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Ackton and North Featherstone Community Forum – Our School

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Our School set out to explore and celebrate the history of All Saints Junior and Infant School in North Featherstone, West Yorkshire. Through documentary research, interviews with current and former pupils, and collation and scanning of old photographs, the project aimed to explore the stories of the school and its pupils’ lives and interests inside and outside of the classroom. Current pupils were engaged through a range of educational trips, and the findings informed the development of a school play about the school’s history. The project was coordinated by a core group of two-members of the Community Forum, with support from parents and wider members of the community when called upon.

The project began by engaging the whole school with tailored research trips for each year group, to ensure activities were appropriate for each age group.

- With Reception and Year 1, the project arranged for a member of the local authority Learning and Skills team to bring old toys and games to the school.
- Year 2 were taken to Dewsbury Museum which has a toys and games collection; the children were able to handle the exhibits and also enjoyed an exercise sessions outdoors.
- Year 3 had a Victorian school experience, with a teacher in period dress delivering historically accurate lessons on chalkboards and demonstrating how strict teachers were in that era. The children were also encouraged to dress accordingly and interact with the teacher authentically.
- Year 4 had a World War Two memories class. A museum employee played the role of a World War Two housewife and through teaching, discussion and songs demonstrated various aspects of wartime life including rationing, evacuation and Anderson shelters.
- Years 5 and 6 had a day trip to Beamish to explore various aspects of its heritage including a visit to a mine, agricultural heritage and a Victorian lesson similar to that experienced by the Year 3 class.

The project team recorded film of the activities, as well as audio files and photographs for the benefit of the school and parents.

For the next stage of the project, the team set up an after-school club called “The Time Team.” Children were trained in oral history and interviewing in order to interview each other, to record life at school now, and also their parents to capture the stories of former pupils. This would also have the benefit of extending awareness of the project through families.

Finally, the whole school was involved in the production of a play based on the experiences and findings of the project. A local arts company was funded by the project to support and coordinate. An inclusive approach was taken to meaningfully involve as many pupils as possible to secure maximum engagement in and benefit from the production. Year 6 were trained to be the main performers – about 25 in total – while Years 3, 4 and 5 acted as a chorus (approximately a further 70 pupils). Children in the lower years were in the audience. The project was able to draw on the voluntary contributions of community members to play piano and sing.

There were three performances of the play: a first run for a school audience, followed by afternoon and evening shows for parents and the community. The audience was estimated to total 150.

The project planned an exhibition of photographs contributed by the community, but in practice it was found challenging to engage people to contribute photographs, and there was limited exhibition space in the school hall. As a compromise, the photographs that were collated as well photographs taken of project activities were displayed as a PowerPoint presentation on the screen during the interval of the play.

At the time of writing, the project had not yet finished. There are plans to build on a programme developed for the play and the photographs taken of activities to create a booklet summarising and celebrating the project. This was delayed due to illness within the Community Forum.

Outcomes for heritage

- Children's interviews with their parents generated records of stories of school life.

Outcomes for people

- Children learned about the history of their school, the heritage of the local area and about the experiences of former pupils from a range of heritage activities as well as interviewing their parents.
- Children learned interviewing skills.
- These findings were presented through the production of an original play, which was attended by an audience of approximately 150.
- Parents and children alike benefited from the production of the play. For example, one parent gave feedback that "I've never seen my daughter as a straight, with her head up, and heard her speak so well."

Outcomes for communities

- A large number and wide range of people were involved in heritage activities.
- The project was also beneficial for the Community Forum. It developed their capacity to manage and deliver grants programmes, and developed their relationship with the school.

Lessons learned

- It was important to be flexible to fit project activities around the school calendar. For example, the project team realised that no activities were possible during the SATS period and had to reschedule accordingly – research before, and the performance after.
- More generally, close and ongoing liaison with the school was necessary to bring the play to fruition. In advance of the performance in July, it was necessary to rehearse every day for 2 weeks to prepare – practically this very much a negotiation of "when can we have them this week."
- Organising tailored activities for each year group allowed the whole school to be meaningfully involved in the project.
- Having all of the Year 6 roles in the production near-equally important worked well to secure the pupils' continued engagement. "We were very clear that everyone had something to do." Because of the importance of each and every pupil, all children felt motivated to turn up to each of the three performances.

Adult Learning Project, Edinburgh – Women in Stone

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Damned Rebel Bitches (DRB) is a group about Scottish women’s history, based in Edinburgh. The group meets weekly at a local community centre and works with a tutor to explore topics of interest to group members. The group provides a crèche and usually attracts about 8 to 10 women and occasionally some men. The group had recently found out more, through presentations by speakers, about the role of four Scottish women – Eliza Wigham, Elizabeth Pease Nichol, Jane Smear Priscilla Bright Maclaren - in the campaign for the abolition of slavery and later in the suffragette women. The group also identified that Edinburgh had at the time 200 statues of men, two of dogs and two of women. DRB applied for an All Our Stories grant to commemorate these women in the hope that the city will be encouraged to create a permanent memorial to these women.

Fieldwork visits were arranged to the Women’s Library in Glasgow and the National Library of Scotland where group members completed research to find out more the lives and work of these women. Individual group members then made further visits to these libraries as well as to other research centres and online sources and gathered further evidence. Additionally, group members produced artwork such as painting, drawing and poetry. The group also discovered a 1840s protest song which the group learnt and sung later at the public events. Through this process, the group decided to move away from the emphasis on a permanent memorial and instead focus on learning and sharing more about the women. The project was renamed “Women on the Platform” to emphasise the role of women in 19th century history.

An Afternoon Tea Party was organised in June as a p. Around 70 people attended. In addition to tea and cake there were speeches on the women and the project. Additionally, participants had the opportunity to create art inspired by the anti-slavery movement (decorating sugar bowls). The event was featured in the Sunday Herald and on Radio Scotland.

To raise awareness of the project and also to commemorate the 100 years from the death of suffragette, Emily Davison, who threw herself in front of the King’s horse at the Epsom Derby, a group member dressed as Eliza Wigham and climbed up the statue of The Duke of Wellington in Princess Street, Edinburgh. This “stunt” raised considerable interest on the street and was widely covered on social media.

A speaker event was organised in August with an expert in the history of the slave trade. The event was included in the programme of the Edinburgh Festival’s Just Festival and attracted around 30 people. Attendees could also A further speaker event was held at the National Library of Scotland in November. This event focused on the role of Scotland in the abolitionist movement and also attracted around 30 people.

The project culminated with an exhibition at the Museum of Edinburgh that ran between November and January. DRB members worked together to create 10 panels which formed the main part of the exhibition. All members contributed to the panels, including producing and editing text and choosing artwork. The exhibition also included art work created throughout the project. The exhibition was launched with another public event where Dr Lesley Orr spoke about the lives of the women in greater detail.

As a spin-off to the main project, one of the group members who is a history teacher at a worked with a group of about 8 secondary school pupils on activities related to the women. The pupils created sculpted heads (busts) of the women. These were unveiled at a reception at the Scottish Parliament in October, as part of Black History Month. The pupils also presented their work to Edinburgh City councillors at an event at the Council Chamber’s in January.

Using the panels from the exhibition as well as additional material, the group members created a Teaching Pack. One hundred copies of the pack were printed and distributed to schools throughout Edinburgh. The Teaching Pack is also available as a free download from the group’s online pages.

The “Women on the Platform” All Our Stories project provided DRB members with several learning, networking and training opportunities. Members participated in the 2013 Women’s History Scotland

conference in Orkney and the European History network event in Sheffield. Through the project, members were invited to and took up training in using social media, storytelling and new way feminism. They have also been invited to speak to community groups and gave a presentation to an All Our Stories event in Edinburgh.

Outcomes for heritage

- Information on the lives and work of Scottish women in the abolition movement is now documented and presented in 10 panels, prepared for the exhibition at the Museum of Edinburgh. The group
- A Teaching Pack was created, distributed to 100 schools and is available to download for free.

Outcomes for people

- The members of the group (10 women) gained knowledge and skills in research techniques, event organisation, creating art, creating exhibitions, presenting and social media. The group's tutor commented that the members have grown in confidence – especially through the participation in conferences and presentations. One member particularly embraces blogging and social media and has raised the profile and quality of the DRB group's online media profile.
- About eight secondary school learnt more about this topic, produced artwork and presented their work at the Scottish Parliament and the City Chambers
- Through the three public speaker events and the exhibition, members of the public have learned more about the role of the four women in the campaign for the abolition of slavery.

Outcomes for communities

- Through the public events and exhibition, a wider range of people engaged with a little-known aspect of Edinburgh and Scottish women's history.
- The DRB group gained new members through the public events (these replaced members who left, ensuring that the group remains the same size).
- The DRB group and its activities received considerable media interest, both from traditional media but also through online and social media.
- The DRB group is now better connected with local and national history and women's networks, demonstrated through the invitations to participate in conference.
- The DRB group is now better connected with local community groups, as shown by the invitations to give presentations to other groups.

Lessons learnt

- Providing a crèche and childcare (funded through the grant) was absolutely vital to ensuring the participation of some group members who are carers of young children and on low incomes. For example, providing childcare enabled members to go along to the fieldtrip visits in Glasgow and dedicate so much time to the project. This ensured that all group members could participate.
- Public events incorporated elements beyond the usual speaker presentations, such as singing, artwork and dramatizations. These provided additional interest for the wider public, brought the material to life and encouraged active participation.

Amersham Museum Ltd – Metroland: the Birth of Amersham-on-the-Hill

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Amersham Museum is a local museum based in Amersham, Buckinghamshire. The Museum is located in the older part of Amersham and its collection focusses on early and medieval history of Amersham. Amersham-on-the-Hill is a newer community which formed part of the Metroland development following the opening of the Amersham Metropolitan line station in 1892. With the 150th anniversary of the London Metropolitan Railway celebrated in 2013, Amersham Museum identified the All Our Stories programme as an opportunity to research and share the story of Amersham-on-the-Hill.

The Museum’s curator led on the organisation of project activities, with the guidance of a Steering Group specifically set-up for the project. The steering group included trustees of the museum and other individuals with expertise in transport history. The steering group provided direction on the content of the activities but also brought on subject knowledge, made introductions to other organisations (such as the London Transport Museum) and had the expertise to provide creative and subject-specific advice. Project activities were then delivered by volunteers: over the whole project around 80 volunteers in total made large or small contributions. The Museum had an established group of volunteers – some others were recruited through advertisements in the local press announcing the project. Others joined in at later stages, as they heard about project activities through word-of-mouth and local publicity.

Collecting and recording memories from the early years of Amersham-on-the-Hill was an early objective of the project. Eleven volunteers received training delivered by the British Museum in oral history interviewing and recording. The volunteers then completed around 20 oral history recordings with people reminiscing about a variety of topics such as work on the railway, work at a local perfume factory and living in a new Metroland house. The volunteers worked collaboratively to edit the clips, prepare summaries and make the clips available on a touch screen. The activity reinvigorated the Museum’s existing oral history archive which held about 40 items; some of these were recorded over 30 years ago and were not properly catalogued. One volunteer listened to the old recordings, produced new summaries and selected material for the project’s exhibition. Additionally, one person who was interviewed in the 1980s was re-interviewed.

The story of Metroland houses was one of the strands of interest to the project. Two House History Research Days were organised where local people were invited to come along to find out more about their house. Twelve people attended per session - they were able to ask specific questions about the history of their house and receive answers from experts or be directed to tools where they could find out more. Similarly, the sessions were also an opportunity for local residents to share stories that were picked up by the project. The sessions were fully subscribed and there it is intended to run them again. Additionally, the project organised four evening talks on specific aspects of Amersham history. The series included a very popular talk with a well-respected local historian who does not speak often which attracted over 100 people. In total, more than 400 people attended the four speaker events.

The events and wider publicity about the project resulted to members of the public donating (an unexpectedly large number of) photos, books and other artefacts donated from the members of the public. These are now added to the Museum’s collection.

The research was brought together at a three-week pop-up exhibition held in May. A vacant shop in a central location on Amersham-on-the-Hill and near the metro station was identified as an ideal location for the exhibition. A group of volunteers (mostly different to the ones involved up to now) worked over two weeks to prepare the exhibition as the shop was in a bad state. Volunteers did painting, wiring, covered walls in hardboard and made tables for the exhibition. These volunteers were not typically interested in heritage, were attracted by the short nature of the opportunity which fitted in with their lifestyles and then became enthused by the stories.

The three-week Metroland exhibition was visited by over 5000 people. Collaboration with the London Transport Museum meant that it tied-in with a visit by a historic Steam London Underground train to Amersham station. This was featured in the regional London press and attracted 900 visitors on that day alone. Family activities were held over the weekends with craft activities organised. The Bayko

Collectors Club brought in vintage Bayko toys and built a metroland house out of Bayko bricks. A Model Railway Club brought in a very large model railway to add to the exhibition. There were also several school visits from local schools with over 150 children coming along. Visitors could also take part in guided walking tours of Amersham-on-the-Hill. These were led by volunteers and mainly attracted people who were not local to Amersham.

The final element of the project is the production of a loan box for schools. The box can be used by teachers to share the story of Amersham-on-the-Hill with their pupils.

Outcomes for heritage

- 20 new oral history recordings on the history of Amersham-on-the-Hill were created, summarized and catalogued. Additionally, 40 old recordings in the museum's collections were revisited and re-catalogued.
- Information panels and visual created for the pop-up exhibition will be used in 2014 in exhibitions at different community venues.
- A Loan Box for schools was created and can be used at the Museum site or loaned out to schools.

Outcomes for people

- Over 80 volunteers contributed to a heritage project and did so in a variety of ways. Several volunteers were new to heritage.
- Eleven volunteers trained in oral history recording and editing.
- Around twenty volunteers gained skills and knowledge in researching heritage topics and presenting it for exhibition purposes;
- 24 people participated in House Research Days sessions; learnt more about their house and found out about ways to explore local heritage further.
- 400 people attended speaker events on local heritage.
- Over 5000 people visited the Metroland exhibition including school children.

Outcomes for communities

- Through events and the very successful exhibition, a wider range of people engaged with local history.
- Amersham Museum built a number of links with heritage organisations (such as the London Transport Museum) as well as community groups (such as Railway groups) which they will use in the future.
- The Museum has gained around twenty new active volunteers through the success of this project. The volunteers are now looking to work towards a World World I project in the same collaborative format.

Lessons learnt

- Short volunteering opportunities, such as the two-week opportunity to turn the old shop into an exhibition space, can work in engaging new and different types of volunteers to heritage-related projects as it enables those who cannot commit to long-term projects.
- A steering group which includes people with expertise and networks in different subject areas can provide helpful advice and impetus for a project.

Apsley Paper Trail - *The Paper Valley*

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote industrial heritage through raising awareness of the paper milling industry in the Gade Valley, Hertfordshire.

The grantee, Apsley Paper Trail, is a charity (with 6 FTE staff and around 50 volunteers) concerned with the conservation of paper's working heritage. The organisation runs the Frogmore and Apsley Paper Mills, sites of paper's industrial revolution and still home of a working paper mill using historic equipment. The Frogmore site has a shop and café and offers exhibitions, tours, papermaking activities, educational activities, and workspace.

Following renovation of the mill sites, Apsley Paper Trail applied to AOS to develop a story of papermaking's industrial revolution in the Gade Valley that would connect with local people and visitors. The plan was to tell the story of the early nineteenth century paper industrialist, John Dickenson, as the centrepiece of a social history that threads together railway and canal building, the birth of the fire brigade, and expansive international trade.

The project was delivered by a Foundation Team consisting of the Apsley Paper Trail, the Dacorum Heritage Trust (the local Accredited Museum), the Croxley Residents' Association (Croxley was the site of a mill and is home to ex-workers), and the University of Hertfordshire.

The key elements of the project were archival research through a series of visits, work with the University of Hertfordshire on the 1851 census, and interviews with former workers at Dickinson Stationery Limited.

A total of eight volunteers and one staff member visited six different sites as part of the research work. An important visit was to the St Paul's and St Brides area of London, the early hub of the printing and publishing industry. The whole team visited Stationer's Hall in St Paul's over five separate occasions. The Stationers' Company Archive and Library provided new and exciting information, such as membership and financial information on Dickinson Stationery Limited and maps of the mill sites. One volunteer archivist visited the Watford Museum and Rickmansworth Museum in Hertfordshire. This proved successful in helping to define the territory of the 'Paper Valley'. The Chief Archivist visited the Hertfordshire County Records Office to identify relevant parts of the Dickinson Stationery Limited catalogue. One volunteer archivist visited the British Postal Museum and Archive in London. The purpose was to identify evidence that the invention of the paper machine opened the way to development of postal communication. Volunteer archivists also went to the Frogmore, Apsley and Nash Mills to scope out how the local population could interact with the heritage.

Other research work was carried out in collaboration with the University of Hertfordshire (funded as part of AOS). The key asset was that the History Department had access to the 1851 census, from which the team were able to derive information on occupations in the Gade Valley. The archivists visited staff at the University on three occasions, and University organised a workshop to support the team's work with the data.

A member of staff at Apsley Paper Trail, together with a work placement student who had technical knowhow, interviewed around 25 former workers at Dickinson Stationery Limited. The filmed interviews drew out respondent's personal memories and local connections. This built on the Memory Bank project, funded by NatWest Community Force, which seeks to preserve the knowledge, anecdotes and personalities associated with the mills and associated companies.

Throughout the project, the team have uploaded pictures and content onto History Pin¹. This came about on the suggestion of the University of Hertfordshire. History Pin has the benefit of cataloguing the project's digital record and making photographs and information accessible to the public.

¹ historypin.com

The project was completed with an official launch of an exhibition and talk at Frogmore Paper Mill on 30 May 2013. Around 80 people attended the invite-only event, including the Mayor, local history and heritage groups, and the main project partners.

Outcomes for heritage

- The project helped to access new historic material that was developed into a unique story for a visitor attraction and wider dissemination.
- Historic photographs from Apsley Paper Trail's archive and other partners have been digitised for the first time (around 500 photos were scanned). Photos were catalogued and uploaded onto History Pin, meaning that they are accessible to a wider audience. As of early January 2014, the Apsley Paper Trail History Pin channel contains 176 photos and has had 705 views.
- Oral histories of local people were recorded for the first time, offering new perspectives on the local paper industry.
- The exhibition at the visitor centre ran for six weeks and for the first time offered a coherent story about the industry in the Gade Valley.

Outcomes for people

- Apsley Paper Trail archivists learnt a wealth of new information through their research activities, especially through having access to the 1851 census.
- The team also learnt how to use History Pin, something that has progressed them towards using digital formats. Formal training with the University of Hertfordshire will further develop these skills.
- With the help of staff at the University of Hertfordshire, archivists learnt how to analyse and interpret census data.

Outcomes for communities

- History Pin and the local exhibition have enabled more people to engage with the heritage of the paper industry.
- Apsley Paper Trail connected with Croxley Residents Association for the first time, and the project is expected to encourage links with other local heritage organisations, such as a local waterway trust. Research has also helped to define the Paper Valley as covering 12 different parishes; Apsley Paper Trail will work with parish groups, therefore opening up the heritage to a wider community and generating interest.
- A school educational pack has been produced that will be distributed in 2014.

Lessons learnt

- The archivists were a skilled and enthusiastic group of volunteers that were able to readily explore and exploit new historical information.
- The social history approach centred on John Dickenson served to open up heritage to nearby local communities and to other heritage interests.
- Having a Foundation Team of several partners provided support and will be the platform for exploring future development projects.
- The University were a valuable partner. However, they came to the project late, meaning that project planning lacked their expertise and guidance.
- History Pin was very useful for making material accessible, but so far is underdeveloped.

ASSIST – Then, Now, If...

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

ASSIST is a Sheffield-based charity providing support to destitute asylum seekers. The *Then, Now, If* project enabled both recent and long-term asylum seekers from the city to tell their stories through oral history interviews, photography and artwork. ASSIST saw the project as an opportunity to reflect Sheffield’s rich heritage of offering asylum, as well as the heritage asylum seekers bring to the city.

“We’d been thinking of doing this for a long time – the city is so positive about asylum seekers and there is such a strong history.”

The project ran a range of activities to engage asylum seekers individually and in groups, and empower them to tell their stories. Four ASSIST staff ran separate activities, supported in each case by university student volunteers. These were:

- Eight ‘conversation club’ sessions on the subject of local places of deep personal significance to the group of about 30 asylum seekers. About half of this group were trained in basic photography and went away with cameras to take photographs. Volunteers then recorded interviews with all members of the group about their chosen place, explaining why it is important to them.
- A separate, female-only conversation club was facilitated by River Wolton, a Derbyshire Poet Laureate, and attended by ten female asylum seekers.
- ‘International meals’ once a month, attended by approximately 30 asylum seekers every month along with other people from across the community. Reflecting the project title, participants were asked to write short pieces describing where they have come from, the place and position they are in now, and where they hope their lives to be in future. They received responses from about 20 participants.
- A smaller group participated in an allotment project. The aim of this strand of the project was to support asylum seekers to take part in this active and social activity. Participants were asked to write about their experiences, and were also interviewed by volunteers on tape.

Early findings from the project were presented at a Sheffield University event to other All Our Stories grantees in a multi-media exhibition which was well received.

At the time of writing, delays caused to the project by serious illness to the project lead meant that activities were still ongoing. There were plans to launch a final exhibition to celebrate the completion of the project, inviting everybody involved. Additionally, materials generated have been recorded on the ASSIST website.

Outcomes for heritage

- The project recorded the oral histories of asylum seekers in Sheffield, exploring their particular perspectives on the places of the city.

Outcomes for people

- Participants gained skills in photography and developed their skills in writing English. They learned to see the world in a creative and artistic way and were given feedback to further improve their techniques.
- Participants enjoyed sharing their stories and participating in positive activities such as using allotments and sharing meals with people from a range of backgrounds.
- It was thought that in the women’s conversation club in particular, participants found it empowering to be able to tell their story and have others show genuine interest.
- Students volunteered their time to contribute to the project. All of these were new to the organisation and had little or no previous knowledge of the heritage of asylum seekers in Sheffield.
- These volunteers developed skills in conducting oral history interviews.

