



# ‘Rags to Riches’

## Evaluation Report

---



Our mining culture  
shaped your world

*Cover image: The '144-inch Ring of Fire' celebrating the largest cylinder ever cast and concluding the Rags to Riches celebration of Hayle's Red Hot Industrial Heritage, March 2015*

# 'Rags to Riches' Evaluation Report

---

## Contents

### 1. Executive Summary

### 2. Introduction

### 3. Project Development (September to December 2014)

#### 3a Key Issues and Learning points – Project Development

### 4. Project Delivery (January to March 2015)

#### 4a Rags to Riches POOL

##### 4b Key Issues and Learning points: POOL

#### 4c Rags to Riches HAYLE

##### 4d Key Issues and Learning points: HAYLE

#### 4e Rags to Riches TAMAR VALLEY

##### 4f Key Issues and Learning points: TAMAR VALLEY

### 5. Conclusion

### 6. Suggestions for Future Action

### 7. Appendices:

- i) *Engagement*
- ii) *CPD feedback*
- iii) *Feedback from School Pupils*
- iv) *Feedback from School Teachers*
- v) *Feedback from Heritage Sites*
- vi) *Communications Strategy*
- vii) *Media*
- viii) *Budget*

## 1. Executive Summary

'Rags to Riches' was a learning and cultural project commissioned by the Cornwall and West Devon Mining Landscape World Heritage Site (CMWHS) to deliver against the key aims of the CMWHS programme:

**"The distinctiveness of Cornish Mining culture should be celebrated, promoted and propagated"** (CMWHS Management Plan)

The project was developed and delivered by Golden Tree Productions in consultation with the CMWHS to meet both **cultural and learning** priorities, testing the proposal that:

**"Combining cultural and learning activities is a cost-effective high-impact strategy for communicating the CMWHS key aims"**

Interventions, training, learning sessions and celebratory events were held in three locations; the Tamar Valley, Pool and Hayle.

Key achievements:

- The 1200 target engagement figure was more than doubled, with a final number of people engaged in schools and community sectors reaching 2892
- Additional funds were secured from the National Trust (£1,250) and First Great Western (£250) to add to the WHS budget of £24,100
- This represents one person engaged for approximately £8 of spend
- Significant in-kind support came from Heritage sites and from commercial partners (Asda, Terrill's Foundry, First Great Western)
- All responding teachers demonstrated an increase in the knowledge of CMWHS and said that their schools had benefitted from participating
- Heritage sites reported an increase in their knowledge of and engagement with the CMWHS Learning Strategy
- 8 out of the 9 participating schools agreed that deploying artists was an effective way to learn about CMWHS
- All participating heritage sites reported benefits to their organisations, principally increased visibility

This Evaluation Report concludes that:

- through the Rags to Riches project the distinctiveness of Cornish Mining culture was:

- **Celebrated**; high-profile public events increased awareness and appreciation of the distinctiveness of Cornish Mining culture across a wide constituency
- **Promoted**; in-depth learning and engagement with CMWHS themes interpreted and increased understanding of the Outstanding Universal Value
- **Propagated**; a legacy of new artworks, songs and ballads was created contributing to the evolution of Cornish Mining culture

- combining cultural and learning activities **is** a cost-effective high-impact strategy for communicating the CMWHS key aims

## Key Learning and Recommendations:

### 1. Working with Schools

- i) work in partnership with education agencies and other strategic networks
- ii) plan and make contact well in advance of any project delivery
- iii) explicitly articulate curriculum benefits
- iv) secure endorsement of headteachers and senior management
- v) enshrine schools' commitment contractually

### 2. Working with Heritage Partners

- i) through projects, facilitate greater collaboration between sites
- ii) recognise existing expertise and make good use of it
- ii) incentivise a clear, joined-up learning offer
- iii) commission 'overview' introductory Learning Materials
- iv) host 'one-stop' online learning site with user-friendly access to all resources

### 3. Working with Artists and other adults

- i) facilitate real interactions with 'real' people and first-hand experiences
- ii) train and deploy artists as informed heritage champions



*Hayle school pupils underground at Camborne School of Mines*

## 2. Introduction

### Culture and creativity

The Cornish Mining World Heritage Site (CM WHS) commissions cultural events and activities as an element of, and as a means for communicating, the Outstanding Universal Value.

**“The distinctiveness of Cornish Mining culture should be celebrated, promoted and propagated”**

(WHS Management Plan)

On the subject of creativity UNESCO have made the following statement:

**“Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies. “**

### Learning

The 2014 review of the **CMWHS Learning Strategy** aims to

**“Put learning at the heart of Cornish Mining, by inspiring, engaging, developing and sustaining wide-ranging audiences.”**

and identifies the following five Strategic Priorities for Learning;

Priority 1: Consolidation & Review

Priority 2: People:

Priority 3: Promotion

Priority 4: Partnerships and Collaboration

Priority 5: Sustainability

### Rags to Riches Rationale

‘Rags to Riches’ was developed by Golden Tree Productions in consultation with the WHS to meet both **cultural and learning** priorities and to test the proposal that:

**“Combining cultural and learning activities is a cost-effective high-impact strategy for communicating the CMWHS key aims”**

The project specifically addressed the following objectives from the Learning Strategy Action Plan

1. vi) Baseline Audit and Impact Assessment
2. i) Community Engagement
3. ii) Action Research projects x 3
5. ii) Documentation and Evaluation

### Locations

The CMWHS Marketing Strategy recommends that WHS interpretation should reflect the framework of existing publicly accessible sites

- the Cornish Mining landscape itself, in its different manifestations across the 10 Areas
- “Key Centres” (Geevor Tin Mine and Heartlands in Cornwall, Tavistock and sites in the Tamar Valley in Devon)

The Rags to Riches Project therefore incorporated four of these locations in the presentation of the work. Performance/events were commissioned at:

**Tamar Trails Centre**, Bedford Sawmills, Gulworthy, West Devon PL19 8JE

**Heartlands**, Pool, Redruth, Cornwall TR15 3QY with

**East Pool Mine**, Nr Redruth, Cornwall TR15 3ED

**Hayle Foundry**, Hayle, Cornwall TR27 4HH



### Lead Artists

Golden Tree Productions recruited and deployed artists to engage young people and communities in creative activity in order to find out how effectively cultural intervention can communicate CMWHS's key aims.

The three Lead Artists were selected on the basis of:

- Proven track record of top-quality work with young people and communities
- Experience of working within schools contexts
- Resident in the project location and with local knowledge and networks
- Able to initiate activity immediately

Lead Artists' Briefing Statement:

"Driven by economic necessity and sustained by the lure of wealth, the storyline of Cornish Mining has been a never-ending cycle of boom and bust, hope and despair; rags to riches.

By rooting our artistic interventions in the real stories of real people in real places, we will bring to light the sharply contemporary relevance of this deeply-buried treasure from our mining heritage.

Your tasks are to:

1. Articulate the cultural value of the CMWHS, and its contribution to social inclusion/ identity
2. Create learning opportunities for a wide range of age groups/audiences
3. Interpret and celebrate the CMWHS Outstanding Universal Value themes and stories
4. Propagate and contribute to the evolution of mining cultural traditions"

### Geevor Consultancy

Clint Hoskin, Learning Officer at Geevor Tin Mine was commissioned to support the project on a consultancy basis. Clint aided in the planning and delivery of training to artists, staff and volunteers and also delivered direct sessions in schools. This gave the entire project a solid foundation of Cornish Mining expertise and access to authentic resources.

