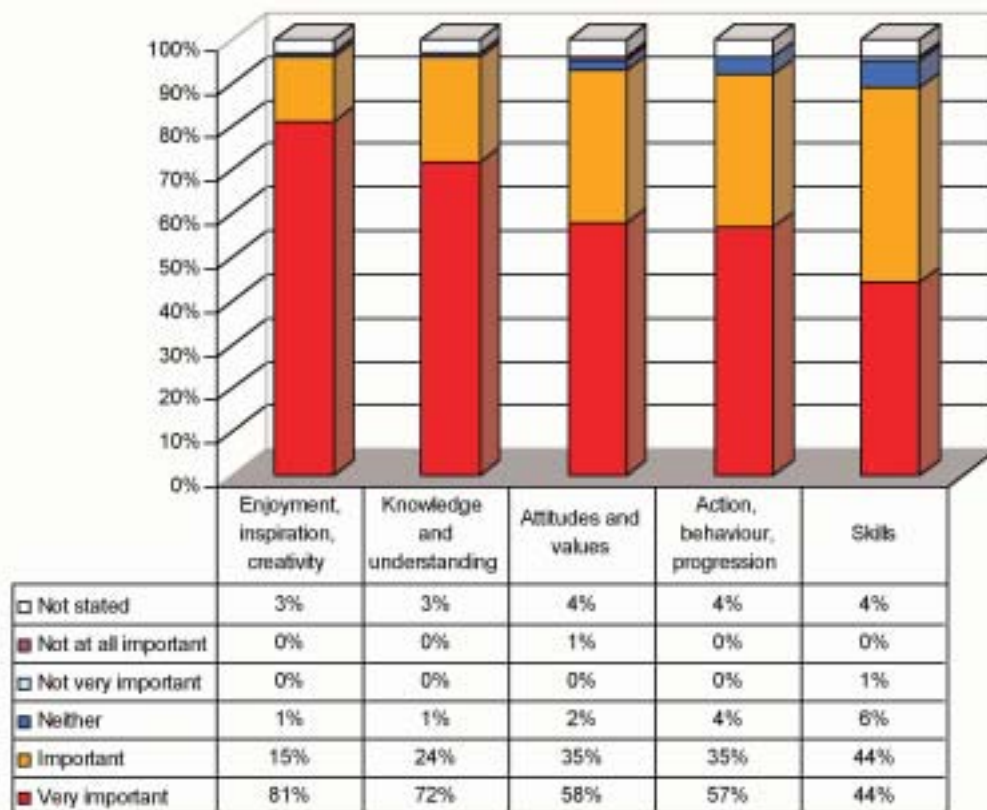
Figure 7.2. Themes of Open minds workshops, 2001-2003

7.1.3 A surprisingly high number of teachers (44%) who answered questionnaires as part of the Renaissance evaluation were on their first visit with a class to the museum. The 2002 questionnaires from Harewood revealed very high numbers of first time teachers visiting Harewood with 74% not having taken a group inside Harewood House before and 81% not having taken a group to the grounds or Bird Garden before.

7.1.4 An unexpected finding from the Renaissance evaluation was that an analysis of the postcodes of the schools in relation to the Index of Multiple Deprivation 2000 showed that just over 46% of visits were from schools located in the 20% most deprived wards in England. A similar analysis of postcode data from schools visiting Harewood for Open minds programmes over 2001-2003 revealed that 34% of schools came from the 20% most deprived wards in England. This was to be expected as Harewood deliberately targeted schools from areas of social and economic deprivation during the Open minds programme 2001-2003.

7.2 What do teachers want from a visit?

Surprisingly, the Renaissance in the Regions evaluation indicated that Enjoyment, inspiration, creativity was the most valued learning outcome in the perception of teachers who completed questionnaires. 81% of teachers rated this GLO as important followed by Knowledge and understanding (72%), Attitudes and values (58%), Action, behaviour, progression (57%) and Skills (44%), shown in Figure 7.3.



Base: 936 teachers

Figure 7.3. Renaissance in the Regions evaluation. For each of the following potential outcomes from the use of the museum, please could you rate the importance of each one in your view?

Although a direct comparison with Harewood cannot be made, it appeared from the comments made by teachers in the 2002 questionnaires that Enjoyment, inspiration, creativity was valued but also that the environment at Harewood enabled students to experience somewhere different to their usual urban environment. Teachers involved in the focus groups as part of the Renaissance evaluation also described how their pupils were taken beyond their everyday experience by their museum visit. This unique context at Harewood, a place for inspiration and creativity, was also conveyed by the experiences of teachers captured during the visits to schools and workshops in 2003.

7.3 The teachers' views on learning

The teachers involved in the Renaissance evaluation perceived the museum experience to be enjoyable, inspirational and leading to creativity. Learning about a subject was regarded as the most likely knowledge related outcome and over half the teachers in the study thought the museum visit would have increased the positive feelings of their students towards learning (51%) and towards museums and galleries (51%). Similarly, teachers completing questionnaires in 2002 at Harewood were confident the visit would have both social and cultural benefits for their students – 81% thought the visit would increase their confidence and 67% thought their students would be more comfortable visiting museums and galleries.