Outcomes for communities

- The project may have changed the student volunteers's understanding of and attitudes towards asylum seekers, as most had not previously engaged with people from this group. "They find they're no different... you can hear them say 'this is great,' getting quite excited about the fact that their work can make a difference, getting involved in something creative that can have some meaning."
- The project has generated resources for ASSIST to use to further support community cohesion. The focus on place – what Sheffield looks like for people who have really arrived – has helped to tell their story in a very personal and engaging way.

Lessons learnt

- The project recruited volunteers by promoting the opportunity through an academic at Sheffield University with an interest in community heritage. This was effective in generating a high level of interest and recruiting a committed pool of volunteers and also broaden the social horizons of volunteer and asylum seeker participants alike.
- Working with existing groups of asylum seekers, with whom ASSIST had established relationships, allowed the project activities to immediately reach a large audience. It would have been much more challenging to engage asylum seekers from scratch.
- Serious illness to the project lead understandably caused significant delays to the project. While unavoidable, the team learned the need for ongoing close communication between core team members to enable a smooth handover of responsibilities where this becomes necessary. Despite the setback to the project, the passion of the project staff and volunteers ensured that the project was a success.

Barrow upon Trent Parish Plan - Barrow on Trent Discovers its past

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Barrow on Trent is a small village located to the south of Derby. This project aimed to involve the local community in rediscovering the identity of the parish, research its history and heritage and link it with the present. The project encompassed the church, the school and the community. The group also worked with the University of Nottingham who offered training in oral history and in digital skills. The funding allowed the group to cover the costs of research, equipment to record and digitise the findings, trips and training.

There were a number of elements to the project, including: a guide to the parish and a trail; booklets for each household; teaching packs for the school; production of a DVD; website with a collection of oral histories and other artefacts; and permanent posters/ display boards about the parish.

In April 2013, the group held an open day to publicise the project and to gather interest from the local community.

With 250 households in Barrow on Trent – nearly all residents were involved with the project in some way. Key activities included:

- School children learned how to use audio and video equipment to carry out interviews with elderly residents, including a 102 year old. The adults in the Parish group carried out more intensive interviews with the senior citizens.
- Young people from the youth group visited the Black Country Museum and the Museum of Childhood at Sudbury Hall in July 2013. The purpose of these visits was to get an insight into Victorian life and to look at the similarities and differences between then and now.
- The young people also put together a time capsule for a future generation.
- Two members of the team attended a seminar held by Nottingham University about websites and to present information.
- The group also searched through documents related to the history of the parish and the village at the record offices of Derbyshire (Matlock), Derby and Lichfield.
- Through Connected Communities, an archaeologist from Nottingham University walked the fields in August 2013 to see if there were any artefacts – however nothing was found.

From these activities, the group collected approximately 2,000 photos – 600 of these have made it on to the DVD. In addition, the group also found that the Parish Church is of Anglo Saxon origin – something that has been disputed in the past. Moreover, from their visit to the Knights Hospitallers in London, they discovered that their Parish is one of four churches from that period left in its original state. A Parish trail was also developed as well as one for the hamlets nearby. Research was conducted into the buildings that date back to pre-1900s. This information is also available on the DVD.

Throughout the project, the team have been mapping their progress on a dedicated website. They achieved what they set out to do and none of this would have been possible without the All Our Stories Funding. Jill Scarfe, Project Manager, said that the group were extremely pleased with the outcomes and it has been an enjoyable experience: *“I’m thrilled to bits with how the project has turned out. Friendships have been made and it’s been a pretty good experience.”*

The group have produced a vast range of materials. The next step is to share these materials which will be placed within Derby Museum. Moreover those who are interested in history will be able to *“pick it up and run with it.”*

Those involved with the running of the project have greatly increased their skills working with professionals from Nottingham University; writing, researching, digitising, performing for the cameras and have made new friendships and developed new interests.

Outcomes for heritage

- A range of materials have been produced through extensive research. These will be placed within a local museum.
- The Parish's church was discovered to be of Anglo Saxon origin and is one of four Knights Hospitaller churches in its original state.

Outcomes for people

- This intergenerational project has been an enjoyable experience for the community, where new friendships have been formed.
- The children and young people involved in the project engaged with senior members of their community, visited places of interest to understand what life was like for children during the Victorian period and got to make a time capsule for future generations.
- For other volunteers, they had an opportunity to develop their research skills while searching the local archives.

Outcomes for communities

- The community will know more about their Parish and its rich history.
- This project promoted intergenerational working, with young people interviewing senior citizens in the village.

Lessons learnt

- The enthusiasm and dedication from the local community contributed to the success of the project.
- The project had the support of the community with an interest to uncover more about Barrow on Trent's past to present to younger and future generations.
- Support from Nottingham University ensured that the group were equipped with the skills and knowledge to carry out the different tasks to produce their final outputs.

Beaminster Museum - Our Flax and Hemp Heritage

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote industrial heritage through a research-based publication and museum display.

The grantee, Beaminster Museum, is a fully accredited charitable museum run by a management committee of seven and a pool of 60 volunteers. The museum aims to research, conserve, and share historical information relating to Beaminster and the surrounding villages.

Beaminster Museum applied to AOS to research the history of the area's flax and hemp industry, a gap in the museum's information to that point. Using new research and interpretation, the project aimed to tell the story of the industry over the last three centuries in and around Beaminster.

Visits took place to the Dorset County Museum and Mangerton Mill. The main visit, which was not in the application, was to 'Flaxland', a Flax grower and processor in Gloucestershire. Three members of the museum committee attended a day course looking at how flax processing occurs from seed to linen, which involved practical tasks on deseeding, beating the fibres, spinning into yarn, and then looking at different uses. The programme of research visits evolved as the project progressed. Some of the planned visits would not have provided relevant material, for example, the Diocesan archives for Salisbury, Exeter and Bristol were not visited.

A team of five from the museum committee conducted other extensive research using online records, newspaper archives, and research papers.

The flax growing programme was a particularly successful component of the project and generated a lot of local interest. The team recruited 12 growing plots and about 20 growers by engaging St. Mary's School, Beaminster churchyard, and Beaminster Allotments Association, a group of farmers and a community garden space. The team provided growers with packs of flax seeds, plot markers, and instructions for planting and weeding. They supervised the growing process and then harvesting in autumn. The team then presented a hands-on processing demonstration over two weekends in October using replica equipment. A local carpenter made a replica flax breaker and a scutching board and the museum purchased other tools from Flaxland, such as combs and breakers. Participants, especially the children, enjoyed the hands-on work of producing hanks of dressed flax.

The museum team wished to record memories of former employers and workers in the industry. Flyers were distributed in the local community to request material or stories. This was not very successful, but as word spread, some people came forward and the team completed six interviews, although these were not recorded.

The book was completed and sent to the printers in early October. The first edition was a run of 500 copies, and 160 were immediately distributed to early subscribers. The book is designed as a 'coffee table book' and is intended to be both accessible and academically rigorous. It features stories, illustrations and graphics, old and new photographs.

The final celebration event was held in Beaminster Public Hall on 29 and 30 November. The first day was for 120 specially invited guests, including contributors to the project, representatives of the town and district councils, members of the local press, and participants in local interest groups. This featured a brief report on what the project achieved, as well as displays, flax processing demonstrations and opportunities to purchase the book. The second day was open for drop-in by the public, where 100 people attended. The team also gave three presentations at surrounding villages where 20 to 30 people attended each. A guided walk with the Beaminster Ramblers took place in January where walkers followed the footsteps of the old flax workers, focusing on the mill ruins.

Work began in December on the new permanent museum exhibition on the flax and hemp industry. This will be ready for when the museum opens in April.

Outcomes for heritage

- The book provides a wealth of well-research information on the local flax and hemp industry, something that has not been available before. As of mid-January 2014, the book had sold 181 copies.
- The museum will use the new accumulated historical material for years, and will continue to interpret it over the coming years.
- There will be a new permanent display in the museum. In addition to information boards, this will feature 19th century machinery acquired as part of the project.

Outcomes for people

- The museum team have gained experience in undertaking a major research project and interpreting information for written publication and display. While the team are experienced researchers, this was a chance to consolidate and develop skills.
- A considerable amount of new historical information has been accumulated and this now adds a significant aspect to Beaminster's story in the museum.
- Schoolchildren learnt about flax production and had the opportunity to do some practical work related to their local heritage.
- The team also became more acquainted with digital media and online environments, and were able to compile a blog². This was an acknowledged weakness of the museum beforehand.

Outcomes for communities

- Growers, readers of the book, and visitors to the museum will become aware of the area's industrial heritage. The community has largely forgotten this. Some people in the town are direct descendants from industry workers and people may be stimulated to learn more about their family.
- The museum has made stronger connections in the community. It has linked to a number of local historians, given the local carpenter work on making the tools.
- Some new volunteers have joined the museum team.

Lessons learnt

- The project team are experienced historic researchers and this helped to produce a high quality book.
- The growing programme worked very well, and children were very enthusiastic about the practical work of planting, harvesting and then processing the flax.
- The research took longer than anticipated and was under budgeted. It was challenging to organise interviews and site visits, sifting fact from anecdote and making informed conjecture from sometimes scant evidence.
- The identification of people to contribute memories did not work very well, and those that did contribute were not able to provide the kind of evidence hoped for.
- The team planned for classroom engagement with schools, but this proved challenging because of appropriate opportunities in the curriculum schedule.

² [Beaminster Museum - hanging by a thread](#)

The Beat Project – Capturing Community Heritage in West Malling, Kent

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Beat Project is a charitable company based in Kent, specialising in delivering initiatives for young people, families and communities. Beat had an established partnership with Malling Action Partnership (MAP), a community organisation that aims to improve the West Malling area. There was a concern that, although local people feel passionately about the history of the area, little heritage work had been done to capture and share this heritage.

The All Our Stories grant gave the Beat Project an opportunity to deliver community-based project, in collaboration with MAP, which would meet the demand for capturing and sharing local heritage. The idea at project inception was to collect stories of life in the 11 parishes of the West Malling area from older residents who had memories of aspects of life or significant events. The stories would then be supplemented by additional research and shared through a book and online.

Project activities were organised and delivered by a dedicated project worker, a Beat Project staff member who worked part-time on this project. To provide direction and community ownership, a Community Heritage Panel drawing from MAP members and contacts was set up. Over the project's duration, 21 people served on the panel providing ideas, contacts, help at events, collating stories and editing and designing the final book (around ten to twelve panel members were particularly active and dedicated a lot of time to this project).

To collect stories from residents, eleven Community Heritage events were organised over May and June; one in each of the eleven parishes. The project worker and panel members worked with local contacts in each parish to spread the word about the local events and encourage local people to come along and share their memories. In total, 79 people (other than panel members) helped with spreading the word about the project. At each event, participants willing to share a story were interviewed by the project worker. The interview was also filmed by a videographer (paid for through the grant). Panel members and other volunteers helped with the running of the events such as by providing refreshments, encouraging reminiscing and looking at artefacts (such as old photos) that people brought it. In total, 206 people attended the events.

In addition to the events, word-of-mouth generated referrals to other people who could not attend events but had interesting stories to tell. The enthusiasm generated by this reminiscing project spread to other staff at the Beat Project: Beat community workers delivering a dementia-intervention recognized that reminiscing would be a positive activity for their beneficiaries and made referrals to All Our Stories. The project worker completed recordings of memories with 22 people in their own home. Visits to two older peoples' homes generated further recordings, while three people wrote-in with their own stories.

In total, the project made recordings with 66 individuals which were of different lengths and covered a variety of subject areas. Once this material was collected, the project worker and panel members were faced with the challenge of deciding how to present and share this wide-range of material. It was also recognized that undertaking extensive further research in libraries and collections about every issue covered (as original intended) was not possible; or even desirable as the intention was to share people's memories rather than produce an academic piece. It was decided to organise material from the recordings in a book of "stories" in 14 themes. Themes include: agriculture, education, public life, impact of war, village life, transport and others. The stories are then enhanced with boxes containing "facts of interest" and relevant photographs. To provide context to the stories, short histories of each of the eleven parishes were also produced and included in the book.

The core group of panel members and the project worker worked very hard to select and organise the stories, research facts and provide matched photographs. The group then also organised editing and proofreading while the project worker worked with a professional graphic designer to finalise the layout of the book. In total, the book contains 116 stories with at least one story from each individual interviewed.

In addition to the book, the project produced short films using the recording material following the same themes as the book. Additionally, two showcase films were produced capturing the project activities and participant's experience of the project itself. The videos were then uploaded to YouTube and are available, along with a downloadable copy of the book, on the project's website.

The book and showcase films were presented at a final event in November which was well attended and was featured in the local press. Around 80 copies of the book were printed and these were distributed to the groups and individuals involved. The book was very well received and Kent County Council awarded the project a grant of £3,500 to obtain an ISBN number for the book and print a further 100 copies so that it can be made available in local libraries and schools.

Outcomes for heritage

- A book presenting memories of life in West Malling area was produced with 80 copies printed and available to download. A further 100 copies will be printed through a Kent County Council grant which will allow the book to obtain a ISBN number and be available in local libraries and schools.
- 14 short films created and made available through YouTube and the project website.
- 66 oral history recordings were captured.

Outcomes for people

- The project worker developed skills in project management, sharing community heritage and also received training and developed skills in film editing.
- Panel members (21) volunteered their time and were involved in a project that produced a worthwhile output for their community.
- A core team of panel members (around 12) dedicated considerable amount of time to the project, learnt about heritage and developed skills in research, editing, proofreading and book design.
- Other members of the community volunteered their time by assisting in community events.

Outcomes for communities

- Through participating in the recordings and the events, a wider range of people engaged in local history.
- More than 200 people attended sharing and reminiscing events, 66 people shared their memories which were recorded.
- Around 80 people in 11 parishes actively engaged with the project by spreading the word about events and encouraging and referring people to share their stories.
- Other projects delivered by the Beat Project were inspired by the success and enthusiasm around this project; a dementia-related project made referrals of participants to this project.

Lessons learnt

- There is a demand for capturing memories of how rural life was in the early half of the 20th century. A book remains an effective way to preserve and share these memories that is valued by participants and local community groups.
- While it was originally intended to involve school children to record memories, this was not possible due to the time of year (end of the Summer term). The project was flexible and adapted its way of working which allowed the project to go on to deliver a successful project regardless.

Bedford College of Physical Education Old Students' Association - Bedford Physical Training College Stories

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local educational and wartime heritage through documentary film.

The grantee, Bedford College of Physical Education Old Students' Association (BPEOSA) is a charity that supports old college members and physical education teaching. The college was set up in the early 1900s to train women to become PE teachers or physiotherapists. BPEOSA applied to AOS to help develop and utilise the college archive. The project focuses on telling the unknown stories of college students during the two World Wars and developing insights into and awareness of college history.

The initial activity was to conduct archival research to retrieve photographs, interviews, and film footage depicting people and activities of the period, including at the BPEOSA, local libraries, museums (e.g. 306th Bombardment Group Museum), and local history societies. The project's professional filmmaker mentor and project historian (schoolteacher) oversaw the research, which was carried out by a core team of three member volunteers including the archive director (project manager). Around 100 photos were retrieved and digitised, some of which had to be repaired first by a professional. Selected archive material featured in the film.

The volunteer team interviewed 18 different people for the film, including members of the Burma Star Association and their wives, Royal Anglican Regiment Association, former students, local people (including relatives of veterans and a members Regiment Associations), and an expert in Highland Division regiments. Two of the volunteers were trained by another experienced volunteer interviewer and skilled IT specialist.

Some dramatisations and re-enactments were captured on film in order to make the final film more interesting and lively. One was of a traditional highland dance, helping to tell the story of the Highland Regiments. Young people from the University of Bedfordshire performed the dance. Another segment featured a dramatisation of a college masseuse, telling the story of how students massaged soldiers. Local people played roles in the segment. In addition, a small choir of former Bedford students formed to sing a college song and some original pieces. The music was recorded and featured as background music in the film. The project linked with local retirement homes where residents were asked to produce pieces of creative writing. One of the poems was recorded as part of a song in the film. Around 50 people participated in the making of the film.

The project manager and another former student of the college wrote the film script based on their knowledge, and informed by the research and interviews. A camera technician and sound engineer were paid for their technical work on the film.

The final DVD is 47 minutes in length. It was premiered at a well-publicised event in December held at the University of Bedfordshire. Amongst the 200 guests were museums and archives, education institutions, local authorities, academics and historical societies. In addition to the film screening, the event featured a live performance of the highland dance and a talk on the project.

Outcomes for heritage

- Digitisation of archive audio, photography, and film means that material is better preserved and more accessible to a wider audience.
- The DVD represents a well-researched and first-hand account of the college. This documentary evidence is now available for use by schools, colleges, researchers, and BPEOSA members.

Outcomes for people

- Volunteers gained considerable skills and experience in archival research, for example becoming more familiar with record offices and archives (the BPEOSA archive in particular), and handling

and preserving material. They also learnt about interpretation, story development, interviewing, editing, and use of technology such as digital recorders.

- Volunteers also gained new skills in writing and maintaining a project blog³.
- The volunteers became more aware of their heritage as part of the college.
- New oral histories are recorded and archived at the BPEOSA .
- Oral history contributors have benefitted from being able to recall their memories through interviews. In the process, some learnt more about the social history that surrounds their personal stories.

Outcomes for communities

- A wide audience are more aware and more informed about the heritage of the college. This includes specialist interests that attended the final event, but also local people more widely. It has connected local people to the history of the college.
- 150 DVDs were distributed at the event (for a donation) and copies are available on request. The DVD will be sent to schools, universities, local historical societies, libraries, and the Imperial War Museum. The project and film also featured on national television news⁴.
- Film audiences will gain an understanding of the social history linked to physical education and keeping fit and the role of women students in the war effort.
- The project has also raised awareness of the college and its work today.
- A large project such as this has been good project management experience for the group and has encouraged team building and involvement amongst volunteers.

Lessons learnt

- The archive work was very time-consuming and locating and accessing externally held archive photography and film was complex due to copyright laws and lengthy procedures.
- The core team of three volunteers benefitted from the guidance and mentorship of experts and professionals. For example, the filmmaker mentor ensured that the film would be of high quality and entertaining, and the historian checked content at the end of the process.
- The content of the film evolved and the project team were flexible in adding new aspects such as the music and dramatisations. Without this, the film was in danger of being too dry.
- Local partners, such as libraries and museums were supportive and provided reduced rates for accessing archives.
- A very high profile event and subsequent press coverage enhanced the impact of the project.

³ [Bedford PTC Stories](#)

⁴ [ITV News college history captured on film](#)

Bedlingtonshire Development Trust: Bedlington.....Our Heritage.

A Heritage Lottery Fund 'All Our Stories' case study

Project summary

In recent years Bedlington has increasingly become 'a commuter town that people drive in and out of'. However it has a rich industrial heritage and was a thriving mining town with a steel works and nail factory. This project aimed to create a greater awareness of the area and instil a sense of pride in its industrial heritage. The project was led by the Bedlingtonshire Development Trust an organisation formed by a core group of 5 committed community volunteers who all have an interest in the development of Bedlingtonshire.

The idea for the project came about following a successful Diamond Jubilee event celebrating 60 years of Bedlington that was organised by the Trust. This had generated significant interest in the history of the local area and people were keen to develop further work exploring and celebrating Bedlington's industrial heritage. The original intention had been to work with a small number of schools to explore Bedlington's history through drama and other media and capture the work done on a film. Right from the start however the project attracted enormous interest and began to grow and develop from this original intention. The Trust ended up working with a total of 9 schools - including primary, middle and high schools – during which time they worked with the children and young people in a variety of ways and bringing in a range of other organisations to develop more specialised work. The children and young people worked to develop a set of resources to '*capture the spirit of Bedlington*' which were housed in a trailer that was taken to each school, left there for a period of time and added to by each class group. The resources were used as part of a range of activities including creating a series of heritage themed dramas exploring different aspects of Bedlington's history. The project also built links with the Beamish and Woodhorn Colliery Museums to explore the coal mining history of the local area and support the making of two short silent films. The films took as their themes the, now closed, coal mines and a pit disaster that had occurred at the Woodhorn Colliery.

A group of ten young people selected from the schools also visited a care home where they worked with 20 older people to uncover their memories of Bedlington and to learn about the playground games they could remember playing. This part of the project will be built on through Leading Link's BBC School Reporter club. In addition the Bedlington project involved the creation of a 'virtual writers group' that asked people to contribute stories reflecting Bedlington's past. The nine participating schools then each worked with a London-based company 'Electric Voice' to create songs from the stories that the different contributors had written.

The project was celebrated through two community events. The first of these was held in May at Atlee Park – the home of the former Bedlington Miners picnic. The picnic was revived with a parade through the streets, a brass band and a Coal Prince and Princess. Each of the nine participating schools attended bringing with them a banner they had created depicting an aspect of Bedlington's heritage. Over 2,000 people came to the event and it provided an opportunity to showcase the dramas and songs the children had developed as part of the project. A second evening event was held in July attended by all nine schools and supported by local historian Barry Meade. Once again the children and young people performed their songs and drama pieces, stories were read out and the banners and trailer resources were displayed. Since then the project resources have been displayed again at community centres.

Outcomes for heritage

- The banners created have all gone back to the schools ready for next year's Atlee Park event;
- Dry stone walling skills will be used to build a dry stone wall entrance into Atlee Park;
- A mural celebrating Bedlington industrial heritage has been created as a permanent fixture on the back of the old bandstand in Bedlington. This used to get a lot of graffiti in the past but not since the mural has been painted;
- The virtual writers club is still going helping to make the project sustainable over time;
- The films produced exist as a resource for local communities.

Outcomes for people

- People have gained 'real insight and pride in the industrial heritage of Bedlington';
- The project worked with schools and this was new territory for the Trust – volunteers within the Trust have learnt new skills in working with young people;
- Young people have learnt about their industrial heritage and the history of Bedlington.