## Target Outputs

The project aimed to produce the following outputs:

- 6 professional development sessions for WHS and school staff and volunteers
- 72 workshops across 9 schools
- 8 artists employed at £150 a day
- 3 interns employed at £50 a day
- 154 total employment days
- 3 'Final Event' performances in 3 WHS areas
- 180 school-pupil participants
- 90 community volunteer participants
- Direct Audiences totalling 1200
- Accessible evaluation report sharing best practice

## Evaluation Process

Quantitative data were gathered at each session.

Qualitative data were gathered and outcomes measured by using:

- Baseline and exit questionnaires with teachers and heritage staff
- Questionnaires and face-to-face interviews with sample groups of young people at the end of the project



*'Richard Jose' Banner created by school pupils with Tony Minnion for Rags to Riches Pool (detail)*



### 3. Project Development (September to December 2014)

Golden Tree appointed an experienced Lead Artist in each of the three WHS areas – Tamar Valley, Pool and Hayle. Each Lead Artist brought their distinct specialisms (Hilary Coleman – Music, Jo Tyler – Visual Art and Will Coleman – Theatre/Ballads).

All three were given the brief

“Driven by economic necessity and sustained by the lure of wealth, the storyline of Cornish Mining has been a never-ending cycle of boom and bust, hope and despair; rags to riches.

By rooting our artistic interventions in the real stories of real people in real places, we will bring to light the sharply contemporary relevance of this deeply-buried treasure from our mining heritage.

Your tasks are to:

1. Articulate the cultural value of the WHS, and its contribution to social inclusion/identity
2. Create learning opportunities for a wide range of age groups/audiences
3. Interpret and celebrate the WHS Outstanding Universal Value themes and stories
4. Propagate and contribute to the evolution of mining cultural traditions”

Recruiting schools proved challenging, largely due to the tight lead-in time. With some schools the team experienced difficulties establishing a lead contact member of staff to communicate with. As is often the case, Primary Schools were usually able to be more flexible and accommodate the project than were Secondaries. The topic-based approach to the curriculum taken by many Primary Schools allowed for example, both St Erth and Bere Alston to postpone their timetabled topics (Mayans and Fire of London/Plague) in order to focus on Rags to Riches. Also, the Primary School day allows a class teacher to re-schedule his or her own daily timetable. Secondary schools generally act within a far more restrictive culture of curriculum content and timetabling. Particularly at Secondary level, there is still work to be done in order to communicate the value of ‘Place Based Learning’ (for example local history topics including Cornish Mining) and to justify such approaches in terms of meeting curriculum targets (frequent changes to the National Curriculum add another layer of difficulty to this task).

*Enabling pupils to work outside the curriculum and understand the local heritage and culture of their surroundings, plus the opportunity to work with artists and members of the community [...were the main benefits of the project] Teacher, Pool School*

Workloads and curriculum demands differentially affected teachers’ capacity to respond to the offer. Despite the project being entirely free it remained a ‘hard sell’ in several cases. The project was intended to be a collaborative ‘co-designed’ process, developing in tandem with the schools’ own curriculum targets. However, some teachers were more comfortable with this deliberate open-endedness than others. We observed that more confident and experienced teachers with strong support from their Senior Management are trusted to deliver the curriculum with greater autonomy. Some teachers expressed a desire for a ‘pre-packaged’ scheme of work. The schools that did grasp the opportunity more readily and could accommodate an iterative process reaped measurably more benefit.

Having recruited three schools (a secondary and two primaries) in each area, the Lead Artist negotiated a programme of work with the lead teacher and appointed a team of support artists/specialists. Heritage sites, already suggested by WHS, were approached with the specific aim of enhancing their offer to schools, increasing their visibility and strengthening their partnership working.

In each area, two CPD sessions were held at one of the heritage sites for teachers, artists, heritage site staff & volunteers and community. These sessions were designed to unpack the UNESCO 'World Heritage in Young Hands' Kit, increase knowledge and understanding of global WHS values, and ignite collaboration between schools and their accessible heritage sites. The intention was to set Cornish Mining in its global context and to introduce the notion of artists' intervention as a vehicle for schools and community learning about heritage.

*Very informative, visual, fun and interactive – a great way to learn*  
(Community Liaison, Hayle ASDA)

*It was really interesting to learn more about World Heritage Status and how places like East Pool Mine fit into it. The session was really good and a great way to engage people*  
(EPM Volunteer)

*I learnt new things about Cornish Mining and as a teacher in a local school I'd be interested in learning more about how this transfers in a school context with young children*  
(Class Teacher, St Peter's School, Tavistock)

As well as giving an introduction to UNESCO's WHS values, the significance of Cornish Mining and sparking teacher's interest in local heritage, the initial CPD session attempted to forge collaborative working between both the heritage sites and between the three schools in each area. At the start of the project, a lack of previous collaborative working across sites and between schools was evident and needed to be constructively addressed to enable the objectives to be achieved. Golden Tree worked hard to build trust and enable partnerships, with some evident success

*It was the first project where we worked with Heartlands and that was a very good thing*  
(EPM Curator)

In tackling these barriers, Golden Tree has strengthened its knowledge of heritage education, community engagement and partnership working. All nine schools and three out of four heritage sites demonstrated a significant increase in knowledge and understanding of CMWHS and its Learning Strategy as a consequence of participating in Rags to Riches. (Appendix iv and v)

By sharing our own learning through this Evaluation Report, Golden Tree hopes that the CMWHS and the wider heritage sector will find increasingly effective ways of developing projects with schools.

### 3a Key Issues and Learning points – Project Development

ISSUES	LEARNING POINTS
<p>The Lead Artists in all three areas experienced difficulties with the short lead-in time required by this particular project (defined by the WHS commissioning process). The rush in the early stages to get schools signed-up militated against the teachers' capacity for discussion, research and partnership. Schools, particularly the Secondary Schools, need significantly more notice <i>I think the approach to secondary schools needs revisiting and plans need to be made a year in advance, so things can be calendared.</i> (Snr Teacher Tavistock School)</p> <p>Project timing is an issue for Heritage Sites too as they are closed during the Winter months. <i>Great session but so cold!</i> Teacher at East Pool Mine CPD session</p> <p>When approached 'out of the blue', schools did not grasp immediately the potential value of the offer and were wary of the unknown. Approaches made through a personal contact, known teacher or parent were most fruitful e.g. Bere Alston.</p> <p>Some schools remain unfamiliar/unaware of the value of 'Place Based Learning'</p>	<p>Headteachers and Senior Management who have the necessary authority would targeted at an early stage, giving a longer period for contracts to be negotiated resulting in more expectations being managed better and clearly. One solution would be to work through the strategic agencies; DAISI (Devon Arts in Schools Initiative and KEAP Kernow Arts Education Partnership). In future a project could be launched at, for example, Primary Heads Conferences, Secondary Arts/ Drama Conferences in the Summer term for an Autumn start.</p> <p>Time projects to coincide with site openings or special events.</p> <p>The style of approach is critical to the schools willingness to participate <i>The enthusiasm of Will when I spoke to him on the phone and his obvious understanding of the limitations of schools</i> Senior Teacher Hayle School</p> <p>Any project offer to schools needs to be very clearly expressed. Teachers' limited capacity necessitates that information is simple, direct and explicit about any curriculum benefits.</p>



Banner-making at Pool

## 4. Project Delivery (January to March 2015)

Rags to Riches began the New Year project delivery period with some schools still not signed-up. The skill and experience of the Lead Artists ensured that this was dealt with speedily as the new term started and were able to minimise the knock-on effect of some school's lateness to engage. However some teachers did feel pressured by the required time-scale. However, the CPD sessions successfully lifted the project to the next level, once again bringing the schools, sites and artists together (Appendix ii).