The Renaissance report found that because students enjoyed and were inspired by their museum visit that teachers expected, and had experienced, increased knowledge and understanding. However, the evaluation at Harewood also stresses the importance of the visit being relevant to the students and their own needs and understanding so that learning can take place. This is best illustrated by Victoria Park School where although the students had enjoyed the visit, the impact of learning was limited because it was not related to their curriculum so the learning could not be reinforced or retained.

7.4 The students' views on learning

The students' evidence from the Renaissance evaluation was found to support the teachers' evidence very strongly. Both teachers and pupils agreed that museums are inspiring places to learn in new ways that stimulate increased interest in learning. Of the 17,198 KS2 students who completed questionnaires, 94% enjoyed the visit, 90% agreed they had learned new things and 87% agreed the visit was useful for schoolwork. Of the 3,406 KS3 and above students who completed questionnaires, 87% agreed that they had learned some interesting things from their visit and 82% thought museums were a good place to learn in a different way to school. Over half the respondents thought that they might visit again. Although the age distinction has not been made for the Harewood questionnaires, with all students completing the same questionnaire, a similar positive attitude towards visiting Harewood was revealed from the 2002 questionnaire analysis. 81% of the 520 students completing a questionnaire in 2002 after their visit felt happy after their visit to Harewood, 87% felt the visit would help them with their schoolwork and 51% agreed that they would be more likely to visit Harewood again. Even more positive learning outcomes were captured from coding the comments made by the students on their questionnaire with Enjoyment, inspiration, creativity again being the most significant learning outcome.

7.5 Barriers and strengths to visits

The vast majority of teachers who completed a questionnaire as part of the Renaissance evaluation were very satisfied with the provision made for them by the museum (72%). Teachers visiting Harewood in 2002 were similarly positive with 90% of teachers agreeing that the visit was well organised.

Focus groups held during the Renaissance evaluation revealed that teachers valued certain aspects of museum visits including:

- The whole environment of the museum
- The character of the learning
- The expertise of museum staff
- The care taken to meet their needs
- The experience of bringing pupils out of school
- The experience of visiting a different location

Many teachers in the focus groups pointed out how the museum environment offered new and safe experiences and different, richer ways of teaching and learning for children whose life experience was frequently narrow. They appreciated the opportunities to have access to skilled and knowledgeable staff and appreciated the efforts made by museum staff to research and meet their needs. Museum visits provided teaching and learning material for long-term use. This holistic view of the museum experience is very similar to the attitude to learning that Harewood wished to create with its new education strategy. The positive experiences that teachers expressed through interviews in 2003 and from the 2002 questionnaires after visits to Harewood highlighted similar values to the teachers involved in the Renaissance evaluation. These included:

- The need for a safe and contained environment which the museum/ Harewood provided
- Provided resources that were not available in school, for example, specialist facilitators/staff
- Could be used in ways that suited the teachers and students needs (for example, the Outdoor Classroom workshop that focused on "Adaptation")
- Provided a different location for learning

Issues brought up during the Renaissance focus groups by teachers were very similar across the three areas of England and were very similar to the concerns and reservations expressed by teachers who had visited Harewood during 2003. Teachers are not always confident that cultural organisations can provide the facilities and services that they, and their pupils required. This was particularly the case where pupils have special educational and physical needs. Concerns included difficult access, limited space and facilities.

Other challenges were school-based which included integrating visits into the curriculum, the effort of organisation and, most importantly, the cost of visiting the museum. This concern was highlighted by the importance of the Chiswell travel bursary to teachers who had visited Harewood – without the bursary many would not have been able to go.

7.6 Conclusions

From the discussion of the Renaissance in the Regions and Harewood evaluations it can be seen that there are some findings from the Renaissance evaluation that are significant for Harewood in terms of developing its education programme for the future. It is not possible to make direct comparisons because of the large differences in the scale of the evaluation. It is possible however to see some similarities in the evidence from both teachers and students in the value placed upon Enjoyment, inspiration, creativity and the value of the museum or historic house in providing new experiences for students that take them beyond their everyday experiences. This is especially important considering the numbers of schools visiting from inner-city areas and from areas of social and economic deprivation.

The findings from the evaluation of Renaissance in the Regions reveal some important findings that Harewood could consider in relation to Open minds and in providing education programmes in the future. These include the importance of the curriculum in teachers' planning, the themes related to the museum visit and the importance of museums taking a holistic view to the visit as this was shown to be very important to teachers in the Renaissance evaluation. Also understanding the barriers to visiting are important in reinforcing the importance of responding to the needs of teachers and creating effective partnerships between museums and schools so that barriers can be overcome.

Section 8

Conclusions and recommendations

8.1. Harewood House – a unique resource

8.1.1 The use of Harewood House, its collections and its environment during the Open minds programme 2001-2003 has been exceptional. The Designated collections have been significant in the development of workshops and the uniqueness of these collections, and the environment at Harewood, has been developed as a key feature of the programme.

8.1.2 Harewood offers a very rural setting but is close to two major urban centres, Leeds and Bradford, and to other major centres of large urban and very diverse populations. There is the potential to appeal to a very wide audience.