Outcomes for communities

- People were brought together under a common theme. The project has distilled a sense of pride in the area because 'someone is shouting about Bedlington for once';
- The project has helped 'put Bedlington back on the map. There are five towns in the local area and Bedlington has always been left behind and feels defeated. But now at long last someone is doing something about Bedlington';
- The project has 'had a ripple effect'. For example Atlee Park is currently being renovated and the Atlee Park event will be an annual event from now on only 'bigger and better'. A community based arts project called 'Creative People and Places' want to be involved in future events;
- The project has raised the profile of the Bedlingtonshire Development Trust creating new networks and opening up new opportunities.

Lessons learnt

- The project grew in scale and reach from originally anticipated. Given the small grant size the project's success thus depended on a lot of in-kind input from the community;
- Despite the small grant size the funding was really appreciated and the project would not have happened without it. The money gave them the 'freedom to start thinking a bit further than usual and develop in new directions'.

Berneray Historical Society: Eilean Bheàrnaraigh - a' cumail ar n-Eachdraidh beò (The Isle of Berneray - keeping our history alive)

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Berneray is an island in the Outer Hebrides with a population of around 130, including many native Gaelic speakers. However, the traditional Gaelic names of places around the island, including cottages, ruins, wells, paths, jetties, harbours, hills and lochs, are at risk of being forgotten or lost as they are not always recorded against a map. Berneray Historical Society, a voluntary organisation with around twelve members, was awarded a grant through the All Our Stories programme to create a map of a walking trail linking Berneray places and Gaelic place names and therefore preserve the names for the benefit of both visitors and locals.

To deliver the project two society members worked as project managers and employed a part-time project worker for two days per week. The project outputs changed as the project evolved. The original idea was to create three walking trails of locations around Berneray linked via GPS technology and available as a smartphone app. The team spent time trying to find out how to create this smartphone app and made a number of enquiries seeking help and advice. However, it soon became clear that creating an app was not a straightforward endeavour for a small community organisation. Experts instead suggested that the team should create a map and capture the grid references of Gaelic names of locations.

The team then worked to identify locations which were mentioned in a map of Berneray with Gaelic place names had recently been republished by the Historic Society and identify grid references. This proved much more challenging than initially thought as some features mentioned in the book were not immediately obvious in the current landscape. The team spoke to local residents (around a dozen or so) who were Gaelic speakers and who could provide clues from memory about the locations and the names. There was a lot of interest in this activity and people were very keen to cooperate. In addition to Gaelic names, residents also shared information and interesting anecdotes about the specific locations. These anecdotes have improved local knowledge and will be used to enhance guided walks when these are delivered.

Based on the information collected, the team then devised two walks one on the South and one on the North side of the island. Over the summer, the team tested the walks with nine volunteers who were also trained to deliver the walks in the future. The team drew in further help from volunteers from the Society who checked the Gaelic names and identified the grid references using a GPS device.

The team then decided that the best way to share the walks would be on an A3 leaflet, with a walk on each side, produced in both English and Gaelic. They designed to commission a local designer to work with the team to do this. This was a complex task with team spending a lot of time with the designer so that the leaflet was right and accurate. The hard work was worth it for the Society as the final leaflet produced is of a very good standard.

The Society launched the leaflet at an event in September which was attended by about fifteen people and received coverage in the local press. The leaflet is available for purchase at £1 at the local Visitor Information Centre and is also available in a pack with a book, a map and the countryside access code for £7. Around eight copies of the map were sold up to spring 2014 but it is expected that more will be sold to visitors when the Visitor Information Centre opens in June 2014. The team has also trained the visitor centre's volunteers on the leaflet and the place names – and hopes to run further training sessions of the walks once the weather improves.

To celebrate the end of the project, the society held a Ceilidh in November. This was very well received by the local community with around 40 people attending. In addition to presenting the walks, leaflets and information about the project – as well as the traditional dancing – the Ceilidh also included a performance from a local songmaker who incorporated the Berneray Gaelic place names preserved by the project in his songs.

Outcomes for heritage

- Gaelic names of locations on Berneray have been identified and their grid references recorded.
- Two walking trails of Berneray incorporating these place names have been devised and shared through a leaflet, available to purchase at the visitor centre.

Outcomes for people

- The three core team members developed a variety of skills through this project including project management, mapping and leaflet design. They also improved their knowledge of Berneray heritage. One team member who is not a native Gaelic speaker reported that her Gaelic language skills have improved significantly through participation in this project.
- Other Society members volunteered their time on this project.
- Volunteers (around nine) received training on delivering the walking trails.

Outcomes for communities

- Through the events and Ceilidh more and a greater variety of people engaged with heritage.
- Members of the community (around twelve) provided advice, guidance and shared anecdotes with the team researching Berneray place names.
- An additional resource and proposed activity is now available at the Visitor Information Centre, with volunteer staffed trained to inform visitors about it.
- The Ceilidh was a very successful event attended by nearly a third of the island's population and had brought the Historical Society closer to others in the community.

Lessons learnt

- Involving the wider community in the search for the place names and later in the Ceilidh was key to the success of this project.
- The core team effectively utilised support from other members of the committee and other volunteers. Without this additional support, it would not have been possible to achieve the final output.
- Setting up systems to employ a part-time worker was a steep learning curve for the project manager in charge of this task. In retrospect, small voluntary organisations without necessary systems could consider using self-employed project workers instead of setting up new processes.
- Smartphone apps are not (yet) easy to be created by volunteers with limited prior expertise and skills.

Bluebell Railway Trust – A Golden Age of Steam

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

A Golden Age of Steam celebrated the Bluebell Railway, one of the UK’s largest collections of working steam locomotives. It produced an hour long DVD commemorating both the story of the local community’s campaign to save the railway, and the role of the railway in the social history of East Sussex: *‘we pieced together a powerful record of the impact of the Bluebell Railway, and the way the railways connected people in isolated Sussex villages, through war and peace’*.

The grantee for this project, the Bluebell Railway Trust, is a registered charity formed to promote the research and preservation of railways. It has a board of 6 trustees, up to 700 volunteers, and has won the Queen’s Award for Volunteering. This project was run in collaboration with Axess Film social enterprise, and engaged *‘hundreds’* of the Trust’s volunteers.

This project was motivated by a desire to celebrate the Bluebell Railway, its contribution to the local community, and the community campaign which saved it. It was timed to link with the railway’s reconnection to the national rail network at East Grinstead, as well as motivated by a desire to capture memories linked to the railway, before it was too late. 2013 also marked the 104th birthday of the founder of the Railway, Bernard Holden. Bernard unfortunately died in 2013, but much of the DVD focussed on his contribution to the railway (and its saving), including recollections and memories from people who knew him.

The final DVD, filmed and edited with the help of Axess Film, is an hour long, and contains information from a wide variety of sources. It is loosely constructed around a timeline, first looking back at what the railway once was, and then looking forwards to what it might be in the future. A key element of the DVD was the filming of re-enactments, held as part of the project. One of these was done using local school children, who experienced being evacuees for the day. They all dressed up in period clothes, were issued with ID cards, and boarded the train; when on the train they wrote postcards home, imagining they were evacuees. The project also held an air-raid re-enactment, setting off an air-raid siren and filming the children going down into an air raid bunker. The re-enactments were a huge success, both for the children themselves, and when used as part of the DVD. For the children, it helped to create, as the head teacher of the school said *‘an empathy with the past... with the problems that their grandparents went through... it was quite serious what they had to think about, but they really took it on board... their whole vision of the period would have changed’*. Viewing the re-enactments was also really important to people; individuals really seemed to react to the memories shown: *‘it was almost like reminiscence therapy’*. The reactions to the re-enactments, as well as other aspects of the railway such as the restored stations, were also included in the final film.

Alongside the re-enactments was broader information on the social history of the railway, and its role in the local community. This was shown through interviews, photographs and quotes. The DVD, *‘very much demonstrates how the heritage of railways has changed the life of Sussex... you interview people in rural Sussex villages and find that where and how they live was entirely due to this railway.’*

The DVD also highlighted the importance of the railway to the local economy, both historically, and at the present time. The project held (and filmed) a series of workshops for *‘young apprentices to learn old skills’*, showing how the skills learned on this railway link to modern engineering. It also highlighted how apprentices could have a job, working with volunteers to restore and maintain the railway.

The final DVD has been sent out, alongside a school pack, to schools in the local area. It is also on display in the Museum, and has been taken out and shown to numerous local community groups. The future plans for the project centre around trying to increase access to the DVD, *‘which is now a permanent media resource for the organisation’*. In particular, the connection of the railway to the mainline at East Grinstead has opened up the school catchment area of the railway, to around 140 schools, and a future project may look to exploit this.

Outcomes for heritage

- The project has increased appreciation and understanding of the Bluebell Railway, particularly among the local community: 'people now appreciate the vision of the Bluebell Railway much more... [that] if it were gone their lives would be much poorer'
- The project has shown how important railways, including this railway, are to Sussex; the county is 'carved through with railways...but also relies so heavily on them... there are some villages which would be completely cut off without them;'
- The project was well timed, and will capitalise on the increase in interest accompanying the connection to the rail network. Throughout the project, the organisation has seen an increase in volunteers, people enquiring about volunteering, and a huge increase in visitor numbers – much of this will be due to the press surrounding the connection to the rail network, but some may be linked to this project.

Outcomes for people

- For the school pupils involved, the project has increased their connection with and understanding of the history and heritage of their parents and grandparents, 'their whole vision of the period would have changed'. They've also had the opportunity to have new experiences, and to learn outside the classroom;
- For those watching the DVD, they have learnt a great deal about the history and heritage of the railway, and its role in East Sussex. For many, the DVD has also unlocked memories and reminiscences, connecting people to their past. Many, even people with long-standing connections to the railway, 'found out things we didn't know... found all sorts of people [for example Vera Lynn – who spoke on the film - and the founder, Bernard Holden] who criss-crossed in ways we didn't realise;'
- Young apprentices have had an opportunity to learn 'old' skills, and to work inter-generationally, and shown the potential for careers in engineering, in East Sussex.

Outcomes for communities

- By working with Axxess film, and through making the DVD, Bluebell Railway Trust has learnt a great deal about filming, particularly the use of different techniques and equipment. For example, for the evacuees' journey the project had to consider which parts of the track were best to get long shots of the steam engine; how to show the whole class and the atmosphere on the train; and how to film the side of the train as it was moving. The organisation now has 'a lot more advice and information about how to film than before'
- Bluebell Railway Trust also now has a permanent media resource, in the form of the DVD, whose full worth they have not yet exploited;
- The project commemorated the role of the local community and the Trust in saving the railway, highlighting its importance to local people.

Lessons learned

- Such an ambitious project was 'pulled off because of the enthusiasm... volunteers will do anything';
- There were some logistical and technical challenges, particularly with filming; but these were overcome with careful guidance, discipline, and the use of extra gadgets;
- There were some challenges with finding a school to participate – they contacted many but found few were keen, often citing worries about children being filmed. This will be a particular challenge in the future when they try to encourage more children to come.

The Bridgend Centre – Bridging the Gap

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

Bridging the Gap created a set of ‘memory boxes’ to be used in Elderly People’s Homes (EPHs) to run reminiscence sessions. This was supplemented with acting sessions for local elderly people at the Bridgend centre, and the production of a DVD and exhibition.

The grantee for this project, the Bridgend Centre, is a community social enterprise based in Bollington, Cheshire. They have 7 voluntary trustees, 4 paid staff and around 50 volunteers. They offer a range of activities at the centre (including community education, physical activities such as yoga and walking trails, writing groups and heritage activities) as well as running community projects involving local schools and EPHs. In 2011, over 16,000 people came to the centre, with over 1,500 attending regularly.

The project had several outputs. The first two were the production of DVDs and Memory Boxes, which were used in the principal activity - trips to EPH homes. Midway through the project, this work was extended; the group worked with Dr Talbot and students from Salford University to provide performances and acting classes in EPHs and in the Bridgend Centre. Running parallel to this was an exhibition of photos and other historical sources (including pamphlets, articles and reminiscences), identified through the Bollington and Bridgend Archive.

The focus of the project was the six reminiscence sessions held weekly in two locations – an elderly people’s home and sheltered housing. Prior to the sessions, the four staff attended reminiscence training, run by a Swedish specialist. The training focussed on the use of recently developed techniques designed to stimulate memory in dementia sufferers – including the use of memory boxes.

The project created eight memory boxes, around eight themes: childhood; World War II and its aftermath; holidays and celebrations; home life; working Bollington; the corner shop; one containing period clothes; and a ‘guess what it is box’ (all about weird and wonderful things, that hopefully older people will recognise). The Bridgend archive was used to source some of the materials for the memory boxes, supplemented by what the centre had collected over the years (either from their shop, or what had been donated to the centre). A DVD of reminiscences was also created, and used as part of the sessions.

Bridging the Gap initiated the project by approaching staff at the EPH and sheltered housing. They asked for suggestions about which residents might most benefit – particularly focusing on the most isolated. They then visited these individuals, explained the sessions and tried to build a rapport and interest. They also tried to find out a bit about their backgrounds so that they could prompt them during the sessions.

Each session was based around a memory box, and they were extremely successful: ‘[the sessions] justified everything we were planning on doing, it was amazing how people came out of themselves... there was so much laughter’

Alongside the reminiscence work, the project worked extensively with Dr Talbot and drama students from Salford University. Initially, they worked on intergenerational drama in the EPHs, then held monthly sessions at the centre for local people (many of whom had dementia). These centred on improvisation; for example in one session participants had to pick a card, each of which gave them a role in a hierarchy (e.g. maid, aristocrat), they then took an appropriate hat and started improvising. This was a great success, culminating in a ‘completely off the wall’ final performance, with 11 actors from the centre.

At the end of the project, a celebration was held in the Bridgend Centre. Presentations from project staff and local dignitaries were held; a local group, the Bollington Belles, sang 1914 songs; and a local singer-songwriter and Falkland veteran performed his songs to finish the evening. Around 70 people attended in total.

The project has plans to continue its work. The staff at the centre are now trained in reminiscence techniques, and they hope to continue to hold monthly sessions at the centre themselves. A local

housing association (one of whose sheltered housing units was used in the project) has asked them to extend the work to other sheltered housing in the area. The Bridgend Centre staff are now also qualified to train others, and they plan to train the Association's Trust Link workers, who will then continue the work in their sheltered housing. As well as the training, the centre now has the boxes, exhibition materials and reminiscences DVD. They hope to take this into schools in the future.

Outcomes for heritage

- The DVDs and memory boxes will remain, and there are plans to use them in schools. This will help to bring heritage to life a little more for the pupils, stimulating interest;
- The project will be extended to new sheltered housing schemes and EPHs, bringing more people into contact with their heritage and reminiscence;
- It has increased the number of people trained in reminiscence techniques, and this may will increase further as Bridgend Centre staff work with staff from sheltered housing.

Outcomes for people

- Reminiscence sessions helped to combat isolation amongst residents. For example, in the sheltered housing two ladies (who had neighbouring flats) met at the sessions and realised they'd lived next door to each other many years ago. Despite again now living next door for several years, they'd never bumped into each other. For many participants 'it was just so great to be part of a group';
- The project also helped people to revive happy memories, even among those with severe dementia. For example, they used two teddy bears in the sessions, which one lady spent all the session cuddling, as she'd never owned a teddy bear as a child;
- The acting helped bring participants out of themselves. For example, there were two people with quite severe dementia, who, during the improvisation: 'created the most incredible roles for themselves... [it] makes people so happy to recreate parts of their past that they'd forgotten';
- The project also benefitted the drama students, who clearly enjoyed the process and kept coming back to run more sessions.

Outcomes for communities

- The project has improved the centre's links with both Salford University and the local Housing Association, which should be the basis for more collaboration in the future.
- They also now have all the materials and the training needed to keep running the sessions at the centre, and intend to run 6-week programmes within their general timetable.

Lessons learned

- There were some initial challenges around getting people to understand, and engage with what they were trying to do. They found that people were often hesitant to participate in something they knew little about, and engagement took a bit of persuasion; also, everyone is an individual, and needs persuading in different ways;
- There were some challenges with working with students, and judging how much freedom and leadership to give them. They felt that the first group wasn't really given enough direction on how to work and what to create, but they improved this with subsequent sessions.

Brunel Museum: A Tranquil Waterway leading to the Uttermost Ends of the Earth

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

This project took the East India Company as its central focus. It explored the history of the Company through visits to heritage sites around Rotherhithe, the River Thames and Brunel's Thames Tunnel, and through the migration stories of people from the local community who have roots in many different parts of the world. The project aimed to promote understanding of the rich historical heritage of the area around Old Rotherhithe and to create a sense of connection to the history of the local area through living memories, the creation of an exhibition, and recreation of the Thames Tunnel Fancy Fair. The project was delivered by volunteers and staff from the Brunel Museum. The Museum is run as a charity and aims to educate the public about Brunel and his Tunnel and through Brunel, further understanding of the historical role of London as a port and centre of trade and empire.

The project worked with children at Key Stage two from three local primary schools: Alfred Salter, Albion and Redriffe. The children were taken on a series of four specially created heritage tours of significant local areas and were invited to attend a summer play scheme at the museum. The tours involved both children and their parents and took in sites with a connection to the East India Company. For example on one tour the children visited St Mary Church of Rotherhithe to see its 'storyboard' monuments to The Mayflower and Prince Lee Boo from Coo Roo Raa and find out about the spice trade, shipping and the role of the East India Company. The idea of the 'storyboard' was taken back to the play scheme where the children took part in workshops on storytelling in order to help them create their own storyboard. Many of the children in the local area have only recently settled in London originally coming from countries that were client countries of the East India Company. The idea was to create a heritage link for these children, via their families back to the countries their parents and grandparents had come from and back to the Thames through telling the story of their migration. Some extraordinary stories were revealed including the tale of one parent's great-aunt who had narrowly escaped from the Nanking Massacre of 1937. During the play scheme the children used what they had learnt to create displays, books and a performance that they gave to nearly 100 other children, parents and members of the public.

The Brunel Museum had recently taken possession of an underground chamber where Brunel nearly drowned. During the life of the project the underground chamber was opened up and, because of its incredible acoustics, began to be used as the venue for a series of evening concerts of music by musicians from client countries of the former East India Company. The musicians also ran workshops explaining their music and instruments and food from around the world was served. The concerts attracted diverse audiences and have also encouraged return trips to the Museum.

The Tranquil Waterway project engaged with M.A. students from University College London who came to survey the chamber in order to see if they could find traces of frescos that were believed to have been there. Although the exploration failed to uncover evidence of the frescos a great deal was learnt about the layer of the walls and its structure. This information has been used to inform a Planning Application to convert the Entrance Hall and locate the best position for a new access doorway. This is now part of a grant application to the National Heritage Landmark Partnership Scheme and a major outcome for the All Our Stories grant to the Brunel Museum.

The project had hoped to finish with the recreation of the Thames Tunnel Fancy Fair. However the Tunnel, which is the oldest in London, is owned and used by London Underground and unfortunately the Museum was not able to access it for the projects final celebratory performance or to conduct walks through the Tunnel. The celebration of the project end was therefore held above the Tunnel instead but there are hopes and plans to hold a further event inside the Tunnel if the opportunity arises for them to do so later this year.

Outcomes for heritage

- The project has acted as a catalyst for other things most notably opening out access to the underground chamber and the grant application for its possible future conversion;

- The project has 'changed the profile and programme of the museum. It has been transformative'. The heritage river and walking tours are now offered on a regular twice-weekly basis to the public via the Museum website and attract large numbers;
- The evening concerts of 'Music in the Museum' in the underground chamber are also a regular feature. These are a source of revenue and also encourage people to make return visits to the museum;
- The children's displays and stories are a resource for the public.

Outcomes for people

- For the children involved knowledge of the history of the local area and connectedness;
- Learning that 'we all have a story to tell';
- The children learnt about their family and community heritage and their links to different parts of the world.

Outcomes for communities

- A greater sense of connection to the local area for families who have their roots in other parts of the world;
- Heritage walks and boat trips extended to the general public.

Lessons learnt

- This was a 'big story for a little museum'. There is a need to honestly acknowledge some of the appalling things that were done by the East India Company but there are some amazing stories to be learnt too. The East India Company is not well known about because so much of its history is bad but rediscovering its legacy is important too;
- The project 'brought two parts of the world together' through the exploration of their shared history;
- 'If you set things rolling, are open to where something might go and have clever and enterprising people helping you it is impossible to predict how far something might develop' The Museum director did not 'dream that we would be running guided tours and boat trips' as an outcome of the project.

BU History Group – BU People

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Leicester based British United was once the world’s largest manufacturer of shoe making machinery and materials. It employed over 4,500 at its Union Works site, however since the factory closed in 2010, signs that it existed are diminishing fast. This project aimed to record the memories and stories of the people who worked or were connected with British United.

BU History Group was formed in 2012 with the aim of recording the history of the BU from the people who were connected with it. The group has five members on its management committee, which include ex-employees of BU.

To attract potential people who could contribute to the project, the project was featured in the local newspaper and events were held in Oadby and Newark. Furthermore, Leicester University offered training in oral history, researching archives and social media.

In August 2013, the group launched their website – which was one of their planned outputs. To coincide with this launch, the group organised a promotion and information event which would include talks, video show, website display and a display of BU artefacts. The event was targeted at ex-employees and people interested in BU to meet, learn, socialise and to share memories. The event was attended by 88 people. A further event was held at Newark House Museum in September, which was attended by 75 people.

The group also built up a collection of documents and ephemera related to British United. This is to be catalogued and deposited at the local record office making it accessible for interested people. Furthermore, a short film about the IVI department of BU (The IVI Story) has been uploaded to YouTube, along with a film made at Cheaney’s shoemakers where BU machines are much in evidence.

The final output of the project was to compile a 52 page scrap book. The book was launched around Christmas 2013. The group were expecting up to 100 people at this event.

Overall this was a positive experience and there was no shortage of materials. There was a core group of 10 people that sat in on meetings or worked on activities and between 150-200 people that contributed to the project one way or another.