A Communications Strategy was drawn up (See Appendix vi) to ensure awareness beyond those directly engaged.

Three community events took place in each area, either especially created or as part of an existing activity. At Degol Stul at Heartlands on 10<sup>th</sup> January, Rags to Riches had a strong presence distributing information about the forthcoming Pool event in March. A community 'Shout' at ASDA prowl during the UNESCO delegation on January 29<sup>th</sup>, helped to flag up the project there. In the Tamar Valley, Tamar Trails hosted a day of craft activity in February half-term, using clay, copper and tin.

These community events helped to build momentum for the Rags to Riches final event through word of mouth and through the images and comments generated on Facebook (See Appendix vii)

### 4a Rags to Riches POOL

	<b>Lead Artist</b>	<b>Support artists/specialists</b>	<b>Schools</b>	<b>Partners</b>
<b>POOL</b>	Hilary Coleman (Musician)	Jen Dyer Sally Tony Minnion Kim Cooper Sam Jago Coleman	Pool Treloweth Pencoy's	East Pool Mine  Heartlands  Kresen Kernow

Hilary Coleman worked with a team of 4 artists & 2 specialists providing 22 sessions for 91 children, 9 teachers & assistants, 6 heritage staff & volunteers and 25 community singers with an estimated audience of 300 at the final event. A promenade free to the public and billed as a **Community Celebration of Cornish Mining** on Friday 20<sup>th</sup> March from 3.30 to 5.30pm, starting at East Pool Mine and finishing at Heartlands.

Hilary used the stories of four real people from the Pool area as the cornerstone for children's learning, beginning with research sessions at Kresen Kernow for all three schools, where pupils were able to look at archive photos, use microfiche and handle original old documents. Year 5 children then recorded oral history interviews with descendants of two of the people from the stories used. Teachers and the artist team used storytelling and history sessions to investigate Thomas Merritt, Richard Jose, Thomas Bryant and Minnie Wills who came from this mining area. Singing workshops took place in the two primary schools using Cornish songs relating to each story, this included singing in Cornish and in harmony; one song, 'The Sweet By and By', an old Sankey hymn

known to be sung by miners underground, was used as the theme song. Improvised junk music workshops, using a poem by Cornish poet John Harris as a springboard, also took place in both primaries.

Images from visual artwork days in both primaries fed into a screen-printing art day at Pool Academy to create a large-scale procession banner (now permanently displayed in Pool school Reception area) and images for illustrated printed maps. The children had created silhouettes of images, such as bal maidens and miners, from each story and these were reproduced in bright colours.

A moving, atmospheric three-minute soundscape was created from the interviews, singing and junk instrument workshops by a Falmouth Student intern. Finally the 35 strong Red River Singers rehearsed with primary school children. The Final Event was a promenade around East Pool Mine then through the town, stopping at Mitchells and the Pool Chapel to sing and celebrate the stories of the four real people the children had researched. The event continued with a promenade through the Diaspora Garden at Heartlands singing songs from South America, Australia and South Africa where we heard the endings of each of the stories - not all of which resulted in riches! Then we were led through a candlelit passageway, hearing the real voice of Richard Jose singing, before gathering in the film room at Heartlands where the soundscape was played, the map image was projected onto the walls and the huge choir of children, singers, parents and members of the public assembled to sing "Sweet By and By". One teacher described this moment as really moving and that it gave her 'Goosebumps'!

All of the eleven children in the evaluation group at Treloweth School demonstrated that, after the project, they could both, *'tell you a fact I learnt about mining in our area'* and *'explain why our area is an important Mining World Heritage Site'*

*I loved learning the songs and doing the art things as well*  
Year 5 pupil, Treloweth School

*We were very privileged to be part of this and I thought the (final) event was fantastic*  
Head of Art, Pool School



Pupils from Treloweth singing with members of the Red River Singers at East Pool Mine

## 4b Key Issues and Learning points: POOL

ISSUES	Learning Points
<p>Our expectation had been that there would be wider school involvement at the Final Event. In actuality only the children and their teachers directly involved in the project attended.</p> <p>Despite expressing strong support and a desire to “<i>improve our engagement with the community and education providers</i>” (Manager Heartlands) work rotas and staff availability meant that heritage staff were not always available to fully participate in the project.</p> <p>The historical research young people undertook (with Kresenn Kernow), the intergenerational interviewing and the singing (with Red River Singers) added factual realism and a powerful authenticity.</p>	<p>A longer lead-in time would make whole school involvement more likely by allowing time to communicate the project’s benefits to the senior management teams.</p> <p>Invest time in communicating the potential benefits and enshrine commitment contractually</p> <p>Include these elements in future projects</p>

Rags to Riches POOL achieved a cohesive event and a significant increase in knowledge of local history. It increased the visibility of the sites through press coverage

*Brilliant visibility and coverage in media*  
Curator, East Pool Mine

It raised awareness of resources available to teachers

*We’ve made good contacts with Sally and Hilary and are more aware of educational sites nearby (EPAL and Heartlands)*  
Class Teacher, Treloweth School

## 4c Rags to Riches HAYLE

	Lead Artist	Support artists/specialists	Schools	Partners
<b>HAYLE</b>	Will Coleman	Lucy Frears	Hayle	Harvey’s Foundry Trust
		Maria Whetman	St Erth	ASDA
		Simon Bagnall	Bodriggy	Geevor
		Sam Jago Coleman		Camborne School of Mines
		Clint Hoskin		

Will Coleman worked with a team of 3 artists & 2 specialists providing 24 sessions for 64 children, 7 teachers, 10 other adults with an estimated audience of 350 at the final

promenade event billed as a **Community Celebration of Hayle's Red-Hot Industrial Heritage; Smelting, Casting and Explosives** starting at Foundry Square Hayle on Wednesday 25<sup>th</sup> March from 6.00 to 7.30pm, free to the public.

Real events from the town's history and real stories told by people living in the town today were used to animate his work with young people, beginning with the handling of real artefacts provided by Geevor Tin Mine. The project developed using ballad writing and drama and to explore stories from the past such as the huge explosion at Hayle Dynamite Works in 1904. Two 'intergenerational tea-parties' were organised at which artist, Lucy Frears supported young people from Hayle school to record interviews (which she later used to create a sound-scape). Maria Whetman demonstrated and led pupils in casting real objects in tin. Simon Bagnall ran workshops to teach health and safety procedure in fire sculpture and rigging outdoor events. Children visited Terrill's to see a working foundry and went underground at Holman's Test Mine to witness an underground explosive demonstration organised by Camborne School of Mines. Cornish music and song was threaded throughout so that 'Flash-mob' singing could be part of the spectacular final event. The audience gathered on the ASDA 'prow' for tea and saffron buns provided by the store and to collect their maps which led them through the Rope Walk where they encountered children's poems, objects cast from tin and other artwork installed in ruined walls. With live singing by children and adult community choir members punctuating their walk, the audience was guided to Foundry Farm to witness the spectacular re-creation of the monster steam engine cylinder accompanied by more powerful singing, drama, sound and fire-sculpture.