8.1.3 The Open minds programme has given Harewood the opportunity to experiment with using the collections to inspire creativity amongst students – this now needs to be developed into a core education programme and future strategy for Harewood so that this amazing resource can benefit the widest possible audience.

8.2 Extra special experiences

8.2.1 The Explorations in Music workshop demonstrates clearly the real potential for Harewood in offering extra special experiences to schools. It was a fantastic experience for all the students involved, enabling them to be imaginative and creative and using a medium that is rarely explored in museums.

8.2.2 The workshop utilised the collections at Harewood, its history, stories, and the environment to enable a very holistic learning process. Harewood inspired the students to be very creative and this led to some fantastic learning outcomes – new skills, enjoyment, creativity and a change in students' attitude to Harewood House itself.

8.2.3 The final concert held in Harewood Church was a special event and, as a consequence, memorable for the students involved. This experience was all the more special because it could not have happened in school. The students were learning in a different way to school – the learning was significant to the students' life and giving them new experiences that will help them to make choices in the future. These kind of experiences were found to be very important to teachers and students in the Renaissance in the Regions evaluation, who valued the new and safe environments that museums offered and the opportunity this gave students to explore and manage public spaces.

8.2.4 The skilful facilitators had a huge amount of experience and were young and energetic – they focused on the outcome and in turn, focused the students. Being freelance community musicians from the local area there is the possibility of sustainability and Harewood providing more workshops like this in the future.

8.3 Evidence of rich learning outcomes

8.3.1 Evidence from the questionnaires completed by teachers and students in 2002, and the interviews with teachers and students in 2003, captures a range of positive learning outcomes and experiences that result from their involvement in the Open minds programme. Students talked about the new facts and information that they had learned as a result of visiting Harewood, and the new skills that they learned in the workshops – students were able to recall a wealth of detail during visits made to their schools after the workshops. The students thought that being involved in the workshops would help them at school and some young people even changed their mind about a subject they disliked at school after being to Harewood. Many appreciated the beauty of the surroundings and the inspiration that came from the environment. This reflected the feelings of the teachers with most of them agreeing that their students had positive experiences at Harewood and it had been a high quality learning experience.

8.3.2 Most teachers and students described their visit to Harewood as a positive experience, in particular their enjoyment, inspiration, or creativity that came from being in the House and the grounds. Teachers valued the fact that being at Harewood was different to being at school or in their students' urban environment as it gave them a *glimpse into a different world*. 34% of schools that visited Harewood over the 3 year programme came from the 20% most deprived areas of England and a high number of inner city schools suggests that these experiences are vital for young people who experience poverty and deprivation in their everyday lives. Harewood offers them the chance to have an experience that lifts them out of the ordinary.

8.3.3 Working with facilitators at Harewood was a special experience for teachers and pupils. Teachers valued the skills and knowledge of the facilitators and their ability to engage the students and motivate them to work. Some students talked about how working with facilitators increased their confidence and encouraged them to be more creative.

8.4 A focus on science and art

8.4.1 Focusing on science and art was challenging for Harewood as a national evaluation (Renaissance in the Regions) showed that most teachers visit museums for history-related topics. The workshops as part of Open minds programme are highly innovative but this may have potentially limited their audience. The concentration on small, specialist led workshops may also have potentially limited appeal to a wider audience.

8.4.2 Harewood therefore needs to appeal to more of a mass-market for example by developing a model whereby lots of schools could access one aspect of Harewood – the Take One Picture model devised by the National Gallery is a good example of a successful programme that Harewood could learn from. This would be less intensive in terms of involvement for the school compared to the special workshops and a successful way of reaching a mass audience.

8.4.3 Experimentation with different workshops focusing on more unusual themes such as dance, drama, and environmental science have been successful at Harewood but there is a need to develop core programmes that appeal to a wider audience.

8.5 Sustaining the programme

8.5.1 The sustainability of the Open minds programme is worthwhile considering the rich learning outcomes that can be captured from the teachers and students involved. The impact of the Chiswell bursary has been significant in enabling schools to visit. However other costs, the nature of the specialists involved and the organisation itself present significant challenges

8.5.2 The specialist facilitators were chosen at the beginning of the project in order to attempt to achieve excellence in the freelancers that Harewood employed. Therefore they were chosen for their past work, to act as a bench mark for the quality of facilitators Harewood would aim to attract for the future, rather than for their proximity to Harewood. Over the three years of Open minds, five of the sixteen facilitators have not been locally based.

8.5.3 However, in order for this to be sustainable, ideally all facilitators will be locally based - this would increase flexibility and maximise resources available. Some teachers also felt that the facilitators were not special enough and some elements of the sessions could be carried out elsewhere. This suggests that some of the workshops are not using the uniqueness of Harewood to its full extent when the special nature of the House and its grounds should be the focus of the workshop.

8.5.4 Cost is a significant factor in sustaining the Open minds programme at Harewood, which reflects in the high costs charged for workshops. Harewood needs to develop core programmes using local expertise – regular workshops that can be run by a team of freelancers that are self-financing. More importance could also be attached to secondary spend that can be made from school visits, for example, themed gifts in the shop.