Finally, without the All Our Stories funding, this project would not have gone ahead in the form that it did. The project enabled the group to publish a book and to create a website. In addition, this project helped to develop the skills of those that participated and bringing people together.

Outcomes for heritage

- The outputs from this project will contribute to raising awareness of Leicester’s rich industrial heritage.
- The documents, artefacts and photographs collected as part of this project will be deposited at the local records office.
- The project website is another way in which the stories of people who worked at the factory are stored, with audio and photographs available for the general public to view.

Outcomes for people

- The experience was enjoyable and brought together former workers who may have not seen each other for a while.
- The training received by the project team from Leicester University helped with the different tasks of the project.
- The project team were able to develop digital skills through the construction of the website and uploading of materials.

Outcomes for communities

- The community has access to a wide range of materials that explains one part of Leicester's industrial heritage and the city's working class community.

Lessons learnt

- The grantee was set up specifically for this project and produced a number of outputs for a modest amount.
- There was no shortage of materials. The events attracted a decent number who went on to contribute to the project in some way or another – whether it was through sharing their story or memorabilia from their time working at British United.

Bushmills Folklore & History Group: Kilcoobin: the Archaeological History of a Townland

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

This project explored the archaeological heritage of the townland of Kilcoobin, just outside Bushmills, Northern Ireland. Supported by the University of Ulster, the group learnt how to survey, document and interpret sites within the townland, eventually conducting an archaeological dig. This was supported with background research undertaken in local centres, and with local historians.

The grantee for this project, Bushmills Folklore and History Group, is a community group founded to research and preserve the history and traditions of the Bushmills district, which meets monthly. All members are volunteers, of whom around six were involved with the Kilcoobin project. This project was a partnership between the Bushmills Folklore and History Group and archaeologists from the local university in Coleraine, the University of Ulster.

This project was motivated by a desire to improve the built heritage record of the area, and to bring to light the local archaeology which has generally been overlooked. Kilcoobin was chosen as an area due to its unusual name and the knowledge of a member who had lived there some time. The project began with background research, with the project team visiting the Northern Ireland Environment Agency built heritage archive and the Public Record Office of Northern Ireland. At the NI Environment Agency the project looked at unpublished excavation and survey reports of the site, as well as attending a talk on 'developing and managing photo archives'; at the Public Record Office they looked at old maps and estate documents relating to the Kilcoobin area. The project also worked with Dr Colin Breen (a reader in the Centre for Maritime Archaeology at the University of Ulster) to go through online collections and archives. Throughout, the project kept a blog updated with photos and descriptions of their activities and findings - [Kilcoobin word press](#).

The main activity was the excavation of the site at Kilcoobin, working with the University. There were some delays with starting the project, related to waiting for permission from the NI Environment Agency. They also had to alter the area in which they dug; initially, they had planned to excavate the chapel area, however they were delayed due to concerns that there might be bodies buried there, which would make excavation impossible due to ethical considerations. The project is currently waiting on Queen's University Belfast to laser-scan the area to see whether, and where, bodies would be; they intend to excavate this area in the future if it proves feasible. Prior to beginning excavation, project participants worked extensively with archaeologists from the University, learning how to measure and profile the sites, and gaining more field experience.

The project undertook an exploratory dig at the 'graveyard' or 'monastery' site over two days in July, accompanied by two archaeologists. The dig excavated two sides of a stone outer wall, probably Victorian. They found nothing on one side, and called off the dig on the other side as they encountered a layer of blue clay, below which no human habitation is known to exist. Unfortunately, the dig therefore found no evidence of human habitation, with the site likely a dump for stones dug up during tillage in the surrounding fields; converted into a 'Folly' in the Victorian era. The project hopes to excavate the other site earmarked – by the chapel, once a scan reveals whether any human remains are there.

The project also held two exhibitions, at the Bushmills Salmon and Whiskey festival, and at the Bushmills town hall. The first exhibition, at the Old Bushmills' Distillery Company's Whiskey and Salmon festival, was held over three days. Given it was in the Distillery, a large number of visitors were attracted, including many from overseas. The exhibition included large banners and a display table showing the various maps, old photographs, writings, drawings and pottery, collected from background research. These detailed when the townland of Kilcoobin was in use, who used it, and what they were doing there.

The second exhibition, attended by around 70 people, was held at the Bushmills town hall. The exhibition involved a presentation from Dr Colin Breen, on general archaeology in Northern Ireland, as well as Kilcoobin in particular; with other members of the Marine Archaeology Department of the

University present. Members of another local group, Ballintoy Archaeological and Historical Society, also attended. The banners used at the Distillery exhibition were displayed, alongside photos.

The project has numerous future plans. As noted above, they hope to continue their excavation of the Kilcoobin site. In addition, the University has a dig planned for the New Year, probably involving bringing archaeologists over from Scotland, and they would like Bushmills Folklore and History Society to put on an exhibition. They are also currently awaiting the results of some scans of the site, once delivered; these will be blown up, laminated, and displayed in the town hall. In addition, all of the banners and photographs are now available for general use, and the project hopes that local schools may make use of them.

Outcomes for heritage

- The project highlighted local archaeology which had been overlooked for a long time. It has now documented some of this history, with the banners and photographs now available for use by any interested party;
- The exhibitions also informed large numbers of people about the history of Kilcoobin, including people from all over the world who had come to the Bushmills Distillery.
- This project will likely lead on to further digs and excavations, both at this site, and at others.

Outcomes for people

- Overall, 'the project has been brilliant, everybody's enjoyed it... it's brought our group closer together'
- Participants have now learned about Kilcoobin, as this was an area very few people had heard of, and were unaware that there had been an ancient chapel and graveyard on that site;
- Participants also learnt a range of archaeological skills, including how to measure up a site, how to view it (particularly how to look at it in 3D rather than 2D), and how to dig carefully to ensure you didn't destroy anything.

Outcomes for communities

- The project has strengthened Bushmills Folklore and History Group's relationship with the University Coleraine, they now know each other better, and the University is keen to get them involved in more projects, 'I think they trust us now';
- The project has also improved their links with other local history organisations, particularly Ballintoy Archaeology and Historical Society;
- The organisation now has access to its own equipment (they had previously had to use members'), including cameras, GPs, video recorder and laptop. This means that any future projects will just need expenses funding;
- Four more members have recently joined the organisation, though it's not certain that these were attracted by the Kilcoobin project.

Lessons learned

- The project tried to engage schools, and contacted three local schools. Unfortunately, they didn't hear back from two of them, and the one that did respond, saying they'd come to the exhibition, didn't attend;
- Archaeological digs don't always lead to finds; however, worthwhile learning and experiences can still be achieved.

CABLE – Great and Gruesome Gosport

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The “Great and Gruesome Gosport” project worked with 23 young people aged between 8 and 12 in a deprived area of Gosport. It was run by CABLE, a small charity based at Bridgemary School, and delivered by facilitators from ZJR Projects Partnership, a social enterprise focusing on youth work. The aim was to enable young people to engage and learn about local heritage and history by allowing young people to discover the most grim and gruesome anecdotes from Gosport’s past. It also aimed to build young people’s skills and confidence as well as their pride about their community.

The project originally planned to set up a new youth group specifically for the project and work with around 20 young people aged 13 to 15. The facilitators discovered that this was very difficult to achieve in the timeframe of the project. However, it was identified that an established youth group which met weekly with a slightly younger age group could instead benefit from this scheme.

The project facilitators, who had a background in education, created a series of activities for the young people to start exploring the gruesome histories stories of Gosport. Activities were developed based on requests and interests from the young people themselves. The house where the group met did not have access to the internet so the facilitators identified “sources” and “documents” for the young people to explore the discover stories within. The facilitators appreciated the flexibility that project like this, not tied to a school curriculum, allowed young people to choose their own directions and stories of interest.

Over the period of March to September, facilitators delivered around 10 sessions with the group. Facilitators were keen not to overburden the group with the project and this number of sessions ensured that young people remained interested when the facilitators turned up.

Key to ensuring early enthusiasm for the project from the young people was the opportunity to see the Horrible Histories “Vile Victorians” and “Terrible Tudors” show at The Pavilion Theatre in Bournemouth. This was a very exciting experience for the young people: many children had never been to the theatre or a live performance of any kind before. The performance (with its use of short, funny sketches, small cast and clever use of props) piqued the group’s interest and many of these elements were used later when the young people had to devise their own performance.

Later in the project, the group visited the Local Study Centre and the local Museum to find out more about gruesome stories they were exploring. They also undertook a walking tour with a local history expert. These were particularly effective in allowing young people to link current buildings and places with their stories and their own neighbourhood. For example, the group was interested to find out that a Victorian workhouse used to be located opposite the house where the group now met.

Young people worked with facilitators to record the stories they uncovered on video. While initially most wanted to be in front of the camera, many young people also were very involved in the “behind-the-scenes” action. They learnt how to set-up the camera on the tripod, how to use the microphones, worked on producing scripts and providing direction to others in front of the camera.

The project culminated with a celebration event where the young people presented their stories through a play which they performed in front of an audience. The group decided what stories would be featured and two young people put pen to paper and scripted a short play. As mentioned, the play featured many elements inspired by the Horrible Histories show such as using short, funny sketches and props. At the end, young people were presented with a certificate to commemorate their achievement. The event was held at a local community centre and attracted audience of around 50 people including parents, youth workers and other adults from the community. The project facilitators reported that the audience was extremely impressed with the young people’s performance and parents were very proud of young people performing with confidence and receiving a certificate.

The young people greatly enjoyed participating in this heritage-related activity – project facilitators reported that there were tears at the last session. Young people grew in confidence and developed a variety of skills. One young girl who had very low writing skills and confidence about writing at the beginning of the project was motivated to practice her writing through the project activities (such as

note-taking, creating story boards). She was a much more confident writer at the end of the project. Facilitators also report that school teachers have reported that positive experience of participating in the project has resulted to those young people now being more engaged with their school work.

Outcomes for heritage

- Gruesome stories of Gosport's heritage interpreted by young people; the officer at the Local Resource Centre reported that some stories that young people enquired about led her to finding out anecdotes about Gosport that she was not aware of.

Outcomes for people

- 23 young people aged 8 to 12 from disadvantaged backgrounds learned about local heritage and had a very enjoyable experience doing so. They developed a wide range of skills such as in research, writing, theatre, filming and performing through the experience. This has boosted their confidence and pride in their local areas. School teachers report improvements in school engagement for some young people as a result of participating in the project.
- The two project facilitators and the youth workers learned about heritage and also developed skills in creating age-appropriate activities that are heritage-related.

Outcomes for communities

- A wider range of people engaged with heritage, including not only young people but also their parents, youth workers, school teachers and the project facilitators.
- There are now stronger links between ZJR Projects Partnership and the Local Resource Centre as well as the youth workers who worked with the youth group.

Lessons learnt

- A visit to the theatre can be very rewarding experience for young people from disadvantaged backgrounds. A visit or trip of any kind can be an effective "hook" to capture an audience and ensure future participation.

Although working with the 8 to 12 age group can be extremely challenging, it can also be extremely rewarding. Young people in this group and from disadvantaged backgrounds can be engaged and in enthused about heritage and gain many benefits through this engagement as long as appropriate activities are devised and presented to the group.

Cambridgeshire Archaeology - Castles of Cambridgeshire

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote archaeological heritage through youth engagement.

The grantee, Cambridgeshire Archaeology (Cambridgeshire County Council, CCC) has eight staff and provides a wide range of archaeological functions, from planning through to monument management and outreach. They maintain the public access databases such as the historic environment record.

Cambridgeshire Archaeology applied to AOS to help young people explore local castles through a new educational tool.

The young people taking part were from the Cambridge branch of the Young Archaeologists Club (YAC). Over a period of eight months, the project became the focus of YAC's usual monthly sessions.

Twenty 8-16 year boys and girls from YAC took part in a series of Saturday sessions. They visited 11 different castle earthworks over six Saturdays, with groups of 5 to 15 young people. The group studied five of the castle earthworks (Cambridge, Huntingdon, Burwell, Mountfitchett, and Castle Camps) in detail over a whole day each. CCC visited the sites beforehand to select the sites, plan the visits, and ensure that a visit by the young people could be productive as possible.

YAC group leaders, on occasions supported by CCC and parents, introduced YAC participants to the different types of castles and their characteristics and types of fortification. They were taught earthworks surveying techniques and interpretation of survey findings. They also learnt about heritage management, presentation, and maintenance of heritage sites.

One Saturday morning session, professional archaeologists guided YAC participants in accessing and using the county HER, the local studies library, and the County Record Office.

Three of the participants presented on the project to an audience of nearly 100 at the Cambridge Antiquarian Society annual conference.

Outcomes for heritage

- The key outcome will be an educational toolkit for by YAC members and schools. Working with YAC helped CCC to develop the toolkit. It will guide users on how to look for the key features of castles, how to carry out surveys, and how to build up an accurate record of the site using archival research. The toolkit guides users on what to look for and how to go about interpreting features. The toolkit will be useable by others, especially by school groups and will help teachers and youth workers use castles as a teaching resource. This will teach and encourage children to learn about how castles evolved and differed, how they were planned and used, how their locations and structure follows from function and technology. The toolkit will also be transferable to other features of the historical landscape. YAC will promote the toolkit nationally to its members.

Outcomes for people

- The young people gained an understanding of castles and how to interpret earthworks. They will be able to apply the techniques and knowledge to other castles and other types of historical landscape. The participants were already motivated and interested but they have learnt something new about castles and had an opportunity to do guided research using local records.

Outcomes for communities

- The project has helped CCC to achieve its organisational objectives and remit.
- For YAC, it is a 'feather in the cap' and will help to promote the group. Facilitators have gained experience in putting into practice their teaching skills for surveying and measuring techniques.

Lessons learnt

- Engaging young people through YAC meant that participants were very enthusiastic and responsive.
- The involvement of YAC group leaders meant that trusted and familiar facilitators worked with the young people and could communicate with them effectively.
- CCC is delayed in the production of the toolkit. Also, the programme of visits was delayed because of the period taken for the renewal of YAC group leader Criminal Record Bureau checks.
- Filming of the surveying work at the sites was not useable as a video guide because facilitators did not clearly enough capture the activities and practices. A more skilled video technician may have been beneficial.
- It was possible that the HER would be consolidated but the work did not lead to meaningful results. This should not have been an expectation because the primary aim was to engage young people and enhance their knowledge and skills.

Cambridge University Botanic Garden - Voicing the Garden

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote community heritage through sharing memories.

The grantee, Cambridge University Botanic Garden, is part of Cambridge University and has the purpose of making collections of living plants accessible to researchers, students and the public. Fifty-three members of staff and 83 active volunteers run the Garden.

The Botanic Garden applied to AOS to celebrate and share the stories of the people responsible for the garden over the years and the people who have enjoyed visiting it. The interest and enthusiasm engendered by the screening of an old cine film of a 1953 garden party inspired the project. The intention was to learn more about people's engagement with the garden.

Fifteen people, all female except one, volunteered as interviewers. They were recruited from staff, through the Garden website, and through the Friends newsletter. A professional oral historian delivered a one-day training session on interview techniques and using the digital technology for recording.

The volunteer interviewers and professional historian carried out 66 interviews, some up to one hour in length. Respondents were engaged in a variety of ways. Around 15 ex-staff contributed at an alumni event; 11 visitors contributed at the Garden's Festival of Plants in May when they dropped-in to a purposely erected tent. Others contacted the Garden through word of mouth and the team interviewed them by arrangement.

The dedicated project website⁵ features the interview audio recordings. Regular visitors reminisce about their interaction with the Garden, and staff recount how they developed their career in horticulture and eventually arrived at the Gardens. Older respondents provide historical context, such as shovelling coke into the glasshouse range and how the Garden was architecturally modernised over the years.

The website has become a much larger part of the project than had been expected. It has developed into an interactive user environment where website visitors can share recollections of visiting the Botanic Garden; over 20 people have uploaded writing and photos onto this 'Memory Board'. In the 'Map your Love' section, people can pinpoint their favourite spot in the Garden and say why, for example "*for the divine winter scent here every year*". In the 'Anthology' section, the website invites users to share their creative work inspired by the Garden; more than ten people so far have uploaded drawings, photos, music, and creative writing.

The planned post-GCSE week-long creative writing camp for school children did not go ahead. Instead, the website features a section where local writers inspired by the Garden share their tips and practice exercises for honing creative writing skills.

Alongside the oral histories and website, another key part of the project was commissioning new films about the Garden through outreach collaborations. This was not part of the original application. Films are based on selected oral histories. For example, the Cambridge Film Consortium worked with a local primary school to animate the story of a man who tamed robins. Professional outreach filmmakers also worked with Anglia Ruskin University students and Squeaky Gate (an organisation working with marginalised adults). These films are featured on the 'Shorts' section of the website and sit alongside archive film segments. A compilation of films was screened at two special public events. The events attracted a combined audience of 185.

The final part of the project involved the project manager conducting outreach work in residential homes and libraries. The 'table-top touring' entails a table display of Garden information being left at the premises with the intention of encouraging audiences to write letters to the Garden about their recollections, which will then be uploaded to the website. One visit is completed and five more are planned.

⁵ [Voicing the garden](#)

Outcomes for heritage

- The dedicated website represents an archive of oral history recordings, new and archive film, and other creative expressions. The website is a dynamic and on-going engagement with people, and therefore a kind of living archive.

Outcomes for people

- Staff, visitors, and the community have learnt much more about the development of the Garden from the 1950's onwards. This is not well documented otherwise.
- There was good volunteer input. Volunteers benefitted from professional training in oral history techniques. None of them had these skills beforehand.
- Oral history contributors and contributors of creative works have had the opportunity to share their memories and experiences. This has helped to validate their experiences and stories in the context of a broader collective history.
- People have been encouraged to produce creative writing.
- Schoolchildren and other groups engaged with the oral histories in the making of their films. They therefore learnt about the Garden's heritage and significance in the community.
- Film participants, such as schoolchildren learnt about animation and filmmaking.
- The project manager is learning how to use Word Press for blogging.
- A new skill for Garden staff is systematic cataloguing of photos, audio and video.

Outcomes for communities

- The website and film screenings have reached a wide audience and have engaged a great deal of people in the community heritage field not connected to the Garden.
- The recollections will provide staff and regular volunteers with an insight into what the Garden means to people. This will inform marketing and future service provision.
- The recollections of people present the Garden in a new light and will help to engage new visitors.

Lessons learnt

- The project worked well because it evolved as it progressed. The project team are very proud of the interactive website and the new films.
- The use of an open access website has ensured that a wide range of Garden users can contribute to the project.
- The volume of interviewees and scope of the website meant that interview transcribing and school engagement did not occur as planned.
- The project found engaging people with Dementia challenging. Only one or two memories have come from this user group. The team have learnt that engagement would need to be done over a much longer period and with a clear strategy.

Charter Court Residents' Association – Memories from Charter Court and Barton

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Charter Court is a social housing scheme providing sheltered accommodation for older tenants who need additional support. It is managed by Gloucester City Homes, is located in the Barton area of Gloucester and has also been serving as a community centre for the wider Barton area. The fifty-five residents are represented through the Charter Court Residents' Association (RA) which is run by a group of eight volunteers. Supported by Gloucester City Homes' scheme manager, the Residents Association applied to the All Our Stories programme for the "Memories of Charter Court and Barton" project. The project aimed to collect memories from 25 residents, including memories of residents from different ethnic backgrounds to represent the diverse history of migration to Barton and Charter Court.

To prepare for recording of memories, two members of the RA and two staff members received training from Gloucestershire Archives. The training included using the recording equipment, interview techniques, editing and using the internet. One member of the RA also received training in recording video footage.

Two community reminiscing workshops were held facilitated by an organiser from Gloucester Theatre who encouraged participants to share stories and memories of arriving to Charter Court and Barton. The first workshop involved 27 people of Asian origin while the second engaged 25 people of Afro-Caribbean origin. As a result of the workshop, an RA member made a short video which included nine women of Asian origin sharing memories.

Three RA members, the scheme manager and a volunteer from Gloucestershire Archives then conducted and recorded interviews capturing personal histories. In total, eleven personal histories were recorded. These captured diverse aspects of life in Barton, such as life in the travelling community, stories of both happy and difficult childhoods and stories of migration from Jamaica and Malaysia. Gloucestershire Archives further supported the project by producing summary transcriptions of the interviews. Additionally, Gloucester Archives also edited audio and video footage of the recordings. The transcribed summaries and the recordings were then presented to each individual on a DVD. A selection of these edited clips was made available online through the Barton and Tredworth Community Heritage website.

Unfortunately, the project was not able to deliver any further interviews or the planned celebration events. This was because the scheme manager who had supported the project moved to another scheme. The Resident Association members, who are over 75 years old, did not feel able to continue with the project activities as they are not in good health.

Outcomes for heritage

- Eleven personal histories covering memories of life in Charter Court and Barton were recorded and summary transcripts were made and disseminated to interviewees.

Outcomes for people

- Four people received training in using recording equipment, conducting interviews and using the internet.
- At least three people from the Residents Association volunteered their time.

Outcomes for communities

- Charter Court Residents' Association built strong links with Gloucestershire Archives.

Lessons learnt

- Older residents' in supported housing require additional support from professional staff.

The Children's House Consultancy Social Enterprise: Searching for the Golden Fleece

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Lincolnshire Montessori building has had many uses over the years. The grounds were once home to the largest sheep fair in England during the 1880s, the building was once a coaching inn called the Golden Fleece and now it is home to a primary school along with the grantee of this project. The Searching for the Golden Fleece project was an idea developed by the Children's House Consultancy Social Enterprise. The grantee worked with the local primary school and Caistor Heritage Society to research the building.

Although the grantee is experienced in delivering a number of children's projects, this was the first heritage project undertaken by them. Nathan Archer, Development Manager, said it gave Children's House a chance to promote the local history of their area: "*this is something we don't get to do a great deal.*" Moreover, it was also a chance for children to learn about their local heritage through developing digital skills by means of manipulating photographs and searching through archives.