*I never realized that Hayle used to be so important - Year 8 Pupil, Hayle School*

*It was a great project and just what St Erth needed. There is a long term outcome that it has now been planted in the school curriculum - Class Teacher St Erth Primary*

*It has been a really inspiring project and made us think about how we communicate the history of the town to different groups of people particularly school children - Harvey's Foundry Project Development Manager*

It is clear that the combination of subject knowledge and inspirational delivery is critical to learning:

*Will and Clint were very engaging and good with the students - Senior Teacher Hayle School*



St Erth Pupils singing at Hayle Rope Walk

#### 4d Key Issues and Learning points: HAYLE

ISSUES	Learning Points
<p>Secondary School staff very overstretched and unable to commit time for development. <i>Schools (and others) don't always cope well when things are open-ended – but it is essential to keep things open-ended to allow the project to develop!</i> Lead Artist, Hayle</p> <p>The authenticity of meeting older people, of the expert-led sessions (Geevor's Learning Officer) and of the visits to real sites (Geevor, CSM, Terrills) was a very important factor.</p>	<p>Longer run in time to allow project to develop in collaboration with schools' curriculum targets, school timetable teachers training needs and specialisms.</p> <p>Real subject knowledge, a passion for Cornish Mining and real encounters with real people and places is critical</p>

This project was successful in bringing home the significance of their town to Hayle residents. It achieved a large audience for the spectacular final at Foundry Farmyard. *I was very pleased with the number of our children that turned up with their parents on the final evening – 80% (which is higher than usual) They were not disappointed either! The reason they turned up was because of the good advertising before hand and the workshops that Will led as well as the rehearsal the day before.*

Class Teacher, St Erth School

#### 4e Rags to Riches TAMAR VALLEY

	Lead Artist	Support artists/specialists	Schools	Heritage Partners
<b>TAMAR VALLEY</b>	Jo Tyler (Visual Artist)	Jonti Marks	St Peters CP Primary School	AONB Tamar Valley
		Maria Whetman Rosie Fierek Clint Hoskin Cas Smithwaite Chloe Cooley Tony Smith Chris Eales Naomi Roesner Jane Spurr Lee Hodges Ali Goodworth	Tavistock College  Bere Alston Primary School	Tamar Trails  First Great Western  Plymouth College of Art

Jo Tyler worked expansively with a large team of artists, specialists and student interns totalling 12 to provide 32 sessions for 90 children, 4 teachers & 15 other adults. She also drew on expertise from Plymouth College of Art.

Jo did experience some difficulty in engaging the schools in the early stages and the later in achieving the desired partnership working process. Despite Jo's best efforts to



effect inter-school collaboration, these challenges manifested in three separate pieces of work in the three schools. The vehicles for heritage learning included creative writing, choral speaking, animation, photomontage, graphic design, illustration, painting, poetry, singing and drama.

Bere Alston researched and designed a graphic map describing the Cornish mining diaspora with the support of a young graphic designer. The school carried out extensive research into local mining history and produced a wall display.

*It has been an absolute pleasure working with Jo and it has been a brilliant topic both to teach and for the children with many and various curriculum links. This will definitely be a yearly topic for Year 6 - Year 6 Teacher Bere Alston School.*

This work culminated in a four-metre public art piece for permanent display on Platform Three (Tamar Valley Line) at Plymouth Railway Station, unveiled by the children.

*It was one of the best school experiences and before I hardly even knew they did mining around here - Year 6 pupil Bere Alston School*



Polishing an object  
cast from tin

Creative work with the community took place at Tamar Trail in February half-term, using tin-smelting techniques and ceramics. This work will also be on permanent display at Tamar Trails together with slate engraved with poetry inspired by the landscape and written by teachers at their CPD session and the subsequent work produced by their classes. Tamar Trails are aware that although their popular activities make use of the unique landscape of the Tamar Valley, they did not previously place enough importance on the heritage aspect,

*Rags to Riches has given us an awareness of just how important this area is and how significant it is to run a business on this site*  
Tamar Trails Manager

Of the three schools, Bere Alston engaged most fully and as a consequence, their knowledge and understanding significantly increased;

*...they all carried out independent research in their free time, bringing found artefacts into school from walks and producing PowerPoint presentations with help from older family members, which included aspects of memory and local oral history*  
Lead Artist, Tamar Valley

Children in the Primary evaluation groups at both schools were asked to agree if they could, ‘tell a fact about mining in our area’. Of the 25 children tested at St Peters, 16 responded yes, 9 were unsure and 2 answered no. At Bere Alston, of the 13 tested, 10 agreed, 3 were unsure and none responded ‘No’. (See Appendix ii)

The major achievements of this project are the permanent legacies at Tamar Trails and Plymouth Station which will be seen for years to come promoting CMWHS.

*As an artist who has lived in a mining heritage area for over 20 years, and who works in schools across the South West, I had no real idea of the wealth of local history on my doorstep. This project has been a revelation. The learning will continue both formally and more informally for years to come. Already we have led sessions on Cornish Mining heritage songs with local singing groups and a follow on from the project*

Tamar Valley Lead Artist



Pupils and Community volunteers unveiling the Cornish Mining World Diaspora Map now permanently installed at Plymouth Rail Station

#### 4f Key Issues and Learning points: TAMAR VALLEY

ISSUES	Learning Points
<p>The levels of teachers' enthusiasm about local history affected the children's learning positively.</p> <p>Schools were slow to see the value of the offer and its potential benefits</p> <p>The schools and Lead Artist could not easily access the previously written 'Sense of Place' unit.</p>	<p>Target interested teachers who live in or have an interest in the WHS area.</p> <p>Plan well in advance and be explicit about the project's potential to meet schools agendas e.g. raise profile, meet curriculum targets, provide specific training.</p> <p>A 'one-stop' on-line gateway for available heritage materials is recommended.</p>

## 5. Conclusion

The **use of artists** is evidently successful in communicating heritage and there is clearly further potential to embed CMWHS into the Primary Curriculum.

*We have just planned 10 sessions plus about teaching the children about Cornish Mining Heritage in conjunction with Clint Hosking from Geevor. He is planning to create a more transferrable resource pack that other schools can use. With the introduction of the new curriculum, this is an ideal time to launch this. We have now placed a unit of work in the year 3 and 4 curriculum as well as the 5/6 curriculum on a permanent basis with lots of cross curricular links.*

Teacher, St Erth Primary School

*We want to weave in 'what does culture mean' to our activity... we can provide the physical engagement with the landscape. People can touch it and see it, not from a museum or a website. Our role is physical connection with the environment.*

Tamar Trails manager

Children's feedback indicates that **significant learning** has taken place (see Appendix ii) from their experience of Rags to Riches as a one-off project. However it might be useful to go back and test children's retention in a few months time. It is also apparent that experiencing mining sites and handling artefacts and meeting 'real' people.

*Interestingly their (the students) overall favourite was interviewing the local residents about Hayle - Teacher Hayle School*

*It was interesting to go underground and to experience an explosion. Having the opportunity to do this was a privilege as it is/was something we probably wouldn't normally have the opportunity to do - Teacher Hayle School*

The most effective learning seems to have taken place when the lead artists skilfully deployed '**real mining-linked activity**' in the programme of work:

*What really stuck with them was their visit from Clint, who really captured their interest and delivered facts through the use of sources; which children of this age are really interested in" Year 3 Teacher St Peter's School.*

*Pool Chapel was an extra plus for me – making connections with others in the community. Also the support from Kim Cooper at Kresenn Kernow was invaluable - Lead Artist Pool*



*Pool school pupils researching at Kresenn Kernow*

Artists in all three areas did experience some frustration in **engaging Secondary Schools** and maintaining their commitment. One suggestion was to *Make them pay something for it and get senior management to see benefits to school image/community links/PR - Tony Minnion, Visual Artist*

Teacher's feedback suggests that budgets would not allow this (Appendix iii) but if approaches to schools were made at a higher level, Head Teachers would have the authority to allocate budget.

Rags to Riches demonstrated to the heritage sites how creative projects could raise awareness and bring in new audiences.