8.5.5 The potential for creating partnerships with schools is a significant finding of this evaluation. The enthusiasm of the teachers for the positive experiences to be had at Harewood were often combined with some concerns about the limited impact upon their students and the lack of communication with Education staff prior to the visit. Particularly for one special school it was a missed opportunity for Harewood to develop a relationship with an enthusiastic teacher. Harewood needs to improve communication with all schools so that their needs can be discussed and acted upon.

8.5.6 Overall, a more seamless approach needs to be provided for schools by harnessing all aspects of the site and providing the holistic experience that teachers desire.

8.6 Access to Harewood

8.6.1 The Chiswell travel bursary has been significant in enabling schools to visit as one of the main barriers to schools is the cost of transport and is a model for other museums and cultural organisations.

8.6.2 Physical access however needs to be improved through consultation with schools and groups prior to their visit. One student who visited from Victoria Park School was unable to access all the rooms during a visit because he could not climb some stairs – this is unacceptable in the spirit of the DDA and could have been prevented if the needs of the school were consulted before the visit.

8.6.3 Harewood has successfully focused on improving access for inner city schools, through the provision of the travel bursary. A similar model could be used for increasing access for rural schools, who also face issues of deprivation and lack of access to places like Harewood. Harewood could look to places like Beningbrough Hall outside York that are developing initiatives for rural schools (defined as schools with less than 60 pupils on the roll) in order to develop this potential audience.

8.6.4 Where there are access limitations more thought needs to be given to the requirements of students and teachers. Harewood should be proactive in asking schools about their physical and intellectual needs to reflect their commitment to Learning and Access.

8.7 Organisational needs

8.7.1 A concentration on small workshops of limited numbers during the Open minds programme may have been a result of limited numbers of staff. If Harewood wishes to appeal to a wider audience, more staff are necessary within the Learning and Access Department but also within the organisation itself, for example, front of House staff who could manage school groups within the House. Resources need to be used more effectively, for example, time and the use of education staff during workshops.

8.7.2 Spatial management issues need to be addressed within the House and its grounds, for example, interactions between the public and school groups and young people being able to see and hear facilitators. Space needs to be managed effectively and discussed with groups so that the learning needs of all visitors can be catered for. *The Inspiring Learning For All* framework developed by MLA stresses the need for learning organisations that take into account the diverse needs of all their users. Harewood should be considered in a holistic way, not just confined to the Learning and Access Department.

8.8 Recommendations

- Develop a core education programme that appeals to a broad and diverse audience and is part of the long-term development of Harewood House. Harewood needs to provide for a mass-market so that lots of schools can benefit from the special and unique environment at Harewood in a less intensive manner
- Continue to provide extra special experiences and workshops for schools such as the Explorations in Music workshop but as one-off events rather than core programmes. These workshops also had all the key ingredients for success and sustainability – the use of local, energetic facilitators who inspired the imaginative and creative use of Harewood, its stories, collections and environment by the students to produce a special and memorable event in Harewood Church
- Focus on the development of a team of freelance facilitators which was not achieved over the 3-year Open minds programme. Current facilitators are too diverse and not local enough to provide Harewood with a flexible team of specialists who could deliver core programmes. Developing roles with local facilitators would enable Harewood to be more flexible in response to teachers' needs and maximise the use of available resources
- Physical and intellectual access to Harewood has been improved over the 3-year period but evidence from the evaluation suggests that access still needs to be improved. There is great potential for Harewood to develop relationships with schools so that their needs can be acted upon and improved communication so that teachers are aware that their needs have been respected. Harewood should be proactive about this and should not rely on teachers expressing their needs. A more flexible core programme would only benefit teachers such as Victoria Park School who found their particular needs were not met by the session they attended – more consultation with schools would prevent their experience from being repeated
- Harewood needs to be aware of competition from other museums and cultural organisations – whilst there are so many museums available locally, Harewood needs to be very focused on what it can do well. The special nature of Harewood needs to be emphasised – also the specialist partnership projects with dance, theatre and music work really well
- Change and develop with need
- Responsive to schools
- Clarity of vision across the whole organisation
- Framework developed for sustainability
- Developing programmes in time for schools to fit them into the curriculum so sessions are taken up



Appendices



Appendix 1

Background to education at Harewood House

1. Early years of education

The schools education service began in 1978 when Lord and Lady Harewood established a partnership with the local authority and three teachers were seconded to work with the Bird Garden. Over time the education department became more established and the foundation of Harewood House Trust in 1986 placed education at the centre of the Trust's mission:

- Preserve for the public benefit Harewood House and its ancillary buildings
- To promote the study and appreciation of Harewood as a place of historic and cultural interest
- To advance the education of the public in the arts and sciences

Prior to 1990, over 25,000 school children visited Harewood each year. Visits were mainly from primary schools, predominantly to the Bird Garden, with House visits as an occasional add-on. Initial success in attracting schools fell from 1990, coinciding with the introduction of the National Curriculum. It can be assumed that this was mainly because limited curriculum-focused visits were offered at Harewood – in the 2003 Renaissance in the Regions report 94% of teachers agreed that their visits to museums were linked to the curriculum. Good relationships were built with local and special needs schools but overall the education service remained fairly basic. Sessions covered a variety of topics but the reliance on the Education officer and Bird Garden curator to lead sessions limited the actual number that could take place. Visits rarely took advantage of the collections at Harewood and although interpretive materials were used these were limited in content and presentation. Education was “talked of as being at the heart of what Harewood was about” but schools education appeared to be isolated from other departments at Harewood.