The University of Lincoln approached the grantee to work with them on this project and ran workshops on interviewing skills. The university had received funding through Connected Communities project. Children's House also worked with a number of external people as part of this project, such as local artist and an education consultant.

Research tasks commenced after Easter 2013. The school children visited local archives where they looked through census records, directories of people who ran the Golden Fleece and maps of the local area. They also researched historic local trades and viewed footage of the area at the Media Archive of Central England. From these activities, they produced a timeline which is displayed at the Heritage Centre in Caistor. In addition, the school children worked with a local textile artist to create pictures from felt.

One of the other outputs was to produce an education pack for schools, which an education consultant will be taking forward. The consultant has attended a teachers forum to get feedback on the resource pack for schools. However with impending changes to the national curriculum, they are keen to future proof their resource pack. They heard about the consultant through word of mouth. Information has also been gathered for an 'information panel' on a website.

As a result of this project, relationships between the grantee, University, Arts and Heritage Centre have become more formalised. The project has attracted the attention of the local media and an international magazine. Furthermore, a local community television channel would like to feature this All Our Stories funded project in a programme.

Outcomes for heritage

- The children who took part in the project produced a timeline which is displayed at the Arts and Heritage Centre in Caistor.
- The timeline will also be available to download on a project website in due course – as will the education resources.

Outcomes for people

- The children who worked on the project learn more about their heritage by understanding what the building in which their school is based was used for. This also applies to the grantee and its partners.
- Local school children developed digital skills through manipulating photographs. Their heritage skills were developed through researching the archives.

Outcomes for communities

- The community are more aware of its heritage through this project, with one of the outputs displayed in the Arts and Heritage Centre.
- There has been interest from local and international media about this project.

- New partnerships have been established. The University of Lincoln approached the grantee to work together as part of another project.

Lessons learnt

- Given other work commitments, flexibility is important to funded projects such as All Our Stories.
- There is an appetite locally for different organisations to work together. With the mix of local professionals and the local university, it enabled the project to come together.

Chorlton Central Community Centre – A Walk in the Park

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

A Walk in the Park celebrated the vibrant history surrounding Chorlton’s urban parks, country parks and open spaces; charting the change in the way they have been used over time. Children from local schools collected stories and photographs from local people, which were collated and compiled into a film.

The grantee for A Walk in the Park, Chorlton Central Community Centre (C4), is a local community centre. The centre has around 30 volunteers, four part time staff, and a management committee of eight. This project is managed and led by one man – Phil Burgess, plus nine volunteers engaged on this particular project.

The project worked with two classes from the local Brookburn School to collect stories and images of the local parks. To begin, the 58 children and 11 C4 volunteers received training as community reporters; this included an extended session, run by local media company People’s Voice Media (PVM) for six of the C4 volunteers. This taught children both how to use the equipment, and how to ask questions to make sure they’re open and engaging for the people they’re interviewing. In total, the children conducted 23 field interviews with people out and about in Chorlton’s parks, to be used later in the creation of short films. Each child also got a certificate and a badge signifying that they were now a qualified community reporter.

For the photo collection, each group of five children was given a camera and voice recorder, and left to their own devices, whilst they *‘of course, got some quite silly things, they also got a lot that was really thoughtful’*. The children collected 155 still images in total.

C4 had initially intended to employ People’s Voice Media, to edit the video. However, unfortunately, C4 ran into some financial difficulties (unrelated to this project) and was therefore unable to pay PVM. C4 therefore did all the editing themselves. In total, the project created six videos, covering a range of topics including an edit of the children’s interviews, a longer interview with a man who’d been running around the park for 42 years, and one from a dog’s point of view. The videos are hosted on You Tube and can be found here:

- [You Tube OwUpfM2hBQ](#)
- [You Tube IzW2WtPml8A](#)
- [You Tube jqNnyxL8K1Q](#)
- [You Tube SvtqnOJ2pTk](#)
- [You Tube DKIOAjdFULE](#)
- [You Tube NYt5UzNwwN4](#)

In addition to the public videos, C4 also produced some shorter videos (including the children’s faces) for use by the school. The project also plans to create QR codes (linking to the videos), laminate them, and place them around Chorlton Park.

Alongside the work in local parks, the project also had a group of older people from Chorlton Good Neighbours (aged between 70 and 90) to come into Brookburn schools and run a two-hour session. Here, they were interviewed by groups of four or five children. This produced around five hours of audio (post-editing), which has been given to the school for use in spin off projects.

The project has uploaded information to several websites, including their Facebook page and a WordPress blog which contains photos and text about the project. The two are available on the links below:

- [Facebook page Chorlton A Walk In The Park](#)
- [wordpress](#)

Outcomes for people

- The project enhanced children's learning experience related to the broader curriculum, as well as through project activities. C4 worked with teachers to try and tie the project to the curriculum, for example, the fact that in English the children were looking at stories, and how to write stories;
- The children and C4 volunteers became qualified 'community reporters' learning how to interview, and how to use interview equipment;
- Chorlton is an area with a large number of new residents, often young families, who do not really know the history of the local park, this has given them a sense of its heritage and 'some ownership of where they live'.

Outcomes for communities

- The school now has a wealth of material, including some which has not yet been used, which they can use in spin-off projects;
- The project built new relationships and contacts for C4. They had never worked with schools before, and had very limited experience of working with children, so this project was quite a large departure from the norm;
- C4 now also has some more equipment, e.g. 2 voice recorders, which they will hope to use in further projects, although everything is on hold at the moment due to financial difficulties.

Lessons learned

- That quite young children (participants were 8 or 9) can produce thoughtful interviews and images, even when unsupervised;
- Engagement can be difficult. Despite making contact with a raft of local groups at the start of the project (including Friends of the Park, allotment groups, and every school within the area) the initial response was nearly nil;
- This led to delays starting the project, and an extension was not possible due to the pressures of trying to fit the whole project within the school year.

Close House Projects – All Our Stories, Hereford

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Close House Projects is a youth centre and registered charity based in Hereford. Many of the young people using the centre are not in education, employment or training (NEET). *All Our Stories, Hereford* was set up to enable some of these NEET young people to engage with the heritage of major local employers – and learn more about employment and the world of work in the process. A core group of between six and eleven young people participated in the activities, which were coordinated by a single staff member at the Centre, with some support from colleagues on trips.

The project began with visits to two museums in town: the Hereford Museum and Art Gallery, and the Museum Resource and Learning Centre. This gave the participants an overview of local heritage to contextualise the subsequent visits to employers. At a more basic level, these visits also worked to introduce the young people to these museums and how they can be used to access information through books, artefacts and the Internet.

Arrangements were then made to visit employers in the regions. Two of these were producers of cider, reflecting the importance of that industry to Hereford and Herefordshire: Bulmers and Weston's. They also visited Cargills, a large chicken processing site, and Dragon Orchard, a farm.

At each of these sites, the participating young people interviewed long-serving employees and retired former employees about their work. The interviews covered how long the employee had been working there, the changing nature of the work and the benefits of having a job. The participants learned about the community of these workplaces – the friendships, marriages and funny stories. These findings were said to ‘open their eyes’ about the value of entering employment. In total 16 interviews were conducted and recorded using an audio recorder.

Visits to the Cider Museum, and to Museum on the Move, further developed participants’ understanding of local heritage – and making use of local heritage organisations.

In addition to interviewing employees, four interviews were conducted with the participants themselves. The project coordinator interviewed two of these, asking them to reflect on the project, and how their views on employment and heritage have changed since before the project. These two were then trained to interview two of their peers. All the interviews were recorded.

Using the interview recordings, photographs taken by the participants and working with a village artist to create monoprints related to the project, the team worked to prepare an exhibition. At the time of writing this exhibition has not yet been staged, but the plan is to create a multimedia presentation of the project and its findings. In addition to pictures, artwork and audio interviews, the exhibition will also feature a magazine detailing the project journey, and the sale of 250 bottles of Close House Projects-branded cider, donated to the project by Weston's. The project lead is in talks with the Cider Museum, who have agreed to take on the exhibition, in whole or in part, after the life of the project.

Outcomes for heritage

- The oral histories of long-serving employees of some of the region's long-established employers were recorded.
- These histories were presented as part of a multi-media exhibition, and may be preserved by the Cider Museum.

Outcomes for people

- The participants learned about the heritage of Hereford, a number of its major employers, and the oral histories of long-serving employees and retired former employees.
- The participants also learned how to make use of Hereford's many heritage organisations and the library.
- Participants learned skills in interviewing older people. The act of interviewing a range of older people and using the materials to help develop an exhibition was said to improve their sense of self-esteem, as these are not simple tasks.

Outcomes for communities

- The project lead identified a 'massive change in attitude' from the participating young people. In the initial visits to heritage organisations they were 'shuffling their feet' but by the end of the project they had engaged with heritage, with older people and with the world of work in meaningful and significant ways.
- The project also benefited Close House Projects. Preparing the visits required the organisation to work hard to develop relationships with a range of heritage organisations and employers for the first time. The charity and the young people participating in the project 'carried themselves well' and as a result some have requested that they visit again.
- As a result of these activities the profile of Close House Projects has been raised.

Lessons learnt

- Persistence was key to securing the engagement of employers. In particular, it was challenging to engage large employers such as Bulmers and to successfully arrange a visit. Effective practice here was identifying the correct individual in the organisation, clearly explaining the purpose of the visit and showing how working with the community can be beneficial for the employer.
- With local heritage organisations, strong relationships were built by demonstrating a genuine interest in both the organisation and its staff. While at the museum, for example, the participants took the chance to conduct an impromptu interview with staff, asking them how they got the job.
- In organising a day trip for the first time, the project team learned some practical tips. For example, they learned that it cannot be assumed that the young people will have had breakfast before setting off early for a long day. In response to this learning, the project subsequently ensured the whole team ate together before and after every trip. This also provided a useful opportunity to plan what they would get out of the day; and reflect upon what they had learned.

Clwyd Theatr Cymru Theatre for Young People - Daniel Owen's Legacy

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Daniel Owen is regarded as the foremost Welsh language writer of the 19th century and has been referred to as the Charles Dickens of Wales. The Daniel Owen Legacy project was led by The Clwyd Theatr Cymru Theatre for Young People based in Mold. The aim of the project was to raise the awareness of the local literary heritage among young people, focusing on Owen. Clwyd Theatr Cymru worked in partnership with Mold Library, the Daniel Owen Museum along with local film makers and historians.

The project began in April 2013 with a series of workshops, including writing and brainstorming ideas for the film and storyboarding. The young people, all aged between 14-21, wanted to create a theatre performance and an interactive film to be shown at the performance. At least 13 young people were involved with the project, with more attending the guided walk.

At the start of the project, the young people were asked by those running the theatre group how much they knew about Daniel Owen. All of them said they knew nothing. To get a sense of Daniel Owen's life and to understand more about him as a person, a local historian took the young people on a guided walk of Mold in Spring 2013. A second guided tour took place in August to view potential filming locations.

A local archivist brought documents and letters from Daniel Owen to the theatre group. He talked about the kind of man Daniel Owen was. The young people also had an opportunity to search through Daniel Owen's family records in the local Church, St Mary's, where they discovered more about his family background. In addition, the young people visited Mold Library where they were shown Daniel Owen's first edition of his printed work. Through their research and the talks given by local experts, the young people got to know more about Daniel Owen, his family and how he got involved in politics.

The young people performed the play in October 2013. There was an exhibition in the Theatre which included the first edition of Daniel Owen's printed work.

The performance was attended by 89 people. The story began with the mining accident in which Daniel Owen's family were killed, then moved on to his search for his brother in Mold and how he became a writer. Each young person took it in turn to play Daniel Owen by wearing a hat.

The film was integrated into the performance. The young people had to edit this carefully so the timings matched up with what was happening on stage and vice versa. Two young people in the group created a dance for the film and another composed a piece of music for the film.

This project caught the young people's imagination having produced something unique. Working on this project gave young people an opportunity to reconnect with their local area. They found out new things about their local area, such as about the roadside stone marking where Daniel Owen's family house once stood and where he was born.

The project has also raised the confidence of young people. The young people who worked on this project are now working on a booklet called Legacy. This idea came from the young people who wanted to focus on telling the stories of young people who had died at a young age.

Outcomes for heritage

- The creation of the Daniel Owen's Legacy play was a different way of documenting Daniel Owen's life.

Outcomes for people

- The young people who participated in the project feel more connected to their local area; it also gave them focus and self-discipline.
- The project allowed the professional artists and young people to develop their skills in writing and filming.
- It has been an enjoyable experience.

Outcomes for communities

- The theatre has made new relationships with local historians.
- People from the community are reconnected with their local heritage.
- The project brought new audiences into the theatre.

Lessons learnt

- The subject engaged young people and they were enthusiastic in developing the project. They came up with a unique idea of how to present the story of Daniel Owen to a new audience.
- The grantee started a blog to map the progress of the project, with the intention of young people taking it forward at a later date. However this did not go to plan. Young people were reluctant to take this forward because it was not seen as the 'cool' thing to do. In hindsight it would have been helpful to get the young people writing a blog or contributing to social media earlier on in the process.
- Local experts were on hand and willing to share knowledge of Daniel Owen and give young people access to collections and documents that would help to understand his life story.

Clydach Heritage Centre - Memories of Old Clydach

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Memories of Old Clydach aims to digitise the memories of the local community. This project was led by the Friends of Clydach Heritage Centre and was the first grant funded project that they had embarked on. The idea for the project came about from wanting to offer a new display at the Clydach Heritage Centre— however given the lack of space; they decided to go down the digital route. Visitors to the centre will be able to listen and view the outputs using the headphones. In addition, they wanted to produce educational materials for local schools as it is mandatory to cover local history in the curriculum.

The project began in late November 2012. The group held a couple of open days to attract potential people who they could interview. However this was not very successful. They were given a lead to attend a social service respite group for carers who meet on a weekly basis, and managed to make new connections this way. To gain more interest in the project, the team organised a 1950s beach event in August and a 1950s Christmas event. These events had local press coverage.

In February 2013, the project received digital equipment, such as: digital pocket memos, a bridge camera, a scanner and a laptop. There was a need to buy more sophisticated microphones as the tape recordings had to be transcribed into a digital format. The last interviews were collected in August 2013.

The project team managed to interview between 30 to 40 people either in their homes or in care environments. In addition, the interviewees loaned the group their diaries and other material. The project team made copies of these artefacts and returned them back to their rightful owners. The group also photographed artefacts and people.

The project was due to come to an end in February 2014, but has been granted a two month extension. Now that the interviews have been transcribed, the group will meet to circulate the summaries and themes from the oral histories. Following that, the final tasks will be delegated to create their CD and DVD. They are also putting together the educational packs for nearby schools. For example, they have some accounts of being evacuated during World War II, which ties into Key Stage Two activities in school.

Memories of Clydach would not have gone ahead without the All Our Stories funding. It was purely by chance that they found out about it. The team feel as if it has had a positive impact because they are more aware of what grants are available. In addition, the grantee has been able to build a new partnership with the local archive service and for one volunteer, his experience on the project could potentially help him into employment.

Outcomes for heritage

- This project has allowed the group to produce new digital displays for the Heritage Centre.
- The grantee was able to digitise the diaries and other artefacts loaned by people in their local community.

Outcomes for people

- The group of volunteers developed their interviewing and digital skills.
- The group has established a new partnership with the local archive service.

Outcomes for communities

- Schools will benefit as the pupils will develop an understanding of their local history.
- Visitors to the Heritage Centre will be able to listen and view the outputs which are all relevant to the history of the local area.

Lessons learnt

- The importance of producing a project plan. The grantee said that they did not have a formal project plan, which had a knock on effect on producing their outputs.
- Similarly, the grantee said that they should have known who they were going to interview. This delayed the project.
- Those that were interviewed were happy to lend their personal diaries and other belongings for the purpose of this project. This contributed to the success of the project.

Colton Historical Society – Memories of Village Life in Colton

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Colton Historical Society had identified around 25 older people with memories from before the War, who had spent all or most of their life in the village. *Memories of Village Life in Colton* aimed to enable members of the community to record and share these memories of village life, to ensure they are not lost forever. These records would then be preserved and shared through audio, visual and written materials for distribution through local libraries, shops, schools, and residential homes, as well as online.

A core group of about 10 members of the society formed the project team. Members were encouraged to dedicate themselves to project activities in line with their own skills and interests.

Four of the group specialised in using a semi-structured questionnaire to interview 25 older people and collect their memories of village life. A sensitive and patient approach was required to identify and engage potential participants, and to fit round both the volunteers’ and the older people’s availability. These members benefited from training in interviewing from Staffordshire County Council.

All of the interviews were recorded by audio recorders, and in the majority of cases, interviewees agreed for the interview to be filmed in whole or in part. The discussions covered early family life, school, recreation and holidays, shopping and work.

During this interview process, the team held a public meeting to share the early findings of the project and encourage further people to come forward. Fifteen MP3 players were set up in the hall to allow attendees to listen to the interviews completed to date. The event was very popular, and the team plan to repeat it after the conclusion of the project.

The other major element of the project was a series of three sessions with approximately 30 children in a local school. In the first, children were supported to write an open letter to the older people of the village, explaining their experiences in school today. In the second, they wrote another letter asking questions of older people about school in their day. For the final session, the older people interviewed as part of the project visited to spend time in discussion with the children, comparing experiences of school life in the 40s and 50s – for many, in the very same school – with their counterparts today.

At the time of writing, the team was still finalising the project’s outputs. They have enlisted help in transcribing the interviews, to create a written document of the interviews. Audio recordings will be made available on a CD or in MP3 format to make up an audiobook. The team had already produced two videos presenting thematic collections of the interviews, with a total runtime of 70 minutes, and planned to produce a third. These will be consolidated on to a DVD. All work will be deposited with Stafford Record Office.

Outcomes for heritage

- The memories of 25 older people were recorded in audio, visual and written formats.
- This heritage was shared through the production of a DVD, and the hosting of a community event allowing attendees to listen to memories of the village.

Outcomes for people

- The audience attending the village hall meeting exhibiting early findings enjoying listening to the oral histories of older people from the village. This was said to be particularly interesting for other older people, who were able to share common experiences with their peers and have better insight into how others grew up in the village.
- Participating children learned about school life in the 40s and 50s, and benefited from discussing this directly with the older people.
- The project team developed interviewing skills.

Outcomes for communities

- The intergenerational activities at the primary school helped to foster a connection between children and older people in the village. As a result of the activities *“the younger are in awe of the elder generation... to bring to their attention how different their life is... they find that fascinating.”*

Lessons learnt

- Having good governance helped to ensure smooth running of the project. For example, minutes were recorded at team meetings for the benefit of those not present.
- Engaging with older people was achieved by approaching through people known to them, and conducting the interview wherever the older person felt comfortable. This was nearly always in their home. The interviewers worked to build their confidence and a relationship of trust, rather than going in ‘cold.’
- Calling on expertise was helpful. For example, Staffordshire County Council advised on how to respond in the event that older people recall memories which create ethical issues. The project was also able to connect with two other All Our Stories grantees to share ideas on how to approach the practical aspects of the project.
- Working with the school to tailor activities so that they linked with the curriculum was key to securing the school’s engagement for three sessions.

COSY Club – Memories Allowed

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Memories Allowed aimed to create a ‘living history’ of the COSY Club members, focussing on their experiences during the Troubles, particularly for the members who were moved out of their homes in central Derry, to the Outer West. The project was timed to link in with Derry’s year as UK City of Culture, and culminated in the production of a book.

The grantee for this project, the COSY Club, is an over 50s club based in the Outer West area of Derry. The club meets every Tuesday and Thursday for a light lunch and bingo, or other activity. They have one part-time member of staff, and 14 volunteers. Memories Allowed was led by their one part-time staff member, Geraldine.

The motivation for this project stemmed from several members of the club dying in the past year; it was felt a shame that their memories were lost. The project therefore set out to collate and publish its members’ memories. These were collected through a series of workshops and arts and crafts sessions, used to prompt reminiscences, collect memories, sayings and stories. Sessions have included:

- Painting maps of Derry, including old maps
- Naming streets;
- Painting shirts covered with all of the different names for Derry (there are around 15!), and canvasses.

In addition to the arts and crafts sessions, workshops on camera, video and photography were also held. For example, a digital photography session was held, where a volunteer came in and showed them how to use their digital camera, what to do with it, and how to upload their photos to Facebook or other social media sites. These sessions were particularly beneficial at getting men into the COSY Club, a group who rarely attended in the past. Stories were collected by a facilitator, who came down and met them as a group; some participants then emailed her stories, and others she interviewed. She then provided the stories, together with some photos, to the COSY Club to collate into the book. Over 200 copies were published, and handed out to friends and families. Many people’s families live abroad, so they really valued having copies to send to them.

The project was launched on 22nd October in the City Hotel, Derry, incorporated into the COSY Club’s 10th anniversary celebrations. A film was made of the launch event, this included the speeches made on the day as well as a message from the Commissioner for Older People NI. The Commissioner was unable to attend on the day, but came down before the event, met the club and recorded a message for the video.

Outcomes for heritage

- The project has brought to light the heritage associated with everyday life, a ‘part of history that they [the participants] probably don’t talk about, or forget about’. Participants talked about wakes, games they played as children, what they used to do on Sunday afternoons;
- Stories looked back even further than participants’ own lives; often they would reminisce about their own grannies, so stories from the 1800s were coming to light;
- Participants have often moved from where they grew up, so this helps their families to understand where they’ve lived in the past. In addition, lots of the streets they talked about are now gone, so creating maps of the past city helps to recreate these.

Outcomes for people

- The project helped members to get to know one another better: ‘even though as a group they all know one another, and some have been at the club 10 years, they were telling stories about themselves that they didn’t know... they got to know one another better... share hardships each went through... helped them to ‘walk in my shoes;’

- There was also a wellbeing benefit. Simply talking, and having people listen to them for a change, gave people a great deal of mental and emotional support. Additionally, 'the project took people back in time, back to when they were at their happiest... where all the participants had something in common;'
- Participants also improved their skills. For example learning how to use fabric paints, their digital cameras, or social media;
- Participants learnt a lot about Derry; people were from all different parts of the city, so learnt about each other's areas, and their different characters. The shirt printing and map making were particularly beneficial here.