*With hindsight I wish we had marketed the events more strongly. We could have brought in more people and next time we'd do it better* - Tamar Trail Manager

The project made the explicit the different offers that the sites make to schools and community. In some cases these are complimentary. For example Tamar Trails have entrepreneurial business experience and exciting activities to attract young people. By their own admission they do not have in depth knowledge of the Cornish mining history contained in their site and its environs. By partnering more closely with ANOB Tamar Valley a symbiosis could be achieved to add value to both. A clearly expressed joined-up offer, combining activity, heritage and culture is likely to be attractive to schools.

Feedback indicates that the majority of the sites benefitted from Rags to Riches (see Appendix iv) but others did not grasp the full potential of the resources, contacts and learning on offer. This is likely due to pressure of work.

#### Engagement and Cost benefit

- The 1200 target engagement figure was more than doubled, with a final number of people engaged in schools and community sectors reaching 2892.
- Additional funds were secured from the National Trust (£1,250) and First Great Western (£250) to add to the WHS budget of £24,100
- This represents one person engaged for approximately £8 of spend.
- Significant in-kind support came from Heritage sites (premises, staff time) and commercial partners (Asda, refreshments; Terrill's Foundry, props and costume, school visits; First Great Western, transport)

This Evaluation Report concludes that:

- through the Rags to Riches project the distinctiveness of Cornish Mining culture was:

- **Celebrated;** high-profile public events increased awareness and appreciation of the distinctiveness of Cornish Mining culture across a wide constituency
- **Promoted;** in-depth learning and engagement with CMWHS themes interpreted and increased understanding of the Outstanding Universal Value
- **Propagated;** a legacy of new artworks, songs and ballads was created contributing to the evolution of Cornish Mining culture

- combining cultural and learning activities **is** a cost-effective high-impact strategy for communicating the CMWHS key aims

## 6. Suggestions for Future Action

Golden Tree is privileged to have worked across these sectors and across the CMWHS area. Our experience on this project has given us a new understanding of certain issues and will certainly inform our own future practice. We would like to offer the following suggestions so that the CMWHA and the wider heritage sector might also benefit from our experience:

### 1. Working with Schools

- vi) work in partnership with education agencies and other strategic networks
- vii) plan and make contact well in advance of any project delivery
- viii) explicitly articulate curriculum benefits
- ix) secure endorsement of headteachers and senior management
- x) enshrine schools' commitment contractually

### 2. Working with Heritage Partners

- i) through projects, facilitate greater collaboration between sites
- ii) incentivise a clear, joined-up learning offer
- iii) commission 'overview' introductory Learning Materials
- iv) host 'one-stop' online learning site with user-friendly access to all resources

### 3. Working with Artists and other adults

- i) facilitate real interactions with 'real' people and first-hand experiences
- ii) train and deploy artists as informed heritage champions



*Red River Singers in Asda, Hayle*

## Appendix i) Engagement

### Number of sessions Rags to Riches delivered

Target Output		Tamar Valley	Pool	Hayle	Total
9	Schools	3	3	3	9
6	CPD sessions	2	2	2	6
72	Artists workshops & specialist sessions	32	22	21	75
-	Community events	2	1	1	4
3	Final events	3	1	1	5
-	Visits	1	2	3	6
<b>100</b>	<b>TOTAL</b>				<b>105</b>

### Numbers of people Rags to Riches engaged with

Target Output		Tamar Valley	Pool	Hayle	Total
	CPD Session 1 (Teachers, Heritage Staff and Volunteers)	13	13	21	47
	CPD Session 2 (Teachers, Heritage Staff and Volunteers)	12	9	12	33
8	Artists employed	13	7	6	26
180	Children & Young People	90	91	64	245
	Teachers	4	5	7	16
90	Other adults	15	35	10	60
	Community Engagement Events	45	460	50	555
1200	Audience at final event	260	300	350	910
	Legacy work estimated audience (Tamar Trails and Plymouth Station)	1000			1000
<b>1478</b>	<b>TOTAL</b>				<b>2892</b>

## Appendix ii) CPD feedback

Site-Specific Inset Day Feedback - Tamar Trails 28<sup>th</sup> January 2015

Lead Artist Jo Tyler

With Maria Whetman, Jonti Marks & Clint Hoskin

Attended by teachers from St Peter's, Tavistock College, Bere Alston

<b>What did you like about today?</b>	<b>What, if anything, didn't work so well?</b>
<ul style="list-style-type: none"><li>• The opportunity to work with others on a combined project.</li><li>• Really exciting project, lovely people, lots of ideas.</li><li>• Great organisation, lovely activities, chocolate biscuits</li><li>• Being able to talk to Bere Alston &amp; St Peters.</li><li>• I loved learning the different approaches (teaching &amp; learning) from everyone.</li><li>• Very interesting sharing ideas.</li><li>• Very good overview of the project.</li></ul>	<ul style="list-style-type: none"><li>• Projector needed attention</li><li>• 3pm start</li><li>• The noisy projector</li><li>• I didn't bring a coat</li></ul>
<b>Is there anything we could have done differently?</b>	<b>What will you take away from today?</b>
<ul style="list-style-type: none"><li>• No, it was great, great organisation too.</li></ul>	<ul style="list-style-type: none"><li>• Thousands of ideas to help awareness and education</li><li>• Enthusiasm and a little more knowledge about mining.</li><li>• Lots of ideas – great poetry idea. Songs to sing!</li><li>• The poetry activity.</li><li>• The collaboration activities and suggestions.</li><li>• New insights into the project.</li><li>• New contacts with local schools</li><li>• The songs</li></ul>

Site-Specific Inset Day Feedback - Heartlands 22<sup>nd</sup> January 2015

Lead Artist Hilary Coleman

With Jen Dyer, Sally Burley, Tony Minnion

Attended by teachers from Pencoys, Treloweth + staff and volunteers from East Pool Mine

<b>What did you like about today?</b>	<b>What, if anything, didn't work so well?</b>
<ul style="list-style-type: none"> <li>• The variety of activities</li> <li>• The whole idea and how it has been brought together</li> <li>• Informative, creative, good singing, really clear ideas about the project + how it will all work. Cake!</li> <li>• The people and the stories and the knowledge</li> <li>• Fun, very enjoyable to learn.</li> <li>• Singing together, meeting other project team members</li> <li>• Sharing ideas</li> <li>• Hearing other people's stories</li> <li>• Clearer vision of the event</li> <li>• Taking part in the processes – understanding the task of the children</li> <li>• Chance to get involved to understand planning and content of the performance.</li> </ul>	<ul style="list-style-type: none"> <li>• No biscuits!</li> <li>• Carpets in art rooms</li> <li>• More time please for singing and painting!</li> </ul>
<b>Is there anything we could have done differently?</b>	<b>What will you take away from today?</b>
<ul style="list-style-type: none"> <li>• No – brilliant mix of activities</li> <li>• Walked from Heartlands to East Pool instead of drove</li> </ul>	<ul style="list-style-type: none"> <li>• The beauty of Cornish music and the joy of singing with other people</li> <li>• Storyboarding, screen printing, enthusiasm</li> <li>• Excitement about the project. Can't wait for it to begin.</li> <li>• Closer connection to those I will be working with – better understanding of how it all works and fits together</li> <li>• A tenor and bass part for "Sweet By &amp; By"</li> <li>• Better idea of how the day will be</li> <li>• Activities the children need to complete and how. The method of the event.</li> <li>• Understanding how the performance will work.</li> <li>• Might do some singing. A big smile,</li> </ul>



	thank you!
--	------------

Site-Specific Inset Day Feedback - Harvey's Foundry 29th January 2015

Lead Artist Will Coleman

With Clint Hoskin, Maria Whetman, Lucy Frears

Attended by teachers from St Erth, Bodriggy, Hayle + staff and volunteers from Hayle Heritage Centre