The appointment of Terry Suthers as Director in 1992 led to increasing professionalism within Education. In 1994 Harewood became the first country house museum to be recognised as a Registered museum in 1994 and in 1995 the visual arts department was restructured to include collections management and adult education. Innovative experimentation in education led to the Sandford Heritage Education award in 1994, with special commendation for artist-led schools workshops, and the Reed Education Award in 1995 for education programmes for children with learning difficulties. In 1995 the Open House programme of talks and activities for adults was introduced which aimed to develop and increase public access to and understanding of the Harewood collections.

2. Exploring a role for education: review and planning for development

In 1996 education came under the responsibility of senior management at Harewood House for the first time. The Open House programme was only in its second year but provided a successful model for creating access to and understanding of Harewood's unique collections. Early experiments were made in using exhibitions and collections for schools workshops and study days. Partnerships were made with institutions of further and higher education to run courses and study weekends at Harewood including Leeds University in relation to their MA Country House Studies and BA Museum Studies and local colleges regarding courses in Leisure and Tourism.

The strengths of the education service in provision of adult education and links with higher education meant the key focus for development in this period was services for young people at Harewood. The appointment of Jane Sellars as Principal Curator in 1996 meant education was the responsibility of a member of senior management, united with interpretation, collections and exhibitions. An assessment of education in 1998 by Sue Clive commented on the lack of a strategic view of education at Harewood with all strands – adult, schools, Bird Garden, interpretation of the collections and exhibitions – considered in isolation. Sue Clive recommended that a holistic approach towards education should be taken alongside the development of new accessible resources and new audiences. In response to the report and evidence that few young people were visiting Harewood, education was restructured as a department in its own right and a new senior post of Head of Education created. To develop education at Harewood along Sue Clive's recommendations, a successful bid was made to Heritage Lottery Galleries and Access Fund to develop Harewood as "a place of inspiration."

3. Developing initiatives

The Open minds programme of innovative, specialist-led workshops for schools and teachers began in March 2001, a year later than planned due to staff changes. The commitment to widening access and development of new audiences represented by the establishment of a Young People's Forum to act as an advisory body for the Trust in the development of future education interpretation programmes and in 2003 the education department was renamed Learning and Access Department. Education at Harewood consists of a number of projects developing a "hands-on" approach to Harewood and its environment for a range of audiences, as aimed for in Harewood's Education policy. Projects include:

- Chiswell bursaries which fund or part fund transport for schools from areas indicating social priority (until 2008)
- DfES Museum and Gallery Education Programme Phase II have funded the Walled Gardens/Old Kitchen project with Elmete Wood Special School, Leeds which involves gardening, literacy, history of food and food technology project with Harewood.
- Community dance project with RJC Dance, Leeds, a West Indian community dance group to explore multi-cultural history of Harewood and its collections through dance

Further bids have been made to HLF for a new socially inclusive education policy for Harewood based on the success of Open minds and the Trustee's enthusiasm for the growth of Education, and to secure the future of the Trust and Education's place within the mission of Harewood House Trust.

Appendix 2

List of documents used in the evaluation

Information supplied by Sue Davies, former Head of Learning and Access, Harewood House Trust

1. Open minds Education Programme Booklets
 - 1.1. March – July 2001
 - 1.2. March – November 2002
 - 1.3. March – October 2003
2. Open minds Education Programme Leaflet for Teachers (undated)
3. Open House Newsletter March – November 2002
4. Harewood Family Trails
 - 4.1 The Poetry Trail
 - 4.2 The Red Kites Trail
 - 4.3 The Lake Trail
 - 4.4 The Trees Trail
 - 4.5 The Chippendale Trail
5. Half-term Holiday Activity Leaflets
 - 5.1. *Touching the Past* Courtyard Gallery 22-28 October 2001
 - 5.2. *Dr Fllias Finch's Field Study Station* Bird Garden 19 October – 3 November 2002
6. *Harewood 2003* Publicity Leaflet
7. *Harewood Herald* produced in association with Yorkshire Post
8. *Education at Harewood: Open minds Education Information Pack* [includes Harewood Education Policy Statements]
9. *Education at Harewood: New Ideas, New Audiences*
 - 9.1. Education advisory panel
 - 9.2. Action plan
10. *Open minds Programme 2003: Draft Copy*