Outcomes for communities

- The project extended the COSY Club's reach. In particular, men, attracted by the photography sessions, now attend. The club now also has two additional volunteers;
- Raised the profile of the COSY Club, with press coverage of the project in several local papers;
- This has been 'one of the best projects for highlighting the club' in particular, it's changed locals' perceptions of the club, 'one woman's daughter calls the club the Dozy club... it dispelled that myth, showed that older people can do things, are not helpless, and are full of fun.'

Lessons learned

- Storytelling in a group doesn't always work. Generally, the quieter people get drowned out by the louder personalities, and you don't get to hear everyone's stories;
- Storytelling and reminiscences are a good way to connect people together; many participants had shared experiences, often happy experiences, which really brought the group together.

Craven Vale Community Association– Craven Vale People and Place

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

Craven Vale – People and Place produced a book to celebrate the Diamond Jubilee of the Craven Vale estate in Brighton, distributing it to all residents. The book explored the history of the area, from prehistoric times, through to the estate’s first residents, and the present day.

The grantee for this project, Craven Vale Community Association (CVCA) is a community association representing the residents of the estate. This particular project is run by four volunteers. CVCA had wanted to do a project to commemorate the estate’s Diamond Jubilee, and was looking around for potential sources of funding when they came across All Our Stories.

The key output of the project was a book, ‘Pride in Our Valley,’ detailing the history of the Craven Vale community. This drew on interviews with both long-term and more recent residents about daily life now and in the past. It also included historic and recent photos of the area. The book was launched at the Jubilee celebration of the estate in June. Throughout the project, the emphasis was on trying to get the community involved, and to increase community spirit and pride in the local area.

The book itself had three sections:

- The history of the local area. Research for this was conducted at the Record Office in Lewes, as well as through the groups’ contacts with other local history groups and experts. The group was particularly pleased with their discovery of the roots of the name ‘Craven Vale’, tracing it back ‘to a rather un-liked man from 1892’. The proof of this section was submitted to a Professor at the local Brighton University to check.
- Reminiscences and quotes from local people. These were gathered from a series of interviews undertaken by two of the four volunteers. Interviewees were sourced through adverts in the local paper, and the connections of Betty, one of the interviewers, who had lived in the estate since the 1960s and knew most people. Questions were asked around daily life – where people went shopping, let their children play, their impressions of the estate. Interviewers did not have any formal training, but all did extensive research themselves on how best to interview people. 16 interviews were carried out in total;
- Comparative photos of Craven Vale ‘then’ and ‘now’. These were sourced from interviewees, from the Regency Society and James Gray Collection, as well as googling then asking for copyright.

The book has been distributed to all 900 residents, and has been well received – *‘many people were amazed that a local group could do this so well’*. People were also pleased that it was free! All the content, including the interviews, have now been uploaded to a website - [cravenvale-pride of our valley](#). The book is also available there for download. In addition, 30 copies were given to local schools.

The project culminated in a Jubilee Celebration on 2nd June, with entertainment, food, and a display detailing how the book was made. People who could, dressed up in 1950s clothes. Around 100 people attended at one time or another throughout the day. The project was well-publicised locally, with one of the volunteers interviewed on a local radio station, and featured on a local news website – my Brighton and Hove. There are plans to continue to promote the project; a festival at the opening of a new park in Brighton is happening soon, and CVCA will be attending with a stall, and handing out copies of the book. They are also making a presentation to the local primary school.

Outcomes for heritage

- The history of Craven Vale estate is now documented, with some original research findings – particularly the origin of the estate name – unearthed.

Outcomes for people

- The project has had an impact on the people who live in Craven Vale, allowing them to have a little more pride in their area- ‘it has given voice to the pride that many of the long-term residents feel in their area’, as well as more knowledge of its history;

- A key aim of the project was to 'get people out of their houses and engaging with the wider community'. CVCA think this has been achieved, to some extent, with the book and Jubilee celebration providing a great way 'to get people to mix *together for a common purpose*'.

Outcomes for communities

- The project has raised the profile of CVCA, showing residents the kind of quality work that they can do;
- Media coverage (on local radio and the local website my Brighton and Hove) has also raised the profile of the project, and of Craven Vale itself
- CVCA are hopeful this will increase membership of the organisation, it's certainly increased contact with the community, with people often coming up to members to chat about the book.

Lessons learned

- CVCA felt they were lucky in finding a good vanity publisher, who 'got' the brief totally, and was very easy to work with;
- They faced some problems with photos, both modern old. Having taken lots of photos of the estate today, they discovered that 70-80% of them were not good enough, suggesting that training in photography might have been worthwhile. They also discovered that there were very few early photos of the estate;
- CVCA already had the idea for this project, but if they hadn't have secured HLF funding the project 'wouldn't have been on the same scale... we could not have afforded a book'. They would likely have just collected reminiscences and put them online.

Curzon Clevedon Community Centre for the Arts - Curzon Community Cinema Memories Celebration Day

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote community heritage through sharing memories of a cherished cinema.

The grantee, Curzon Clevedon Community Centre for the Arts (CCC), is a community cinema (since 1996) and operates as a registered charity. It has been a cinema since 1912. CCC aims to promote arts, educational and cultural events in Clevedon and the surrounding area.

The Memories Celebration Day project offered an opportunity to build on a previous HLF funded project that collected memory stories, audio and audio visual about the Curzon community cinema. AOS funding was an opportunity to hold a celebration event at the cinema where contributors could enjoy each other's memories.

A key element of the project was for a freelance professional to produce a short film bringing together previously collected audio and visual material for the first time. Some of the visual material came from local people's private photos and memorabilia. It was hoped that hearing the memories alongside visual imagery about the history of the cinema in a dynamic package would help to engage audiences and make the memories presented memorable. The memories in the film of the Curzon included comments about social behaviours of earlier times, how celebrities visited the cinema during WW2, and how people heard about significant national events via news broadcasts. Sixty DVDs were produced.

Another key element was the Memories event held on 20 April 2013. Around 50 people attended, nearly all of whom were those that contributed memories. Along with the showing of the film, there was a facilitated discussion amongst the audience to enable them to talk about their response to the film and the day overall.

Also at the event, the audience had the opportunity to look around the cinema building. As part of this, eight volunteer young people guided audience members on the use of the specially developed 'Curzon Memories App' for iPhones. The App, launched in March 2012, was designed by staff at the University of the West of England and uses QR codes and GPS technology to trigger the playing of audio memories through a device. At the Memories Celebration Day, participants were able to use the three provided iPads to scan the QR codes placed around the building to hear recorded memories in precisely the space where they actually happened.

Outcomes for heritage

- The DVD film represents an interpretation and record of people's memories. A copy of the DVD was provided to contributors.
- The Curzon Memories App and its continued use in the cinema will enable audio memories to be accessible to a wider audience.

Outcomes for people

- The young volunteers at the event attended a training session on how to use the App and how to approach the older participants attending. This was confidence boosting for some of them and gave them customer care experience.
- Young and old participants deepened and enriched their understanding and appreciation of the cinema and learnt about their local and cultural heritage through the film, discussion, and being guided around the exhibition.
- Audience members very much enjoyed the event. It brought people together and validated the memories they had contributed. People commented how it helped to revive happy memories and a sense of continuity with the past.

Outcomes for communities

- There was a fruitful inter-generational exchange between the young volunteers and older audience members.
- The shared memories promoted a sense of community belonging.
- The celebration day will help to promote cinema.
- The recorded memories will be used in a school resource pack for when schools visit the cinema. Teachers at the local primary school will use the resources in lessons related to local history and WW2.

Lessons learnt

- The innovative and award-winning Curzon Memories App was put to good use in the Memories Celebration day and demonstrates the value and potential of this kind of digital media.
- The final film output benefited from employing a professional filmmaker. This ensured a quality product that captured the imagination of the audience.

The celebration event was a chance for young and older people to come together so that young people could learn about local and cultural history, and older people could be shown the 'Curzon Memories App' by the younger people.

Deptford Decades: Shaftesbury Christian Centre and the Bear Church

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The aim of the project was to explore the history of Deptford in the 1940s and 1950s focusing on what people did in their leisure time. Deptford Decades was an intergenerational project working with children and young people from two schools, one primary and one secondary, together with a group of older people living in the borough of Deptford. The project worked with two year 5 classes from a local primary school and a mixed group of 10-15 young people from a local secondary school. Young people from the secondary school were identified by their teachers as those who would benefit most from involvement in the project.

The team delivering the project were a qualified teacher, who was also doing a PhD in heritage education (the project leader), a dance teacher and a person in charge of all the technical detail including IT and the sound system for the final performances. The project also benefited from five volunteers who worked with them throughout the project. Three of these volunteers were also older people who took part in the work with the children and young people.

At the project inception members of the team received oral history training from the Museum of London – this was 'excellent' and they learnt a lot that they were able to put into practice in preparing the children to work with the older people. Engaging schools in the project was relatively easy as they were very receptive and enthusiastic and a number of workshops were delivered in all three schools. Workshops covered oral history skills, preparatory work for interviewing the older people and work to familiarise them with the history of the two decades (the 1940's and 1950's) exploring key events from the period including the royal wedding and the Olympics both of which chimed with the children's recent experiences.

Identifying and recruiting the older people to the project proved to be more difficult and time consuming than anticipated in the original proposal. The project worker spent a lot of time doing community outreach work in order to recruit people as she did not have an established group to access. However the process provided important learning about engaging with older people in particular when trying to draw people to work on projects and in locations that they do not normally access. This meant working with partners and organisations that they had not anticipated working with in order to engage a core group of older people.

Once on-board, six sessions were held with the young and older people working together. These included two preparatory sessions and three 'memory workshops' all laying the foundation for a final workshop when the older people talked to the camera, recounting stories and memories that had been explored previously. Background work had been done prior to the filming including researching the era through archive photos that illustrated the stories and reflected previous conversations and that were used as memory prompts during the filming.

The project culminated in a '*massive tea dance*' attended by children and young people from the primary and secondary schools, parents of the primary school children, and the older people involved in the project. The tea dance involved music, three performances of dance by the young people, stroll dancing, sing-alongs and, of course, tea and cake. There was also an exhibition of the young peoples' work including biographies they had created of the older people that they had interviewed. The young people also delivered a second performance of their dance work at the local library. This was very successful and the children '*pulled it off even better than the first*' as they were able to build on their first experience of performing it.

Outcomes for heritage

- The film they have made exists as a community resource. All the older people involved in the project have received a copy and they will also be going back to the daycentre and showing the film there;
- The church will have a page devoted to the project on its website – this will have links to the film they have made, the photos and the children's written work;

- The Local History Archive Centre (at the local library) has requested electronic copies of the children's written work – the biographies – to be held by them within their archives;
- The project worker is aiming to write a paper on the project for GEM (Group for Education in Museums).

Outcomes for people

- Outcomes for the project workers are that they have learnt how to project manage a heritage learning project. The project lead would be keen to pursue this as a further career although understands the constraints on this by the current economic climate;
- The project dispelled some of the myths that young people had about older people, helping to break down social and cultural barriers that exist between generations;
- 'Really good respectful relationships' were established between the young and older people. The project lead commented that 'it is possible for a 13 year old adolescent to have a meaningful relationship with older people even if that is a managed relationship'
- Oral history training for children was really good – older people commented on how well they had been trained and how polite and respectful they had been throughout;
- Quotes from the children and young people clearly demonstrate that they had learnt about the past and found it compelling in many ways. Quotes from the children include: 'In their days they had to make up games to play. We don't. We play on our phones' and 'They didn't have as much stuff as us. They didn't have so many pairs of shoes as we had';
- The project lead highlighted the detail of things that had been learnt –for example that people made or borrowed their wedding dresses, or that the children had met 80 year olds who had attended the same school as them. These things were what bought history alive for the children and young people.

Outcomes for communities

- The schools are now linked to the older peoples' daycentre and there is a desire to work together again and do some more intergenerational work;
- Although not sustainable without further funding the project has 'demonstrated what is possible' and there is a real desire among people at the church to ensure the project continues in some way.

Lessons learnt

- How to engage with and involve older people in a heritage project; the importance of being flexible and adaptable and 'knowing the art of the possible'. The project lead commented that she would not do a similar project without having an established group of older people to work with as it proved very difficult to recruit older people without this;
- The need to manage situations as they arose – for example, sadly one of the older participants died during the course of the project and they had to find ways to ensure his input was included in the film they made. They achieved this by finding photos of him when he was a child and filming one of the children who had spoken to him;
- Working with volunteers; the project lead stressed the need to be clear in terms of expectations and roles on both sides- these need to be established and negotiated from the outset.

Derbyshire Gypsy Liaison Group - Highways, Byways and Stopping places

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Highways, Byways and Stopping Places project coincided with the Derbyshire Gypsy Liaison Group's silver jubilee. The aim of this project was to digitise photographs stored at the Derbyshire Gypsy Liaison Group's (DGLG) offices. These photographs, some of which are over 100 years old, were nearly destroyed by flooding. It was then that the grantee decided that they needed to find a way of storing these photographs – otherwise a part of their history would have disappeared. The grantee then came across the All Our Stories funding on the Heritage Lottery Fund website and decided to put in an application. Along with digitising the photographs, the grantee also wanted to produce a digital story. These outputs were to be made available on the DGLG and Patrin websites.

The project began with the small group of volunteers at DGLG scanning in the photographs. In May, a two hour workshop was held at the Derbyshire Records Office in Matlock. The focus of the workshop was on caring for and storing archival documents and photographs, it covered safe handling, packaging, environmental conditions, pest management, disaster planning and keeping materials safe during exhibitions. Furthermore, the Records Office also put on a training session on photo recognition, which was attended by 10 people.

To encourage the community to donate photographs to the project, the grantee promoted the project at existing heritage events. For example, the grantee attended markets and fairs across the Midlands related to heritage, such as the Stowe fair and the Hartlebury Castle Museum. However, there was little interest in getting volunteers to hand out flyers on the day.

Volunteers involved in the project received interviewing and media training. This took place over a period of ten weeks and was provided by Travellers Times – a specialist publication for the Gypsy Roma and Traveller community. The purpose of this training was to ensure the volunteers would have the sufficient skills to interview members of their community and to create the digital story.

In September 2013, a heritage open day was held in Matlock, where there was a photo display of the DGLG collection. The photos will also be displayed at the local library. The digital story was still being finalised at the time of the final interview. This output tells the history of the DGLG. However, they were conscious that they did not want to make it just full of facts and figures but something more engaging.

Overall the project had been a positive experience for DGLG and they were proud of what they had achieved. They have not only managed to safely store the photographs, but it brought a group of volunteers together to learn more about their heritage. They also developed their digital and photo recognition skills and became more familiar with copyright when using photographs.

This project would not have happened without the support from All Our Stories. The group have been able to scan and digitalise the photographs. In addition, the Derbyshire Archive Office will also be storing copies of the photographs. This ensures the safety of these photographs should anything happen to the DGLG building. Going forward, the group will be looking at the role of Gypsies in the First World War and would look to HLF backing for this.

Outcomes for heritage

- The intention of this project was to digitise photographs, some of which were 100 years old, which was achieved. Otherwise, if the photographs had not been stored in this way, then a part of Gypsy history would have been lost forever.
- Copies of these photographs will be deposited at the local records office. Having copies of the photographs stored at the records office will enhance existing records.

Outcomes for people

- Volunteers were able to participate in training courses on photo recognition, handling photographs and documents, interviewing and media that would help take the project forward.

Outcomes for communities

- The Gypsy community have their heritage available in the local records office.

Lessons learnt

- DGLG would have liked to have got more young people involved as volunteers at the events, but they showed little interest.
- The training didn't attract as many people as they would have liked. The timings of the workshops were inconvenient for those who were working during the week.

The Dog Rose Trust – Clun Valley Voices

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Dog Rose Trust, a charity working for people with visual and other sensory impairments, was awarded a grant to record and share the local history of Clun, Shropshire. A team of approximately 20 volunteers carried out a range of heritage activities to engage the community create a lasting record for people to enjoy.

They began by scanning archive photos from Clun Museum to make these accessible online and to allow them to be exhibited and enjoyed more easily – a selection of about 300 were placed in a digital photo frame in a local museum.

The project team worked with Clun Primary School to create materials for the children about local history. The initial plan was to create a traditional booklet about Clun Castle, but a graphic design partner to the project suggested that a ‘Horrible Histories’ comic style would be more effective – and thus “Baron’s Revolt,” a Norman comic, came to be. The team worked with the school to finalise the content, and ultimately a copy was given to each of the 90 children at the school.

On the weekend of 7th and 8th July 2012, the Dog Rose Trust coordinated a Norman Living History event in Clun. Entry was free and open to all, and an estimated 200 people from Clun and beyond came each of the two days. The event featured heritage trades such as weaving, spinning, and calligraphy, as well as a demonstration from an armourer. Participants were entertained by period musicians singing Anglo-Norman songs from the 14th century. Groups were taken for guided walks around Clun and Clun Castle by experts in conservation and archaeology.

This archaeologist, Richard Morris, also contributed to the development of a tactile model of Clun Castle. The design process was challenging – after reviewing archaeological reports and documentation, the team discovered there is a “gap” in the middle of the castle in which no data exists to detail the original composition. At the time of writing, the team were in the process of making a best estimate and finalising the design and production of the model.

The final element of the project was recording oral history interviews to capture reminiscences of Clun. These were planned to accompany the digital photo frame and tactile model in an audiovisual presentation at the museum. Fewer interviews were conducted than planned, as the team found it difficult to get people to come forward. Nevertheless, they were able to record a few interesting stories, including the memories of a retired colonel.

Outcomes for heritage

- The project undertook archaeological research to produce a tactile model of Clun Castle for the museum.
- More than 300 archive photographs were digitally scanned to be presented at the museums in a digital photo frame. As a result, they are now more accessible.
- A small number of oral histories were recorded and made available through the museum.

Outcomes for people

- People from Clun and further afield learned about the Norman period’s arts and craft, about Clun Castle and about Clun itself through participation in the Norman Living History event. This enjoyable and inclusive event was widely attended.
- The children of Clun Primary School learned about Norman history through the comic produced for them.
- About 20 people volunteered their time to contribute to project activities. Many of these were new to the Dog Rose Trust, attracted by this project.

Outcomes for communities

- More and a wider range of people were engaged in the local heritage of Clun through the delivery of activities tailored to a range of audiences.

- The Dog Rose Trust learned new skills. In particular, the use of digital photo frames was thought to be a useful way to present the photos. The images can be enlarged for people with poor vision.

Lessons learnt

- Engaging people to come forward to have their memories recorded was found to be challenging. More time to plan and promote would help this to be more successful in future.
- The groups hired for the Living History event really brought history to life and were considered well worth the investment.
- Delivering activities through the museum, the primary school and a public event was effective in engaging the widest possible range of people to experience local heritage.

Elmet Archaeological Services: Many Peoples, One Community

A Heritage Lottery Fund 'All Our Stories' case study

Project summary

Prisoner of War camps were constructed in the Dearne Valley in South Yorkshire during the Second World War. One lost camp, at Hickleton, has been recently rediscovered. 'Many Peoples, One Community' aimed to enable local people to explore the development and life of this camp, and uncover the stories of the people who came, settled and became members of their local communities.

To drum up interest in the project, the team at Elmet Archaeological Services (EAS) – two paid staff and six volunteers – put on a series of presentations, open to the public, about the Hickleton camp. This generated articles in the newspaper and features on radio which brought the project to the attention of a wider audience and attracted additional volunteers. "It all meant such a lot to such a lot of people – it doesn't matter what age group."

The project volunteers, including people beyond EAS, were trained to conduct oral history interviews using recording equipment. They engaged with the community to record their stories through three main activities:

- Four 'Memory box' sessions were run, using period items to prompt memories in a group discussion format. Approximately 20 people came to each session – the team noted that a younger demographic started to come through in the later sessions, showing how interest had spread by word of mouth.
- The team also held a series of 'coffee mornings', attended by about 20 people in total, as a way to engage a wider audience in. This generated some lively and interesting discussions – including a Polish man who told the group of his training in hand-to-hand combat! The team travelled widely to engage a wide range of people; including pubs and clubs, care homes, local history groups and Women's Institutes.
- Inviting some participants to take part in one-to-one interviews to allow a fuller discussion in a more comfortable and private setting. Five interviews of this type were completed.

Through these sessions the team recorded personal histories of people related to the camp or to the war more generally: this included, for example, prison camp wardens as well as stories of women going to London to work in munitions factories. Participants were invited to bring in personal artefacts related to the camp. The team gathered and collated a range of objects including from former prisoners of war across Yorkshire, wartime pictures, toy guns, and the wallet of a German soldier containing a silk map of France.

Alongside these activities, project participants used public records to search for surnames of foreign descent. Through identifying when these names initially appeared in the records, they were able to find and engage ten families resident in the area today who can attribute their history in the community to the existence of the camp. To open this activity of family research to the widest number of participants, EAS opened up the office for local people to freely drop in and trace their family tree.

Early findings from the project were presented at two roadshows; which were also used as another opportunity to record memories and receive materials from people attending. A total of 47 people attended these events.

The research culminated in two weeks of geophysical investigations of the site and excavations, to see what further discoveries could be made. These activities were carried out by participants, who were given training and guided by EAS: over 150 people took part, ranging from 7 years to 87 years old.

At the time of writing, the findings are planned to be disseminated to 20 local schools via a DVD with highlights of the oral history interviews and archaeological research. In addition, an archaeological report is being written to be recorded in the South Yorkshire Archaeological Service Archive, as well as Oasis, an online archaeological service.

People continue to come forward to tell their stories, and the EAS team plan to keep project activities going as long as there are stories to be told.

Outcomes for heritage

- Project participants conducted original archaeological research, the results of which will be recorded in archaeological archives.
- The project has opened up interesting questions, such as the connection between the camp and a secret resistance – *“It’s not the end of the story for the site.”*
- Oral history interviews recorded the memories of many people associated with the camp.
- The heritage of the camp will be interpreted and explained through the production of a DVD to be disseminated through 20 local schools.