<p><b>What did you like about today?</b></p>	<p><b>What, if anything, didn't work so well?</b></p>
<ul style="list-style-type: none"> <li>• It was a very interesting mix of activities. We crammed a lot into the time! I enjoyed the practical work especially and feel ready to take it into the classroom. Friendly people and lovely tea and saffron buns!</li> <li>• It was good to meet the other participants, especially the sculptor we will be working with.</li> <li>• Very interesting, good to meet lots of people from different backgrounds not just school!</li> <li>• There was a detailed focus on how to get children asking questions which will be really useful for helping them to develop their thinking skills.</li> <li>• Links to the local area, which could not only be used in the mining topic but other topics. Use of pictures.</li> </ul>	<ul style="list-style-type: none"> <li>• The late start was frustrating.</li> <li>• Would have worn more suitable footwear if I knew we were going outside. Could have done with more time cold casting.</li> <li>• Had a lot to do in the time. Needed just people involved in school project in this session.</li> </ul>
<p><b>Is there anything we could have done differently?</b></p>	<p><b>What will you take away from today?</b></p>
<ul style="list-style-type: none"> <li>• I would have liked to have received a programme of the afternoon events so that I could have dressed more warmly and worn better boots for walking, as I have a bad back and suffered the next day! Being old, you see!</li> <li>• It would have been helpful to target the training to what each school was doing.</li> <li>• Timetable of the afternoon perhaps more time</li> </ul>	<ul style="list-style-type: none"> <li>• I feel more prepared to deliver the work in class and am looking forward to the sessions. Thank you.</li> <li>• The overall ideas and structure of the final event.</li> <li>• A renewed interest in Hayle, where I come from!</li> <li>• Interview questions session can be used with the pupils. Will be used for mining topic to get children interviewing miners, applying their skills of asking good interview questions.</li> <li>• Prepared for the event in March. Organised events casting. Buy recording equipment, use pictures in class. Interview miners.</li> </ul>

--	--

### Appendix iii) Feedback from School pupils

ST PETER'S	I learnt a new creative skill during the Rags to Riches Project	I can tell you a fact I learnt about mining in our area	I can explain why our area is an important Mining World Heritage Site	I can retell a story I learnt during the project
Agree	25	16	6	15
Not Sure	2	9	14	3
Disagree	0	2	7	9

Other things the St Peter's wanted to tell us...

- I liked all of it because it's fun and I mine at my home.
- I liked the singing. I didn't like the fact that I could not go into the boat (in the drama session).
- I liked all of it because I like singing and acting. I liked working with Jonti because he was a good and fun teacher.
- I liked the part (in the drama piece) where Group Three said, "Ooo Devon!"
- I liked the bit when we all sang songs.
- Can we perform anywhere else like The Wharf?
- I loved learning about Cornish Mining Heritage!!!!
- I learnt a lot during the performance.
- Can we do controlled explosions somewhere on a field or bomb range with TNT or dynamite?
- Did you know that you can make iron with sand, hot steaming rocks and you have to mix it all together and then freeze it?
- I loved performing and singing it was lovely.
- I liked it when we sang the songs for one assembly.

BERE ALSTON	I learnt a new creative skill during the Rags to Riches Project	I can tell you a fact I learnt about mining in our area	I can explain why our area is an important Mining World Heritage Site	I can retell a story I learnt during the project
YEAR 6				
Agree	10	10	4	6
Not sure	3	3	4	5
Disagree	0	0	5	2

Other things Bere Alston wanted to tell us...

- The drawing helped me in other things and to get even better.
- I would want to know if you could let us join in with some activities with adults as well.
- It was one of my best school experiences and before this I hardly even knew they did mining around here.
- I really liked the drawing because it helped me to understand the project a bit better.
- I enjoyed everything we did and I learnt a lot about Cornish mining and immigration.
- I liked doing the drawing and learning about our history.
- It was a once in a lifetime experience.
- I loved everything! Also it was awesome to think that what we use today is what they used back then.

- I like drawing because it's fun and I did not know about mining.
- I would like it if you could let us all join in with the activities including with the adults.
- I liked the painting and the earthy colours. I likes the style of it, the way it has dots.

<b>TRELOWETH</b>	<b>I learnt a new creative skill during the Rags to Riches Project</b>	<b>I can tell you a fact I learnt about mining in our area</b>	<b>I can explain why our area is an important Mining World Heritage Site</b>	<b>I can retell a story I learnt during the project</b>
Agree	11	11	11	8
Not sure	0	0	0	2
Disagree	0	0	0	1

Other things Treloweth wanted to tell us...

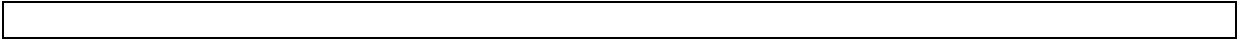
- I liked doing the activities about mining and people.
- I loved learning the songs and doing art things as well.
- My Grandad was the manager of a mine but then he died. Also my Dad was a miner, he goes to different countries to mine.
- Milly (Wilkes) had 14 children and three of them died.
- I liked learning the songs and doing the map.
- I'd like to do it again.
- I already knew the songs and I didn't like practising. Practising is hard work.
- I liked the information about the people in the songs.

<b>HAYLE COMMUNITY COLLEGE</b>	<b>Tell us the most interesting thing you learnt during the project. Maybe a story you didn't know, a fact about a place near you or something that surprised you.</b>
	<ul style="list-style-type: none"> <li>• I learnt how to make a fire sculpture.</li> <li>• The most interesting thing I learnt was how Hayle was one of the main exporters of the world. It's weird to think that such a small town had connections with Holland back then!</li> <li>• Hayle produced dynamite</li> <li>• The story about the dynamite factory blowing up and what happened in St Ives. Also reading the list about what body parts had been left around because of the explosion.</li> <li>• I never realised that Hayle used to be so important and that it used to be one of the biggest exporters of tin and other metals.</li> <li>• The last working mine closed down in 1998.</li> <li>• The dynamite works blew up in Hayle and a church window in St Ives broke because of it. I didn't know an explosion could be that big.</li> <li>• That there was a dynamite works in Hayle that blew up and broke windows in St Ives and the way it was set up only one bunker blew up.</li> <li>• That Hayle was one of the biggest exporters in the world.</li> <li>• I didn't know that they kept a log of the body parts that were found after the dynamite explosion.</li> <li>• I found that Hayle was the biggest producer of dynamite in the world.</li> <li>• The explosion at the dynamite works killed four people and blew the church windows in at St Ives.</li> <li>• The most interesting thing I learnt was how Hayle has changed since it stopped</li> </ul>

exporting things like tin and copper. I also enjoyed learning about the explosion that could be heard from St Ives... and the body parts as well.