11. Cockburn High School Flamboyant Fashions Art Project
 - 11.1. Pre-visit findings
 - 11.2. During the visit findings
 - 11.3. After the visit findings
 - 11.4. Teacher's questionnaire
 - 11.5. Student's questionnaire
12. Workshops data
 - 12.1. 2002 Workshops
 - 12.2. 2001 Workshops
13. *The Kitchens* (leaflet)
14. *Harewood at Eighty 1923–2003*
15. *Harewood Yorkshire – A Guide*
16. Local Context Data
 - 16.1. Postcodes given priority for transport bursaries to Harewood House
 - 16.2. Leeds disadvantaged schools
 - 16.3. Disadvantaged schools – not Leeds
 - 16.4. *Framework for regional employment and skills action*, Yorkshire and Humber
www.yorkshire-forward.com/images/1911.pdf
 - 16.5. *Open Minds – Open Doors: An access and learning strategy for the Yorkshire Museums Council*, Yorkshire Museums Council, Date?
 - 16.6. *Performance of Schools in Leeds 1996 – 2002*, Education Leeds
 - 16.7. *Vision for Leeds: A Strategy for Sustainable Development 1999 – 2009*, The Leeds Initiative 1999
17. Booking data for HLF Project 2001-2002
18. Yorkshire Evening Post 17 April 2003 Education Report: *School House*
19. Harewood Aims and Objectives
20. Harewood House Trust Heritage Lottery Fund Access Grant Application;
Education at Harewood: New Ideas, New Audiences, May 1999

21. Memorandum of Association and Articles of Association of Harewood House Limited, 1989
22. *Education at Harewood*, Sue Clive, June 1998
23. Forward Plan 1998 –2003, Terence Suthers, Director, 1998
24. *Harewood: A place for inspiration; a new plan for education for young people at Harewood*, Jane Sellars, April 1999
25. *Education at Harewood: New Ideas, New Audiences, Evaluation Strategy*, Sarah Scaife, January 2000
26. Heritage Lottery Interim Report, Sept 2000
27. Education & Access Report Spring/Summer 2001
28. Education and Access Report June – October 2001
29. Heritage Lottery Fund Interim Report November 2001
30. Harewood House Trust Education and Access Report October 2001 – May 2002
31. Harewood House Trust Education and Access Report, June – December 2002
32. Open minds Chiswell and Arts and Business workshops 2001-2003 data
33. Sandford Award for Heritage Education 2003
34. Baseline data for education visits to Harewood, Sue Davies 2003
35. Numbers benefiting from Harewood Education, Sue Davies 2003
36. Number of inner city schools visiting Harewood, Sue Davies 2003
37. Harewood local context introduction, Sue Davies 2003

38. Information about Education from Reports / Annual Reviews

- 38.1. Report 1994
- 38.2. Report 1995
- 38.3. Activity report 1996
- 38.4. Report December 1997
- 38.5. Annual review 1997
- 38.6. Report March-June 1997
- 38.7. Directors report January 1998
- 38.8. Directors report July 1998
- 38.9. Directors report November 1998
- 38.10. Annual review 1998
- 38.11. Directors report June 1999
- 38.12. Directors report November 1999

39. Report on Harewood Education, Diane Holloway (former education officer), 2003

40. *Education at Harewood: An overview*, Mary Sara (former Open House Co-ordinator), 2003

Open minds 2002 questionnaires

- A. Longitudinal Evaluation Student's Questionnaires 2002
- B. Teacher post-visit questionnaires 2002
- C. Student post-visit questionnaires 2002

Appendix 3

Other references

1. Office of the Deputy Prime Minister - www.odpm.gov.uk

1.1 *Measuring Multiple Deprivation at the small area level: The Indices of Deprivation 2000*, Regeneration Research Summary, Number 37, 2000 – www.renewal.net/Documents/RNET/Research/Measuringmultipledeprivation.pdf

1.2 Survey of English Housing, Chapter 6: Households in the most deprived wards
http://www.odpm.gov.uk/stellent/groups/odpm_housing/documents/page/odpm_House_602940.pdf

1.3 Indices of Deprivation dataset
http://www.odpm.gov.uk/stellent/groups/odpm_urbanpolicy/documents/page/odpm_urbpol_608140.hcsp#P3_703%20%0D%0D

2. *Progress in the Region*, Yorkshire Forward 2001 www.yorkshire-forward.com/view.asp?id=1101

3. *Learning Age* Green Paper 1998 - www.lifelonglearning.co.uk/greenpaper

4. *Learning Impact Research Project* - www.mla.gov.uk/action/learnacc/lirp.asp

Appendix 4

Harewood House Freelance Team

Facilitator(s)	Sessions	Target age group
Sandra Stevens <i>Poet, writer, performer, writer-in-residence for English Heritage; poetry consultant for BBC Radio 4 Poetry Matters</i>	Creative writing / Poetry (2001) Creative Writing (2001) Creative Writing Workshop (2001) The Question of Crime (2002) Sowing Seeds of Inspiration – Creative writing (2002) Poetry Day Workshop (2002) A Day of inspiration for teachers of poetry/creative writing (2002) Exploring cross-cultural connections through creative writing (2003) Sculpting a literary response – exploring sculpture through creative writing (2003) Bringing Poetry Home – exploring cross cultural connections for national poetry day (2003)	KS4/6th Form KS3 Teachers KS3/4 KS2/3 KS2/3/4 Secondary teachers KS3/4 KS3/4 KS2/3/4
Sarah Charneca <i>Fine art/painting conservator</i>	Science of Art Workshops (2001) Paints, Pigments and Science (2002) Even the Great Masters cheated! (2002) With Sharon Connell - <i>Paper conservator, Leeds University</i> Paints, Pigments, Science (2003)	KS2 KS2 A Level KS2
Unlimited Theatre Company	From Text to Life (2001) From Text to Life – Twelfth Night (2002) From Text to Life – Production Project Twelfth Night or Romeo and Juliet (2003)	GCSE & A/S Level KS3/GCSE KS3/GCSE
Phoenix Dance Company	Phoenix Dance Project (2001) Phoenix Dance Project (2001)	KS3/4 KS2
Ian Dunne <i>Educator and resource-producer for the Environment Agency, Countryside Agency, British Trust for Conservation Volunteers and Forestry Commission</i>	The Outdoor Classroom – the environmental game (2001) The Outdoor Classroom: Using Harewood as an Environmental Science resource (2001) The Outdoor Classroom – the environmental game (2002) The Outdoor Classroom – the environmental game (2003)	KS2 Teachers KS2 KS2