Outcomes for people

- Participants gained skills in oral history interviewing skills, including how to appropriately facilitate a focussed discussion with interviewees with memory problems. Participants in the excavation applied skills they had learned in the classroom.
- Participants learned about the history of the camp and its impact on local communities.
- Participating in interviews was a positive experience for many of the older people involved. After a visit to a care home, the team received an email saying *“please come back!”*. When they returned, a larger group came to the session on the strength of the word of mouth generated.

Outcomes for communities

- The project was beneficial to EAS. It developed their skills in engaging with the community, including groups such as older people with memory problems. As a result the organisation is able and keen to undertake further community-based projects – *“people have been coming to us asking to do topics like transportation and music – so it has pushed us in a new direction.”*
- The project also brought new volunteers to EAS who are now generating ideas about where else they can go and what else they can do.

Lessons learnt

- A broad-based and proactive approach to engaging people for the oral histories element was successful in recruiting a large number of participants.
- The visits to care homes were seen as positive experiences for the team and the interviewees alike; here it was found that a few preliminary visits before the main discussion helped to familiarise both parties, rather than approaching them ‘cold’.
- Using the roadshows to gather information from the community was also effective. Inviting attendees to stay and talk after the presentation worked well because it prompted memories and gave participants a specific topic to discuss.
- Using objects as prompts for discussion worked well for older people with memory problems, however the team found that other participants were more interested in just telling their stories.

Federation of Ulster Local Studies – People and Places: The Story of Our Local Community

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The People and Places project focussed on building the capacity and skill of community groups throughout Ulster to carry out local history projects. These community groups will now act as exemplars and inspiration for other groups in their area.

The grantee for this project, Federation of Ulster Local Studies (FULS) is a collection of local community groups (around 90) from across Ulster. The project was run by two members of FULS. Initially, the project worked with 6 local community organisations, from the 6 counties of Northern Ireland. The original groups were:

- A primary school (Belfast, Co. Antrim), which was a new contact/type of group for them;
- A well-established local history group (Banbridge, Co Down);
- A pensioner-run group (Armagh City, Co. Armagh);
- A small village group (Linaskea, Co. Fermanagh);
- A small, rural group (Dungiven, Co. Derry);
- A rural group in a (very) small village (Dunnamanagh, Co. Tyrone)

All groups looked at an aspect of local history, but the exact direction was up to them. Each group was expected to put on a local exhibition of what they discovered. FULS would then feature this in their annual publication. Unfortunately, at various stages in the year three projects dropped out, with only three organisations completing their projects:

- The group from Linaskea, Co. Fermanagh looked at how the village main street had changed from 1900 to 2000. They looked at the population, shops and villages and used local records to track how they'd changed through time. They also created a model of the village in 1900, which is now on display in their local library. They produced a workbook on the changing village, to be used in local schools. They used Facebook to allow people to comment on their work, and post historic photos of the village. This was a fairly new group, which FULS are hopeful of seeing more work from in the future. Indeed, they plan to use them to give talks to other groups in the coming year;
- The group from Armagh City also looked at one street in the City – English Street – and tracked how it had changed from 1700 to the present. The project was run by a group of retired people from the University of the Third Age. They created three pull-up charts showcasing the major changes in the street; they also did a presentation at the final celebration event. They collected a lot more information than they were able to use, so hope to continue the work into the new year, looking at different streets in the town;
- The group from Banbridge's project focussed on the demise of a 19th century coach route through the area; looking at the development and destruction of different houses, markers and bridges along its length. The group produced a photographic exhibition of different buildings and aspects of the route; this is currently on display in Banbridge Library, and will go into the Banbridge District Council at a later date. They've also created a school booklet on the road as it used to be, with a particular focus on legends associated with the route, including robberies – as a way of engaging children with stories of the past.

Alongside the groups' work, FULS ran four workshops to increase the groups' skills and knowledge. This included a visit to the Public Records Office in Belfast; a workshop on oral history, recording techniques, local area study and family history; a walking tour of Armagh in Early July to discuss how to do a street study and look at the Armagh libraries' resources; and a day at the Ulster American Folk Park, looking at the story of migration, including talks and tours of the exhibits.

The project culminated with a celebration event and presentation on 8th November. Each group gave PowerPoint presentations and a talk on what they'd done, and a speaker gave a talk on how to take a local study from development to print. A DVD of the presentations is currently being made up, which will be made available to the groups and to the wider project – again, with the aim of increasing groups' knowledge and capacity to run their own local studies.

Outcomes for heritage

- A key aim of the project was to showcase how to run a local history study; this will now be promoted through the DVD, and by talks given by the participating community groups to other groups throughout Northern Ireland;
- Similarly, the project has built the capacity and enthusiasm of the groups it worked with, and FULS will look to see more work from them in the future.

Outcomes for people

- People found the projects exciting, and were very stimulated by their work, particularly the newer groups;
- People also learnt new skills, particularly around oral history, and increased their knowledge of the sources of historical information available to them (e.g. via visits to the Public Record Office).

Outcomes for communities

- The local groups gained enthusiasm for delving into their local past. The local groups also learned to work together, something which they had rarely done before. They discovered that there were people and sources out there who could give them help and support.

Lessons learned

- FULS have learned that they needed to spend more time and resource on the initial advertising of the project; this would include adding money into the budget for administrative time. This would allow FULS to go and visit the projects at the start. They would also be a little less controlling with the money; they were very conservative this time and ended up not spending around half of it;
- FULS would take a stronger approach to project management next time, in particular with the newer groups, many of whom needed quite a lot of direction and guidance at the start. They would probably have a separate management group to look after a project of this sort;
- They would also be more prescriptive about the theme. It was left up to projects this time (within the constraints of 'local history'), which meant some projects, particularly those lacking a leader, couldn't arrive at a focus quickly enough and ended up dropping out.

Fort Amherst Heritage Trust – The Restoration Story

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Restoration Story told the story of how the restoration of Fort Amherst came about; making public archive material demonstrating the fight to restore the Fort, as well as collecting the stories of those involved. The project created an exhibition and tours around the Fort, tied in with heritage open days.

The grantee for this project, Fort Amherst Heritage Trust, is a charitable organisation responsible for maintaining, restoring and operating Fort Amherst, an 18th Century fort in Kent. The Fort was originally built to protect the local area (which included the Royal Dockyard) from the French. Its tunnels were later used in WWII as headquarters for the Anti-Invasion Planning Unit and Civil Defence. The organisation is staffed principally by volunteers, five of whom have formed a sub-committee to run this project.

The project looked to demonstrate to people ‘how Fort Amherst [as it is today] came about, and how close it came to being lost’. It also showcase a triumph of local community activism, both in terms of overcoming developers’ and Government plans to scrap it, and the contribution the Fort, and its restoration, has made to the local community – ‘at one point the restoration employed 100 people’.

The project began by identifying, reviewing, and digitising all archive material. Participants then selected items to form part of the exhibition, pulling out key documents to enable them to tell the story. The final exhibition, seen by around 2000 people, was displayed in the Fort’s cafeteria, and included boards with four case studies detailing what happened, and how the Fort was saved. The exhibition was received very well, both by the general public, and people involved with the Fort – even some of the organisers of the project (who had also participated in the fight to save the Fort) were amazed by some of the problems they’d overcome.

The exhibition was accompanied by guided tours around the Fort, and heritage open days. The tours were given by individuals involved in the campaign to save the Fort, and were heavily over-subscribed, with around 150 people in total participating on a tour. The project also tried to engage more young people in the Fort – for example by emphasising more unusual aspects of the Fort, such as its natural history.

They also interviewed some of the key players in the restoration, and are currently still working on how to edit and present this; they are aware that they will need some sort of narrative, and don’t just want to present a disparate set of interviews. The Fort also hosted an EU-funded conference on heritage projects related to fortifications, they presented the restoration story of Fort Amherst to 80 delegates from 13 countries. There was a great deal of interest in the story, particularly in the role of volunteering, and community-run heritage, which is still quite uncommon in some more easterly parts of Europe.

Outcomes for heritage

- More people are now aware of the history of Fort Amherst and how it was saved; it also helped to kill off a lot of the myths about how it was saved, such as the myth that a local councillor put up the money;
- The exhibition, which will stay up ‘until it gets too tatty’ brings to public notice archive material which previously would not have been seen;
- The archive material has now been digitised, making it freely accessible. The project intends to get a copy made to give to the local study centre. ‘Making the archives available will widen access to local heritage; allowing researchers, schools, colleges and the wider public easy access’

Outcomes for people

- It helped people to fully appreciate the struggle to save the Fort, and how close they came to failing;
- There has been really positive feedback about the exhibition. Trustees of Fort Amherst now have a clearer understanding of the origins of their organisation, the exhibition ‘had somewhat of a wow’

factor, even I [one of the organisers of the project] had forgotten some of the major problems we'd overcome'

Outcomes for communities/the organisation

- This has drawn in new volunteers to the organisation – they now have at least 12 new people
- The project has also created a lot of enthusiasm among members of the Trust, and motivated them to work harder;
- The organisation now has a small nucleus of people who want to continue developing the archive, and who held a trip to the public archive in October to help with this;
- The project has also 'increased our local profile';
- The project has also developed Fort Amherst Trust's European contacts, with several delegates at the conference very impressed by how much could be achieved with volunteers, and looking to keep in touch with Fort Amherst as they try to develop volunteering within their own organisations.

Lessons learned

- The tours were very popular with 'general' visitors to the museum, indicating a wider interest not just in the history of Fort Amherst, but the story of how it was saved;
- The project would have liked to have tracked down more of the key players in the restoration, but this proved quite challenging. Perhaps more time could have been assigned to this at the start;
- There were also some more general project management challenges, with individuals offering to do something, and then not having sufficient time to complete it. The lead of the project found he, and a couple of other individuals, had to take on a lot of additional work at times.

Foundation for Art and Creation Technology – Mobile Memories and Lost Communities

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Mobile Memories and Lost Communities was a two-month project using a series of special artworks and events to celebrate unknown and lost heritage in Liverpool. The focus was on ‘lost communities’ – often immigrant communities, such as the Basques, which were once a part of the area, and are now lost.

The grantee for this project, Foundation for Art and Creative Technology (FACT) is a media arts centre based in Liverpool. The centre has three galleries, four cinema screens, a café and a bar, and hosts numerous exhibitions and activities. 57 staff work at the organisation, with this project run by one individual. FACT run a range of outreach Engagement and Learning programmes, generally focussed around digital work; heritage is a new area, which they see as an excellent way to engage the older generation in their digital work. This project was run as a collaboration with Rotunda College, an adult learning facility in Vauxhall, and Will Schrimshaw, an artist and researcher. Rotunda College were chosen partly due to their connection with areas of the city, and groups within the city (particularly Travellers) who FACT often fail to engage.

The project collected oral histories and memories in two main ways. Firstly, through 11 community-based workshops, focussed on digital storytelling. Secondly, through five field-based storytelling and recording sessions with North Liverpool residents, in locally historic sites. FACT then worked with Will Schrimshaw to create sound files featuring memories and historical references. The finished recordings were remixed into a final sound piece including the voices of participants and local historian Kirsty Hooper, from Liverpool University’s Hispanic Studies Department. As well as being part of the final exhibition, the recording has been uploaded to soundcloud, and can be heard here: [soundcloud fact community projects](https://soundcloud.com/fact-community-projects)

The project led to two exhibitions, one at the Rotunda (a permanent exhibition), and one at FACT. Both showcased the audio work developed by Will Scrimshaw. The exhibit uses 5 channels of sound to weave together a virtual audio tour of the history of North Liverpool neighbourhoods, told through the memories and oral histories collected at the community-based workshops and field-based recording sessions. In FACT, the installation came out of 5 ‘lampshades’, placed within a café setting. Visitors almost don’t hear the recordings until they are upon them – the idea is that it sounds like you’re eavesdropping on conversations. The participants had some role in the development of the installation, with one workshop session focussing on how to present the recordings.

As part of the exhibition, two celebration events were held, one at the Rotunda and one at FACT. At FACT the event included talks by the artist, Will Scrimshaw, the project organiser and a representative from Rotunda College. Participants also discussed what they’d learned from the project. Photos from the celebration events and exhibitions can be seen here: [flickr.com/photos/tenantspin/page1/](https://www.flickr.com/photos/tenantspin/page1/).

Outcomes for Heritage

- The project brought to light a Basque community that very few in Liverpool knew about. It also drew attention to ‘an overarching symbolism to do with identity... [and] how migration contributes to the fabric of society in port cities’. FACT felt this was particularly important given the rhetoric around immigration currently;
- The project has acted as ‘a springboard for further work’. For example, one group is setting itself up as a small heritage group, meeting at the Rotunda. For FACT themselves, this has inspired them to keep connecting with communities in North Liverpool, and to continue to focus projects around the heritage theme.

Outcomes for people

- The project offered participants a ‘chance to engage with artists and explore their heritage’. FACT ran a feedback session with participants, and found that this was well achieved. Participants were

pleased that they could explore aspects of their heritage that they wouldn't otherwise have known about (particularly the Galician and Basque heritage). They also 'felt an affirmation of their own heritage... that it can still be important in modern day North Liverpool';

- This connection with their own heritage had positive outcomes for people's wellbeing; one participant remarked: 'this has been an amazing journey for me. Not only have I remembered long-forgotten places and people but I also felt much better about the present afterwards;'
- Feedback also suggested that the project helped them 'understand how the digital world can help them to understand their heritage;
- The project helped to counter social isolation, particularly amongst those from sheltered housing schemes.

Outcomes for communities

- Heritage was new to FACT, and has opened up a new avenue of community projects.
- The project has improved access to FACT, particularly amongst those who don't normally access it 'we can sometimes seem like a fortress'. For example, the project worked with local sheltered housing schemes, a new group for them. They plan to work with these again, and are involving them on a new project they have on digital literacy;
- FACT partnered with the Rotunda College partly because their catchment area – Everton, Breckfield, Anfield, Kirkdale, Walton and Vauxhall – are areas of North Liverpool that FACT often fail to engage with. Rotunda also had strong links with the traveller community.
- The project encouraged visits to the Rotunda from FACT, increasing awareness of their work;
- The project has led to the setting up of a working group, between Rotunda and FACT, to examine the nature of engagement in North Liverpool. The group will meet monthly to develop strategies and opportunities within arts, heritage and digital practice. Community agitators will represent the community, and their areas of interest, on this forum.

Lessons learned

- Original ideas to have a 'mobile' element proved over-ambitious within budget constraints; but the project managed to maintain the focus on mobility and loss, even without the mobile storytelling vehicle;
- The project would have benefitted from a better system of communication, due to the number of different partners involved;
- The project struggled to engage with the traveller community. They ran three workshop sessions, 'but things didn't really flow'. FACT felt they had underestimated both the necessary lead-in time needed to establish a workable relationship, and also how disconnected the traveller community felt from the heritage of the local Liverpool community – they had their own heritage. However, they plan to re-engage in the future, building on the links they now have.

Friends of Ashwell Museum - Ashwell Archaeology

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote archaeological heritage through community involvement in field walking.

The grantee, Friends of Ashwell Museum, is a community group supporting the running of the Ashwell Museum. The group has no paid staff and is managed by a committee of eight elected members Honorary Curator.

Friends of Ashwell Museum applied to AOS to explore the early settlers of the village, and in particular the earthwork known today as Arbury Banks, an ancient temple site, and a large Medieval Church. The project builds on the 'Dig and Sow' testpitting project in September 2011.

Six members of the Friends of Ashwell museum committee led the project along with two volunteer archaeologists local to the village. The project manager attended training at Access Cambridge Archaeology (ACA) at Cambridge University to learn about finds identification and recording. They also attended a training event on pottery identification. The group purchased the necessary equipment including bamboo marker canes, ranging rods, GPS mapping device, washing equipment, and finds bags.

The group organised an 'Open Pit' at the annual Ashwell at Home event in May. This was to engage new field walking volunteers. The team spoke to around 30 people here. A second open event at in August at the Ashwell Show attracted the interest of a further 50.

The first field walk took place in March and was led by ACA, who gave an instructional briefing at the start of the day, supervised the field walking, and helped mark-up the finds at the end. Cambridge University television personality Carenza Lewis gave a talk at the first session. Between March and November, the group and volunteers carried out seven field-walking sessions in three different fields by the village. Seventy-two people took part, about half of whom were engaging with museum related activities for the first time. The group recruited volunteers through the village news and word of mouth.

The group and other volunteers washed the objects and recorded them. ACA took the objects and sent them to nominated specialists. Three classes at the local school (around 100 children) helped to wash the finds.

Members of the North Herts Archaeology Society offered support for the field walking by providing experienced people.

A geophysics expert at University College London heard about the project and contacted the group to offer to carry out a survey of the site, with assistance of group volunteers. He produced a map showing paths and enclosures.

The museum installed a new exhibition in April to promote the project and some of its finds. A laptop plays the film captured for the digital record. The new dedicated project website contains pictures, video, and information about finds⁶. The project's Facebook page also has pictures and film segments⁷.

The final event for the project is to be held as part of the group's AGM in March.

Outcomes for heritage

- Field walkers uncovered a good number of objects, including roman pottery, worked flint, shells, roman roof tiles, and iron broach and coins. ACA is analysing the finds and will provide a final report that the group will disseminate via the village yearbook and the project website. The group has also passed on some of the objects to Ashwell Museum's curator associate (professional archaeologist) and a roman pottery specialist to whom they are paying a fee. A university student offered to report on the flint finds as part of his university work.

⁶ [Ashwell archaeology](#)

⁷ [Facebook-Ashwell-Archaeology](#)

- Early indications are that the finds will reveal something about patterns and time scales of settlement not known about before. One field showed evidence of roman occupation that was also hitherto not known.

Outcomes for people

- Group members learnt how to lead field walks. They also have the necessary equipment to do more field walking.
- Some group members learnt about categorising and recording finds.
- For the group, it been in instigating factor in encouraging the older members to use Facebook and begin tweeting. The project will help promote the museum and make people aware of the museum.
- People volunteered for field walking and acquired skills and experience in field walking, and things like pottery recognition, and learning about the physical geography of the village.
- Children enjoyed carrying and washing the finds on the field walking weekends.

Outcomes for communities

- The weekend events were large community events where people could socialise.
- The project will bring new practical participation in archaeology for people that have had an interest in the subject but not been able to do anything hands-on.

Lessons learnt

- People in the village were very interested and enthusiastic. The weekends were very open and inclusive, and people could come for as little or as long as they liked. Activities like washing finds meant that there were options for those that could not or did not want to do field walking.
- The state of crops in the fields determined when and where the field walking could be done. Most of the activity took place in late summer after the harvest.
- There was a very positive working relationship with ACA, who were very generous in giving advice and time.

Friends of the Chain Bridge - Chain Bridge Forge and the Community

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Chain Bridge Forge was once a central point for the community in Spalding. To capture the memories of those who knew of the Forge, the Friends of the Chain Bridge was awarded funding from Heritage Lottery Fund. This award builds on the success of a previous project which looked to preserve the Chain Bridge Forge.

The project commenced in October 2012. To drum up interest in the project, the grantee created a leaflet. Furthermore, the grantee encompassed the help of the University of Lincoln, Spalding Gentleman's society, local school children and an independent film maker. The project activities included undertaking oral histories with senior citizens, developing historical walks in the town of Spalding and creating a website. Additionally, the grantee commissioned the film maker to create a film.

The partnership with the University of Lincoln came from another project. One of the professors that worked with the grantee on the previous project actively promoted the Friends of the Chain Bridge. The university offered interview skills and multimedia training for school children and helped with the website. Moreover, the grantee was able to research the archives of the Drainage Board and the British Library.

Five primary schools visited the Chain Bridge Forge museum where they got to view blacksmithing. There were at least 30 children who visited in total. The children who visited the museum also had an opportunity to attend a one-day workshop at the University of Lincoln where they took part in sessions on interviewing skills and filming. At the workshop, the school children had to bring something in that was important to them and discuss it. As time went on two of the schools disengaged with the grantee because they had a change in head teacher and had other priorities given the changes being made in the education system.

By summer 2013, a booklet with three walks had been created. The historical information was validated by the Gentleman's Society. Moreover, the filmmaker produced a video of the walk – the film fades from the present day into how the town used to be.

The website - southhollandlive.com - is an online archive and has over 1100 photographs, 250 documents and 40 oral histories. In addition, the website connects to the grantee's Facebook, Twitter and History Pin pages. The grantee's Facebook page has received up to 582 likes and 800 views.

Overall, this has been a very positive experience for the Friends of Chain Bridge. They have been able to establish a new partnership with the university. Moreover, new connections have also been made with other heritage groups across the area to create a South Holland Heritage Group. Although still in early stages, they are looking to develop best practice and promote heritage tourism.

Without the funding, the grantee would not have been able to create the website or the walks. The project has enabled all those involved to develop digital skills through the creation of a website which is something that they have not done before. Furthermore, the children enjoyed participating in the project and they now have an understanding about the history of their local area. A celebration event was due to be held at the end of February, where they were expecting 100 people to attend.

Going forward, the grantee is looking to speak to an educational consultant to create material for schools from the resources found. Moreover, if the grantee was to do more work around oral histories, they would like to turn those interviews into a piece of theatre.

Outcomes for heritage

- The grantee created a website with the help of the University of Lincoln, which also holds online archive of maps, documents and other materials related to Spalding.
- The resources created as part of this project can be used in an educational context as well as to promote tourism in the area.

- The creation of the South Holland Heritage Group was a result of the grant. This funding stream enabled a group of funded projects to come together and create a new group that will share best practice and promote the heritage within the local area.

Outcomes for people

- Through the workshops held by the university, the grantee and school children developed their digital skills. This was an enjoyable experience for everyone involved.
- The children were well engaged with the project and took pleasure in learning about their town's history and undertaking oral histories.