<b>HAYLE COMMUNITY COLLEGE</b>	<b>What did you most enjoy about the activity you took part in? Can you explain why it was fun?</b>
	<ul style="list-style-type: none"> <li>• Going to the mines because it was something that I've never done before and I learnt a lot about mining as well.</li> <li>• I enjoyed the mine trip the most because everything we had learnt was leading up to the trip where we got hands on and saw everything for real, I liked the explosion too.</li> <li>• Dressing up and finding out what the clothes were used for.</li> <li>• The mine because we got to walk around and see what it actually looked like. The best part was watching the explosion at the end.</li> <li>• I enjoyed talking to the elderly people and finding out what it was like back then.</li> <li>• I enjoyed going down the mine the most because it gave us the feel of what life was actually like in the mines. Also it was fun blowing up the dynamite as again it showed us what life was like in the mines.</li> <li>• Going down the mine as we learnt what life was actually like inside the mine. The explosion was good as well.</li> <li>• Interviewing old people because it helped me learn things I didn't know about Hayle and was interesting to hear all the stories.</li> <li>• Going down the mine because it told and showed us the conditions of the mine and how explosions can be, and some of the equipment they used.</li> <li>• I enjoyed going down the mine because we got to wear miners' equipment and blow stuff up.</li> <li>• I liked going down the mine because it was a good experience and it took us back to the 20<sup>th</sup> Century. Also setting alight the fire sculpture was fun too,</li> <li>• I enjoyed looking at the mining equipment and clothing because it was very interesting and fun to wear. Also the drill was fun to handle and I enjoyed learning about the different jobs in the mine.</li> <li>• I enjoyed dressing up and setting the sculpture on fire.</li> </ul>

<b>HAYLE COMMUNITY COLLEGE</b>	<b>Why do you think this part of Cornwall is designated as a World Heritage Site?</b>
	<ul style="list-style-type: none"> <li>• Because Hayle was one of the biggest exporters and they produced a lot of new technology – the big cylinder.</li> <li>• I think it because of the amounts of tin and metals that were exported from Hayle.</li> <li>• Because it was one of the biggest exporters of tin, copper and dynamite.</li> <li>• Because it was the biggest exporting area to export tin and other metals from the mines.</li> <li>• Because it used to be the biggest exporter of tin.</li> <li>• Because we produced lots of minerals and we also built the world's largest cylinder to pump water which was 144 inches.</li> <li>• Because Hayle exported many goods around the world and was a leading trading site.</li> <li>• Because it exported mining goods and equipment around the world and updated mining technology.</li> <li>• Because it has a lot of mine works and it was one of the biggest exporters in dynamite and other goods.</li> <li>• Because it was of the biggest exporters in the world.</li> <li>• Cornwall is designated a World Heritage Site because there is lots of history and mines in Cornwall.</li> <li>• Because of the impact our exports of tin, dynamite, mining equipment etc had worldwide. Also the people who invented new equipment.</li> </ul>





### Appendix iv) Feedback from School Teachers

#### How much do you know about Cornish Mining World Heritage Status? (1-10)

	Before R2R	After R2R	Change
Hayle Community College	2	6	+4
Treloweth Primary	3	8	+5
Tavistock College	4	7	+3
St Erth Primary	2	3	+1
Pencoys Primary	6	8	+2
Bodriggy Primary	5		
St Peter's	3	4	+1
Bere Alston	1	7/8	+6/7
Pool	0	9	+9

#### What are the main benefits Rags to Riches brought to your school?

Hayle Community College	Engaged a group of students in the history of Hayle using a variety of stimuli – some of this students would not usually have found social history particularly interesting. Gave them unique opportunities i.e. visit to the Holman Test Mine. Pushed some students who would not usually get involved or be reticent to get involved in team tasks.
Treloweth Primary	Educating the children about their local heritage and allowing them time to research it.
Tavistock College	It has allowed students some insight into animation and they have learnt something of Cornish mining.
St Erth Primary	The children learnt about the mining heritage of their local area. We visited Geevor Tin mine, Hayle Foundry and had a number of workshops including Geevor outreach and casting. The children got to perform in front of a large audience. Lots of creativity.
Pencoys Primary	A fantastic opportunity to celebrate the Cornish culture and raise the profile in the school.
Bodriggy Primary	
St Peter's	I feel the project brought some benefits to my class; such as the opportunity to learn about Cornish Mining through drama and a visit from Clint. However other than a short performance to the rest of the school; I do not feel the project will leave a 'legacy' throughout the school.
Bere Alston	A brilliant topic which the children have not only enjoyed but have learnt a lot from as well.

Pool	Enabling pupils to work outside of the curriculum and understand the local heritage and culture of their surroundings plus the opportunity to work with artist and members of the community = 10
------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

**Do you think using artists has been an effective way to learn about CMWHS?**

Hayle Community College	In terms of the musical/composition element of the project – yes. They were really engaged in writing the ballad in the afternoon workshop with the Will (although later on this was not their favourite activity). They were very creative and thought about an aspect of the history of Hayle not covered in either the year 9 or 11 syllabus (- the Dynamite Works).
Treloweth Primary	N/A
Tavistock College	When first approached I had no idea that this was through Art, I am not sure if I missed something...but I had no idea. I feel students would have learnt more if the project had included more historians, geographers or archaeologists. I did expect there to be far more input about the history from the project leaders.
St Erth Primary	Yes, they were all very inspiring and have unique things to can offer the children
Pencoys Primary	Definitely. Ten out of ten.
Bodriggy Primary	
St Peter's	Yes as the children thoroughly enjoyed working with Jonti on their performance. However what really stuck with them was their visit from Clint, who really captured their interest and delivered facts through the use of sources; which children of this age are really interested in.
Bere Alston	Yes. It was a great starting point and formed a focus for the whole topic.
Pool	The visual and practical process is important to our pupils and their learning =10

**What resources are you now aware of as a consequence of taking part in Rags to Riches?**

Hayle Community College	The school already had links with Geevor tin mine through the 'Scrap heap Challenge', but I am now aware that I might be able to borrow some artefacts and that Clint has contact with former miners who will probably be willing to speak to students in the future. Also Holman test mine. (I was already in contact with Laura Christon.)
Treloweth Primary	We've made good contacts with Sally and Hilary and are more aware of educational sites nearby (EPAL and heartlands).

Tavistock College	Nothing more. Factual in put was very limited.
St Erth Primary	Will Coleman – (author) Geevor Hosking – Clint (Education Manager) David Smitheram – Terrill Bros Founders Bodriggy Primary school
Pencoys Primary	Hilary, Jen, Heartlands, East Pool Mine, Mitchell's Mine
Bodriggy Primary	
St Peter's	Other than the heritage website, I do not feel as though we were provided with a variety of resources as a consequence of taking part. I know I was unable to attend the second CPD session; however my colleague who did attend (we were told we were contracted to send a member of staff and we would miss out on resources if no-one attended) and myself did not feel as though we were provided with enough resources to capture the children's interest back in class. The largest benefit we found was having Jonti providing the drama workshops; however this did not make us aware of resources we could use to really 'teach' the children about mining heritage.
Bere Alston	Cornish Mining Heritage website, Geevor Mine site (Clint), Australia Cornish Association, Chief Bard of Cornwall, Cornish mining songs
Pool	No response

**What further resources or support would you need to include CMWHS in the curriculum?**

Hayle Community College	I would find it difficult to include detailed references to sites other than Hayle, so contact with local history groups in other areas would be useful.
Treloweth Primary	Information/resources/links to online support. Activity packs.
Tavistock College	Historians
St Erth Primary	Support Clint with the final production of these plans. The Inspire Curriculum are interested in working with Clint. The Inspire curriculum has missed this opportunity initially choosing to focus on other areas of the country and not Cornwall, which is a shame as we have so much on our doorstep. The Geevor website is not in my opinion very child friendly in finding out more information. I have already fed this back.
Pencoys Primary	Similar events the children could attend.
Bodriggy Primary	

St Peter's Primary	Class based resources: Images, stories, texts, PowerPoints, cross-curricular ideas/artist contacts.
Bere Alston	Links to places to visit or people who could visit us at school would be useful
Pool	More projects

## Appendix v) Feedback from Heritage Sites

### How aware are you of CMWHS learning strategy?

	Before R2R	After R2R	Change
Harvey's Foundry	1	9	+8
Heartlands	1	8	+7
East Pool Mine	2	5	+3
Tamar Trails	1	1	0

	<b>What benefits has the Rags to Riches Project provided for your organisation?</b>	<b>What difference has R2R made to you and your organisation?</b>
Harvey's Foundry	<i>It has provided us with great publicity about the heritage centre</i>	<i>It has been a really inspiring project and made us think about how we communicate the history of the town to different groups of people particularly school children</i>
Heartlands	<i>Made a group of people more aware of Heartlands and its place in the history of Cornwall.</i>	<i>Brought some financial benefit, raised awareness.</i>
East Pool Mine	<i>Continues our visibility with schools and local communities</i>	<i>Brilliant visibility and coverage in media</i>
Tamar Trails	<i>More awareness of TT! It's made me (manager) aware of just how important this site is and the significance of the WHS</i>	<i>It's benefitted TT as it's opened people's eyes that we are the gateway to the WHS.</i>

### What new partnerships are now available to you?

Harvey's Foundry	No answer
Heartlands	None
East Pool Mine	It's been more about continuing to strengthen links
Tamar Trails	We would call on the R2R people again.