Facilitator(s)	Sessions	Target age group
Jake Attree <i>Artist and teacher</i>	Drawing Skills Workshops (2001) Drawing skills workshop (2001) The Portrait Detectives (2001) Magical Mask-making and Musical Masquerade (2001) Turner Study Days (2001) Co-presented with Peter Wood Flower Bowers! (2002) Making perspective organic (2002) Turner, Girtin, Varley Study Days (2002) Stubbs/Wallinger study day (2002) With Lynne Green - <i>independent curator and author</i> Art Creativity Day (2002) Art Creativity Day (2002) With Kimberley Foster	KS3 KS4/A Level KS2 KS2 KS4/A Level KS2 KS4/A Level GCSE/A Level KS4/A Level Primary teachers Secondary teachers
Peter Wood <i>Freelance art history lecturer</i>	Turner Study Days (2001) co-presented with Jake Attree	KS4/A Level
Karen Babayan <i>Artist and teacher</i>	Drawing Skills workshop (2001) Inspiration for Art Teachers (Time out for Teachers 2001)	KS4/A Level Teachers
Kimberley Foster <i>Artist and Norwich School of Art lecturer</i>	Reflections (2002) The everyday and the extraordinary – creating an unconventional collection (2002) Stubbs/Wallinger workshops (2002)	KS3/GCSE KS3 KS3
Serena Partridge <i>Textile artist</i>	Mini-beasts and flights of fancy (2002) Flamboyant Fashions in miniature (2002)	KS2 KS2/3
Sarah Brown <i>Contemporary Art Curator</i> Melissa Gallimore & May Redfern <i>Curators at Harewood House Trust</i>	The contemporary and the traditional – free art talks for students (2003)	KS4/FE
Richard Sabey and Chris Batrum	Explorations in Music (2003)	KS2/3/4
Nadine Mills <i>Freelance TV producer, PR, Lifecoach and workshop presenter</i>	Teambuilding Skills Days (2003)	Y7
West Yorkshire PlayHouse	Put Yourself in the Picture (2003)	KS3

Appendix 5

Schools attending Open minds workshops and visits 2001-2003

NB: Workshops/visits awarded a Chiswell bursary indicated in bold

School	Type	Town	Ward	IMD 2000*	2001 workshops	2002 workshops	2003 workshops
Bruntcliffe High	Secondary	Leeds	Morley North	4721	Creative writing		
Rhodesway School	Secondary	Bradford	Clayton	1650	Creative writing		
Birkdale High	Secondary	Dewsbury	Dewsbury West	642	Creative writing	Creating an unconventional collection	Journalist project Poetry workshop
Greengates Primary	Primary	Bradford	Idle	3014	Science of art		
John Smeaton High	Secondary	Leeds	Halton	6126	Text to Life		
Belle Vue Girls	Secondary	Bradford	Heaton	672	Text to Life		
Ralph Thoresby High	Secondary	Leeds	Cookridge	5672	Phoenix Dance	Turner, Girtin and Varley Creative writing Stubbs / Wallinger	Creative writing Rap workshop Rap workshop Music project Vision 2003 Conference
Horsforth Newlaithes	Junior	Leeds	Horsforth	7502	Phoenix Dance		
Primrose High	Secondary	Leeds	University	666	Creative writing	Creative writing	Journalist project
Wortley High	Secondary	Leeds	Wortley	1814	Creative writing	Creative writing Poetry day	Creative writing Poetry workshop
Pudsey Grangefield	Secondary	Leeds	Pudsey South	3651	Creative writing	Turner, Girtin and Varley Mini beasts	
Hawkesworth Wood	Primary	Leeds	Kirkstall	2089	Science of art Phoenix Dance		
Harrogate Grammer	Secondary	Harrogate	Rossett	N/a	Drawing Skills Drawing Skills	Creating an unconventional collection	Journalist project
Boroughbridge High	Secondary	Harrogate	Boroughbridge	7392	Drawing Skills Turner Study		
Vale of Ancholme	Secondary	Humberside	Brigg and Wold	3188	Drawing Skills		

School	Type	Town	Ward	IMD 2000*	2001 workshops	2002 workshops	2003 workshops
St James	Secondary	Grimsby	Park	2067	Drawing Skills Turner Study		
Wetherby High	Secondary	Wetherby	Wetherby	7497	Turner Study		
South Holderness	Secondary	Hull	S W Holderness	4450	Turner Study		
St Joseph's Catholic	Primary	Huddersfield	Dalton	5354	Science of Art		
Norton College	College	Malton	Norton East	4222	Drawing Skills		
Cross Flatts Primary	Primary	Leeds	City & Holbeck	378	Portrait Detectives	Mini beasts	
Harewood Primary	Primary	Leeds	North	5807	Mask Making		
The Minster School	Other	York	Guildhall	2916	Mask Making		
Brackenfield School	Primary	Harrogate	Harlow Moor	7015	Mask Making		
The Forest School	Special	Harrogate	Knaresborough East	8142	Drawing Skills		
Manor School	Secondary	York	Acomb	2677	Drawing Skills		
Rodillian School	Secondary	Wakefield	Middleton	1339	Poetry Day		Poetry
Royds School	Secondary	Leeds	Rothwell	4224	Poetry Day		Poetry
Merlyn Rees	College	Leeds	Hunslet	656	Poetry Day		Poetry
Tong	Secondary	Bradford	Tong	247	Drawing Skills Text to Life	Text to Life Creating an unconventional collection	Production Project
Cockburn High	Secondary	Leeds	Beeston	1070	Drawing Skills Creative writing	Text to Life Reflections Flamboyant Fashions Flamboyant Fashions	Creative writing Journalist project Poetry workshop Art talk
Bracken Edge	Primary	Leeds	Chapel Allerton	962	Science of art Science of art Portrait Detectives Bird Garden	Environmental game	Feathers, eggs and tour
Wike Manor School	Secondary	Bradford	Wyke	1289	Poetry Project		
Allerton Grange High	Secondary	Leeds	North	5807	Art Visit	Turner Girtin and Varley	
Blenheim Primary	Primary	Leeds	University	666	General visit		
Adel Primary	Primary	Leeds	Cookridge	5672	General visit		
Shakespeare Primary	Primary	Leeds	University	666	General visit		
Parklands Girls	Secondary	Leeds	Seacroft	388	General visit		
St Agnes Primary	Primary	Leeds	Weetwood	4518	General visit		
Gateway School	Not stated	Leeds	North	5807	Feathers		
Leeds West Indian Centre	Other	Leeds	Chapel Allerton	962	Special		

School	Type	Town	Ward	IMD 2000*	2001 workshops	2002 workshops	2003 workshops
Poppleton Primary	Primary	York	Holgate	4934		Bird Garden Poetry trail Bird Garden Poetry trail Bird Garden Poetry Trail	Myths project
Guiseley School	Secondary	Leeds	Aireborough	6327		Crime Writing	
Benton Park School	Secondary	Leeds	Aireborough	6327		Crime Writing	
Abbey Grange School	Secondary	Leeds	Weetwood	4518		Crime Writing	
Wellington Primary	Primary	Bradford	Bolton	2525		Paints & Pigments Paints & Pigments	Paints & Pigments Paints & Pigments
Blakehill Primary	Primary	Bradford	Idle	3014		Paints & Pigments	
West Oaks	Special	Leeds	Wetherby	7497		Flower Bowers	
Henshaw's College	Special	Harrogate	Starbeck	4590		Flower Bowers	
Kerr Mackie Primary	Primary	Leeds	Roundhay	5699		Environmental game General visit	
Brudenell Primary	Primary	Leeds	Headingley	4388		Environmental game	
Bramley Primary	Primary	Leeds	Bramley	1494		Pilot myths trail General visit Mini beasts	
Leopold Primary	Primary	Leeds	Chapel Allerton	962			
Boston Spa Comprehensive	Secondary	Leeds		7497		Team building Team building Team building Team building Team building	
Victoria Primary	Primary	Leeds	Morley North	4721		Commemoration visit	
Hanson School	Secondary	Bradford	Bolton	2525		Stubbs/Wallinger	
Roundhay	Secondary	Leeds	Roundhay	5699		Stubbs/Wallinger Flamboyant Fashions	Creative writing Rap workshop
Lee Mount Primary	Primary	Leeds	St Johns	298		General visit	
Tranmere Park	Primary	Leeds	Aireborough	6327			Paints and Pigments
Buttershaw High	Secondary	Bradford	Wibsey	1545			Production Project Creative writing
Yeadon Westfield	Junior	Leeds	Aireborough	6327			The Outdoor classroom

School	Type	Town	Ward	IMD 2000*	2001 workshops	2002 workshops	2003 workshops
Victoria Park Special	Special	Leeds	Armley	1660			The Outdoor classroom
Beechwood Primary	Primary	Leeds	Seacroft	388			Music project Music project
Braimwood Boys	Secondary	Leeds	Roundhay	5699			Music project
St Joseph's Catholic Primary	Primary	Bradford	Keighley South	538			General visit
East Leeds							
Family Learning	Other	Leeds	Seacroft	388			General visit
Grove Road Primary	Primary	Harrogate	High Harrogate	N/a			Myths project
Total Open minds related visits and workshops					50	47	38

Total number of schools - 67



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