### What new resources (people, places, websites, artists) are now available to you?

Harvey's Foundry	We have great contacts with a number of artists who we hope to work with in the future.
Heartlands	None that come to mind
East Pool Mine	Not sure
Tamar Trails	Contacts with artists and others for potential future business relationships

### How successfully has the deployment of artists contributed to...

	...community learning about	...children's learning about
--	-----------------------------	------------------------------

	CMWHS?	CMWHS?
Harvey's Foundry	9	10
Heartlands	9	9
East Pool Mine	10	10
Tamar Trails	10	10

## **Appendix vi) Communications Strategy**

### **Overall project aim**

Test the effectiveness of cultural projects in communicating WHS's key aim and messages

### **Intended outcomes**

1. Articulate the cultural value of the WHS, and its contribution to social inclusion/identity
2. Create learning opportunities for a wide range of age groups/audiences
3. Interpret and celebrate the WHS Outstanding Universal Value themes and stories
4. Propagate and contribute to the evolution of mining cultural traditions

### **Activity**

Action Research at Pool, Tamar Valley & Hayle. One secondary and two primary schools in each area with a lead artist and their team. Centred at *Tamar Trails Centre, Bedford Sawmills, Gulworthy, West Devon PL19 8JE, Heartlands, Pool, Redruth, Cornwall TR15 3QY, Harvey's Foundry, Hayle, Cornwall TR7 4HH*

### **Outputs**

- 6 professional development sessions for WHS and school staff and volunteers
- 72 workshops across 9 schools
- 8 artists employed at £150 a day
- 3 interns £40 per day expenses
- 154 total employment days
- 3 'Final Event' performances in 3 WHS areas
- 180 school-pupil participants
- 90 community volunteer participants
- Direct Audiences totalling 1200
- Accessible evaluation report sharing best practice

### **Budget**

Branding and Marketing £1,500

### **Key Messages**

- What is World Heritage?
- We have a Cornish Mining WHS
- WHS funds cultural events to tell stories behind the mining landscape
- These stories are part of who you are and where you live
- Schools have a wealth of resources available through WHS & local heritage sites to draw on
- Heritage sites can use artists effectively to add-value/animate their heritage programme
- Culture is an inherent component of Cornish mining identity

<b>AUDIENCE</b>	<b>CHANNEL</b>	<b>MESSAGE S</b>	<b>OUTCOM E</b>	<b>TIMELINE</b>
<b>Schools/ Young people and families</b>	Word of Mouth through: <ul style="list-style-type: none"> <li>• CPD sessions</li> <li>• Artists workshops</li> <li>• Final events attendance</li> </ul> <p>circulation</p> <p>Facebook</p>	All key messages	Increased awareness of WHS Increased attendance at Heritage Sites	CPD sessions Dec '14 + Jan'15 Schools workshops throughout Feb '15  Flyer circulation for final event informal circulation throughout Jan/Feb/March  Ongoing with min 2 x weekly postings
<b>Community</b>	Final event attendance achieved through Word of Mouth           Facebook  Flyers           Community Newsletters	All key messages	Increased awareness of WHS Increased attendance at Heritage Sites	Community Events:- Pool - Degol Stul 10 <sup>th</sup> Jan Hayle – ASDA Shout 28 <sup>th</sup> Jan Tamar Valley February 19 <sup>th</sup>  Ongoing (as above)  Ongoing (as above)  Hayle Pump (March)  Nat Trust Newsletter (March)  Tavi Life (March)
<b>Heritage sites</b>	CPD sessions Artists workshops Inclusion of site volunteers Sites' own newsletters/networks Final events       Flyer Circulation Facebook	All key messages	Increase footfall Develop marketing tools	National Trust newsletter tbc  Ongoing (as above)  Ongoing (as above)
<b>Press</b>	Press release <ul style="list-style-type: none"> <li>i) in advance of final events and giving full context</li> <li>ii) reporting each final event to</li> </ul> <p>Western Morning News Cornish Guardian West Briton Radio Cornwall</p> <p>Facebook</p>	All key messages	Increased awareness of WHS Target audiences for final event Achieve 1200 RtoR audience target	General West Briton 12 <sup>th</sup> Feb  WMN w/o 8 <sup>th</sup> Feb  Final event:- Press notices out Wk beg 9 <sup>th</sup> March



<b>Partner organisation s/Policy makers</b>	Cornwall Council via WHS WHS website tbc NT newsletter tbc Asda newsletter tbc  Facebook	All key messages	Increased awareness of WHS Increased attendance at Heritage Sites	Notice of final event circulated wk beg 9 <sup>th</sup> March  Ongoing (as above)
---------------------------------------------	---------------------------------------------------------------------------------------------------------	------------------	----------------------------------------------------------------------	-----------------------------------------------------------------------------------------

- All press releases to be submitted to WHS for approval
- All press relating to EPM to be submitted to National Trust for approval
- WHS branding on print and media communications

## Appendix vii) Media

### Regional Press Coverage

	Estimated circulation
WEST BRITON 12 <sup>th</sup> February 2015	30,700
WESTERN MORNING NEWS 24 <sup>th</sup> February 2015	24,977
TAVILIFE March 2015 edition	n/a
HAYLE PUMP March 2015 edition	2,500
WESTERN MORNING NEWS 10 <sup>th</sup> MARCH 2015	24,977
WESTERN MORNING NEWS 16 <sup>th</sup> March 2015	24,977
TAVISTOCK TIMES 2 <sup>nd</sup> April 2015	12,350
EAST CORNWALL TIMES 2 <sup>nd</sup> April 2015	7,900
PRINCETOWN TIMES 2 <sup>nd</sup> April 2015	4,700
<b>Total estimated press circulation</b>	<b>133,081</b>

### Social Media

Twitter  
Impressions: 9,215                      Engagements: 243

Facebook  
Seen by: 5,742

**Total online impressions                      14,957**

*Appendix viii) Budget*

**Rags to Riches Budget**

INCOME	WHS	24100
	NT	1250
	1stGW	250
<b>TOTAL</b>		<b>25600</b>

EXPENDITURE	Projected	Actual	Difference
Project Director fee	4500	5000	500
Project Manager fee	3900	3900	0
Lead Artists	6000	6000	0
Artists	2700	3698	998
Intern exps	720	480	-240
Materials	1500	2580	1080
Documentation	450	415	-35
Room hire & catering	400	127	-273
Travel & exps	400	718	318
Branding & marketing	1500	0	-1500
Golden Tree core costs	2030	2682	652
<b>TOTAL</b>	<b>24100</b>	<b>25600</b>	<b>1500</b>