Outcomes for communities

- The grantee strengthened its working relationship with the University of Lincoln.
- As the Forge is a relatively new museum and is in a process of growth, it is hoped that this project will boost numbers. It broadens the experience of the community.

Lessons learnt

- Through undertaking this project, it has made the grantee think about new ways of interpreting oral histories. If they were to do another project of this sort, they would write a play based on material from interviews.
- Local experts were on hand to help the project achieve its outputs, such as validating the historical information in the booklets.
- Keeping relationships with schools going can be difficult, especially if there has been a change of Headship.

Friends of Donnison School: The Home That Won the War: An intergenerational Pilot Project

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Based in Sunderland, this project focused on all aspects of the home front during World War 2. The project aimed to provide opportunities for young and old to work together to explore how war affected 'ordinary' people in extra-ordinary times. The project was led by The Friends of The Donnison School, a volunteer based organisation that works to promote the development and improve the local and regional status of The Donnison School as a heritage site, heritage educational centre and community facility.

The project began with the establishment of a steering group of seven volunteers who set out a timetable of activities, identified potential partners and allocated roles and responsibilities. The volunteers recruited three schools to the project – Hendon Valley Road and Broadway primary schools and Southmoor Academy. Working collaboratively twenty volunteers and over 100 children together explored the local World War 2 history using a variety of media including photographs, cine footage and documents to construct a timeline of significant events.

Volunteers and children were both involved in the creation of a war time 'Dig for Victory' allotment scheme and the building of a replica Anderson shelter. This was the site of a series of re-enactment events that included an air raid and evacuation where the children were able to experience first-hand what this would have been like. On the same day the children were also engaged in a series of oral history workshops, talking to older people about their memories of the war.

A final end of project celebration event 'Weir at War' was held in October co-ordinated by volunteers from the Friends of Donnison School and supported by the three participating schools. A wide range of activities were on offer including, for example, vintage hairdressing and make up, re-enactment events, a 1940's fashion show, an exhibition of the work of the project and a drama performance by a group of young performance artists the 'Canny Bunch'. A replica Spitfire was also bought to the event. Over 300 people attended and the event attracted a lot of media attention and coverage. A second evening event was held on the same day, again attracting over 300 people. This involved a World War 2 concert with performances by volunteers, the Canny Bunch and choirs from the primary schools and Age UK.

The project will also be producing a set of online interactive educational resources aimed at teaching primary school children about the home front. These are currently being finalised with the help of a web-designer and will be available soon.

Outcomes for heritage

- The Project has inspired a second intergenerational drama project and accredited learning programme;
- The Dig for Victory garden and Anderson Shelter remain as resources for visitors and other schools. The garden remains as a regular gardening project for children;
- Educational resources that are being developed will be available on-line;
- The project has provided a celebration of local heritage with the anticipated legacy of widening participation and access to heritage work.

Outcomes for people

- Volunteers have developed digital and photographic skills;
- Volunteers have developed oral history skills and this has led them to set up as oral history champions cascading skills to others who are interested;
- Children have gained valuable insight knowledge of the home front during World War 2 through a form of experiential learning that would not be possible in the classroom.

Outcomes for communities

- The Friends of Donnison School have built long term links with schools locally and beyond so the project leaves a legacy in terms of networks and partnership;
- The work has also crossed over to other partner organisations and together they are exploring how both the intergenerational and oral history work can be sustained and developed as a group of organisations;
- As an organisation the Friends of Donnison School have demonstrated that they are able to develop, implement and manage a grant funded heritage project. This has supported them in securing further funding for another project helping to make them more sustainable looking forward.

Lessons learnt

- Intergenerational work is 'very powerful' helping to give children knowledge that they simply could not access through books. Children have been 'really transported' through their experiences;
- The funding was really important to the success of the project but nonetheless it depended on a 'massive volunteer commitment';
- The organisation has learnt a lot about how to work with and engage children and young people. This has gone beyond the scope of the projects usual activities and will be built on in the near future.

Friends of Fryston Woods – Fryston Woods: Digitally Mapping its Past, Present and Future

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

The Fryston Woods heritage project aimed to develop an online interactive map of the natural, social and industrial heritage of Fryston Woods and its related communities. A core team of six volunteers of Friends of Fryston Woods worked alongside local schools to collect archive material, record audio and video interviews with residents and engage children in ‘natural play’ sessions.

Mining was a key theme of the research. The project team interviewed miners about their memories of the community, and supported this with research at the archives. However, the broad scope of the research allowed the team to explore a wide range of interests connected to the heritage of Fryston Woods and its surrounding communities: one member researched the story of Fryston Hall, another at the origins of Airedale Holy Cross church. Some researched topics closer still, such as the stories of their own grandparents. This research team met up monthly to share findings.

To capture the stories of residents, the project held five one-to-one “memory sessions” in which local residents spoke about their memories of the community. These were recorded on video where permission was granted, to be used on the website – where this was not possible, audio recordings were taken instead. One interviewee, who was 90 year old, spoke about her father who was a manager at the pit and brought in a collection of his photographs. At the time of writing, there were also plans for two sessions bringing together members of the community as a group to discuss memories of life in the village.

Another key strand of the project was taking children and their parents to Fryston Woods to engage in ‘natural play’ sessions. This saw project staff teaching natural skills such as foraging and wood carving, as well as teaching the children how the concept of ‘play’ has changed over time – using the learning generated from the memory sessions. Timed to coincide with National Play Day, this event saw more than 50 parents and children attend; due to popular demand, they repeated the session and attracted an additional 50 participants. Friends of Fryston Woods plan to continue these popular events.

At the time of writing, the team had just booked a celebration event with invites sent to all who contributed, as well as councillors and other local residents – approximately 60 people in total. They plan to produce a DVD to share with all people who contributed to the project, and have agreed to share the materials produced with a local heritage trust to ensure they reach a wider audience.

The interactive map of the heritage of Fryston Woods can be found at [Fryston memories](#). The Friends of Fryston Woods very much hope to continue adding to this website beyond the life of the funded project, and have the resources in place to maintain and update the site for at least five years.

Experts from Sheffield Hallam University gave the project staff invaluable advice and training on developing and maintaining the website; as well as on using archives and conducting oral history interviews.

Outcomes for heritage

- Oral histories have been recorded with five residents, with more planned.
- The team have conducted archive research to tell the stories of different aspects of the local communities.
- This information has been and continues to be interpreted and shared on an attractive and interactive website. This website should be maintained for at least five years.

Outcomes for people

- The natural play sessions were positively received by children and their parents alike, and the grantee hopes to continue these activities in future. Participants learned about the heritage of the Woods and developed natural skills.

- Participants in the memory sessions enjoyed the opportunity to have extended conversations sharing their memories.

Outcomes for communities

- The project has raised awareness of this underused public asset. “It’s helped us a lot to realise we’ve got this immense woods and it was stood there doing nothing.”
- Project staff reported that the project has generated a newfound respect for the Woods among some young people – “we get dumping still but kids are now saying they’ve stopped lighting fires.”
- Delivering the project has also been beneficial for the Friends of Fryston Woods– raising the profile of the organisation locally and building their capacity to manage grants projects. They have subsequently been successful in receiving funding to deliver Forest Schools sessions. The group has also made contacts with academics, Woods staff, local historical society and members of the community.

Lessons learned

- The Natural Play sessions were an effective means of engaging both children and their parents, securing a wide audience for the project.
- Volunteers were central to the success of the project, and a more coordinated approach to recruitment, to bring volunteers into the project at an earlier stage, may have brought about even greater results. The project manager reflected that a combination of networking and enthusiasm is an effective approach to promoting the volunteering opportunities: a major route in this case was through speaking passionately about the project a meeting of community and historical groups.

Friends of Welford Road Cemetery - Unlocking Victorian Leicester – A Digital Tour of Welford Road Cemetery

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Leicester's Welford Road Cemetery is one of the oldest in the country. It first opened in 1849 and was the only place during the Victorian period that the city's residents could be buried. With 213,000 people buried in the cemetery, including tourism pioneer Thomas Cook, it is a unique setting to unlock Leicester's heritage.

The grantee for Unlocking Victorian Leicester is the Friends of Welford Road, which is a group made up of volunteers who staff the Visitor Centre at the cemetery. The volunteers also manage the website, offer services to help locating ancestors buried within the cemetery and give tours.

The Friends of Welford Road Cemetery applied to All Our Stories to develop a mobile phone app in conjunction with De Montfort University, also based in Leicester. The aim of the app is to offer a virtual tour of the cemetery and to activate stories of those buried in the cemetery. Another element of the project was to digitally recreate the chapels in the cemetery that were demolished in the 1950s.

The role of the Friends of Welford Cemetery was to research the stories of the people buried there. This was done through looking through obituaries in newspapers at the library and researching documents at the local records office. The team at De Montfort University worked on developing the app. However during the research stage, it was discovered that the plans for the chapel in the cemetery had been lost so they could not digitally recreate these as planned.

There are 200 stories on the app. The team of four categorised their stories into different subject areas to help with the virtual tour: gruesome deaths, sport, religion, art and architecture, politics and business to name but a few.

Although the Friends have not got a press office, they have appeared in the local press. The project even appeared in the Times Higher Education supplement and the Daily Mail has expressed an interest in reporting on the project too.

The app was launched at an event at the Visitor Centre on 26th January 2014, which was attended by nearly 50 people. The event was attended by the De Montfort University team, Victorian Society, War Memorial Trust, HLF representatives and other allied groups.

The project would not have gone ahead in the form that it did without the All Our Stories funding.

Going forward, the Friends of Welford Cemetery are looking to produce educational packs for primary schools. Discussions are yet to be held with teaching staff about tailoring the material with the curriculum.

Outcomes for heritage

- The stories of the people who were buried at Welford Cemetery are now available in the form of a mobile app.
- The material gathered from this project will be made available to schools in the future.

Outcomes for people

- It has been an enjoyable experience for the volunteers involved in the project.

Outcomes for communities

- Although it is still too soon to know how many people have downloaded the smart phone app, the leaflets that are available in the visitor centre have been 'flying off the shelf'
- As the app can be used remotely, it will help those who may live overseas with a connection with Leicester to trace their ancestors – as well as those living more locally.
- The grantee has established a new working relationship with a local university that they never have worked with. Similarly they are establishing new partnerships with schools

Lessons learnt

- The grantee appreciated that they were given the go-ahead to reallocate funding. For example, the grantee had expected to spend more money on publicity, but this was not the case. They were permitted to reallocate the funding to research activities.
- As they are a small group, they underestimated the amount of time it would take to carry out their research tasks. Therefore, it is important to build time into these tasks given the limited capacity.
- As the group has the app and research material – this has enabled them to take steps to establish new partnerships with schools about how the material can be incorporated into the curriculum. Meetings were due to take place in early March 2014 about how this could be taken forward.

Friends of Windmill Gardens: Mill Memories

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Mill Memories aimed to capture and share people's memories of the restored Brixton Windmill and explore what it means to them. In so doing the project also aimed to shed new light on other aspects of life and change in Brixton in particular the process of bread making and flour production, growing food, and changes in local streets and shops. The project was led by the Friends of Windmill Gardens, a community organisation of 60 volunteers who have successfully campaigned for the restoration and maintenance of Brixton Windmill.

At the start of the project Friends of Windmill Gardens commissioned an oral history expert to train eight volunteers in oral history techniques. These volunteers subsequently conducted a total of 25 interviews with people exploring a range of themes including their memories of the mill, experiences of bread making and food production and the cultural, physical and social changes they had witnessed in Brixton over the course of their lifetimes. Interviewees included local residents, an ex-prison warden, park rangers, the current and previous millwrights – the latter having worked on a previous restoration of the windmill in the 1960's – and Henry Ashby, the great-great grandson of the original Ashby who formally owned the mill.

Local interviewees were recruited through informal networks and community groups, and archive material, including old photos and documents were used to prompt memories of the mill and Brixton in former times. Interviews have yielded some fascinating stories including, for example how the Windmill has inspired people in the local prison to write poetry and, for one inmate, to train as a baker on release.

The interviews were all recorded and then analysed thematically, the themes being brought together in a book that will provide a medium for sharing the memories with the wider community. Identified themes include: the history of the Mill; its restoration; the Ashby family; bread-making; events that have taken place at the Mill; and the history of the surrounding area. The project has also commissioned a local illustrator who will illustrate each theme for the book alongside photos that speak to them.

The Mill Memories project is in the process of developing an exhibition to be displayed in local venues. A volunteer with a background in advertising is leading this element. The exhibition will involve the production of a set of interactive audible posters depicting interviewees faces printed on canvas. As the faces are touched short sound bites of the interviewees will be played. There is also work in hand to develop a play to be performed at local schools, community groups and at the Windmill's annual festival. The play is currently a work in progress which will be performed as a series of vignettes around the themes drawn from the interviews.

The project will be celebrated by a big lunch event in May held in front of the Windmill. Here children will be encouraged to bake their own pizza dough in a mobile pizza oven, the play will be performed, the exhibition displayed, and copies of the book available.

Outcomes for heritage

- Mill Memories have been recorded and stored in a unique way;
- The recording equipment purchased through the project will be kept at the Windmill to enable impromptu interviews with visitors to add to the memory archive;
- The book and exhibition will be resources accessible at public events, local libraries and other venues;
- The drama performance will be performed at the summer festival and other public events.

Outcomes for people

- Volunteers have gained new skills in interviewing and oral history;
- Volunteers have learnt a lot about interviewing people in different ways and the importance of 'just letting people talk' ;

- The project has given student volunteers the opportunity to be involved in a ‘real heritage project’;
- Producing the book has enhanced editing and production skills;
- The project has made volunteers aware of new and exciting ways of doing things including the use of IT and different technologies to communicate and build exhibitions;
- Friends of Windmill Gardens have an increased awareness and ability to respond to similar grant funding opportunities.

Outcomes for communities

- Potentially an increased awareness among the local community of the existence of the Windmill- it is physically hidden from view unless up close. The aim is to establish it as a symbol of continuity in a community/environment that is in constant flux;
- Enhanced awareness of traditional food production.

Lessons learnt

- The project has been able to draw on a committed and highly skilled pool of volunteers that has contributed enormously to its success.
- It has been interesting to encounter more negative feelings towards the Windmill – members of Friends of Windmill Gardens are all very positive about the Windmill but this is a feeling not necessarily shared by all members of the local community
- The group underestimated how much they would be able to achieve in a short period of time especially as volunteers have to support the Windmill opening over the summer period. The person they bought in to do the oral history training was kept on as a part time project manager and the project would have been set back without this.

Gatehouse Development Initiative – Gatehouse of Fleet in the Dark Ages

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Gatehouse Development Initiative (GDI) is a community development organisation for the Gatehouse of Fleet, a small town in South West Scotland. The GDI is run by volunteers and is the charitable arm of the Community Parish and aims to bring in funding and run projects that benefit the local community and economy.

In 2012, an archaeological dig in the Trusty’s Hill area near the town uncovered a local Pict fort that was once a major centre in the Dark Ages. Building on the success of the archaeological excavation, the DGI was awarded a grant from All Our Stories programme to enable the local community to learn about Trusty’s Hill fort and pass on their knowledge to others.

GDI volunteers worked with archaeologists and heritage professionals from Dumfries and Galloway Council to create large information panels which tell the story of the dig, set out the wider historical context, and explain the significance of the finds and site. In total, fourteen panels have been produced and will become a permanent display for the Mill on the Fleet centre which hosts the Gatehouse Tourist Information centre. A few of the panels that were ready were displayed at the centre in 2013. The complete collection of panels will be displayed in as a permanent exhibition from the 2014 Summer season.

A guided walk of the archaeological site was designed with the help of the archaeologists. Thirty-three local people attended a session where they visited the site and were trained by the archaeologists to deliver the guided walk to others. The training was well received and participants enjoyed learning about the site. A guided walk was delivered as part of the town’s Gala Week and led by some of the trained volunteers. The walk was attended by 55 people. A further 10 people attended a guided walk in September as a part of the Scottish Archaeology Month.

In the Autumn term, the project focused on sharing the archaeological knowledge with children at the local primary school. Around 20 children (two classes) of 10 year-olds and their teachers participated. As a first activity, a writer went into the school and worked with the children on starting to write a saga poem, focusing on what life would have been like in Gatehouse in the Dark Ages. To get inspiration for the saga, the children then visited Trusty’s Hill where, at the top, they were met by an archaeologist who was dressed in Dark Age costume. This element was particularly exciting for the children who asked the Dark Ager many questions about Dark Age life. Teachers were particularly impressed by how many of these facts children recollected and made their way into the children’s sagas. Children then worked with a ceramic’s artist to design a ceramic tile inspired by the period. Parents have mounted and framed the tiles which will be permanently displayed in the school dining room. An event is planned for January 2014 to open the ceramic exhibition and for children to share their saga poems. Children appear to have enjoyed taking part in the project and to have learnt about local heritage and the historical period. The activity was well received by school staff and parents, as well as the archaeologists who took part.

The GDI aims to build on the success of the project in 2014 and in the future with the full exhibition of the panels at the Mill on the Fleet, the volunteers trained in the guided walk and the permanent display of the ceramic tiles at the primary school. Without the grant from All Our Stories, none of the community-facing activities would have taken place. There is anecdotal evidence that the activities delivered through the project have raised awareness and knowledge of local people as well as visitors who are paying a visit to Trusty’s Hill.

Outcomes for heritage

- Fourteen information panels about Trusty’s Hill Pict archaeology have been produced and will be displayed at the Gatehouse of Fleet visitor centre. Dumfries and Galloway Council is interested in displaying the panels in other locations.

Outcomes for people

- GDI volunteers developed skills in research and presentation of archaeological findings.
- Thirty-three local people received training in delivering a guided walk of the Trusty's Hill site.
- A total of 65 people attended guided walks of the archaeological site.
- Twenty school children learnt about living in the Dark Ages and local heritage, developed skills in poetry and ceramics using this knowledge and had fun doing so; their teachers and parents also became more aware of the local site.

Outcomes for communities

- Through the guided walks, the exhibition in the Mill of the Fleet and the presentation event at the primary school, a wider range of people have engaged, and will engage in the future, with the heritage of the local area.
- The Gatehouse Tourist Information Centre at the Mill of the Fleet now has a permanent exhibition and accessible information which can inform visitors about the Pict site and direct them to it.

Lessons learnt

- Good partnerships between the GDI, the archaeologists team and the local council enabled the story to be told accurately but also in a way that was accessible to the local public.
- An archaeologist in costume (with a sword!) is a particularly effective way of learning history for 10 year olds – specifically because the answers given to children's questions were accurate.
- The school project was particularly successful; the All Our Stories grant enabled using a author and a ceramic artist to develop skills inspired by the historical knowledge.
- The guided walk organised through Scottish Archaeology Month was not as well attended as it was hoped. The GDI expected greater publicity from Archaeology Scotland about the event; in the future they will ensure that publicity from other bodies is supplemented by local publicity efforts.

Girlguiding Perth and Kinross – Exploring the Sixties at Stanley Mills

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Stanley Mills is a former cotton mill located on the banks of the river Tay, in Perthshire. Following a major grant by the Heritage Lottery Fund, Stanley Mills was restored and is now a visitor and education centre operated by Historic Scotland. The site delivers an education programme for school visits and independent family visits. Nonetheless, the education team at the site was keen to explore new ways of engaging young people in heritage. Working in partnership with the local Girlguiding region (Girlguiding Perth and Kinross), the project put together a programme of activities through the All Our Stories grant. The aim of the project was to bring Guides (girls aged 10 to 15) to engage with industrial heritage through meeting former factory workers, working with textile artists and creating their own 1960s fashion.

There was considerable interest in participating in the projects from Guide units in the Perth and Kinross region, with a total of 9 units and 180 Guides finally participating. An Activities Pack was created by the Historic Scotland education team and disseminated to the units. The pack included suggestions for activities to prepare the girls for visits to Stanley Mills. These included researching 1960s careers for women, interviewing grandmothers and others who lived through the 60s and finding out about music, dancing and fashion of the period. These were taken up to a varying degree by units with some doing a lot of preparation, others very little and others doing activities after the visits. A couple of units invited hairdressers from the 1960s to come to their meetings, demonstrate hairstyles of the period and share their experiences. One unit decided to organise their entire term's activities around the 1960s theme and even organised a 1960s themed camping trip as the finale.

Each unit was offered two visits to the Mill. The first visit was an evening visit which was designed to introduce the historical context and the Mill itself. Girls undertook a tour of the Mill, learnt about the textile machines and handled different textile materials to learn about the differences between manmade and machine-made fibres. Three former workers who worked at the Mill in the 1960s engaged with the girls at various points in the evening, such as on the tour. The evening also included a more structured question and answer session with the workers where girls asked questions and recorded answers using digital cameras and/or Dictaphones.

Girlguides returned to Stanley Mills for a second visit where they engaged with creative activities over a whole day inspired by what they had learnt about the 1960s. A professional textile artist taught the girls some basic dress making skills. The girls then designed and created their own simple shift dress using a 1960s textile pattern. At second session, they worked with a professional choreographer to create a dance piece inspired by 1960s dance moves such as The Twist or The Madison.

Following the visits, each unit shared what they had learned at events at their own base and in their own style. One unit organised a 1960s-style party while another put on a fashion show of the shift dresses they designed and performed the dance they had choreographed. Another unit took the dresses to a local older people's home to show the residents which encouraged residents to share with the girls their own memories of the 1960s.

An exhibition of all the dresses created by the Girl Guides was displayed at Stanley Mills over the second week of October, once all the groups had completed two visits to the site. A selection of dresses was displayed on mannequins while all the dresses were available on clothes rails. The exhibition also included “paper” dresses where girls captured stories from the former workers. The exhibition was widely promoted through Girlguiding Scotland and Historic Scotland. The Stanley Mills recorded 800 visitors that week who are likely to have seen the exhibition. It is expected that some of those visitors included parents of the girls who came specifically because of the exhibition.

The project's final event was held as part of the Girlguides' Adult Annual Review of the Year meeting in October. A selection of girls were asked to model the dresses they had made, while others performed the dance they had choreographed. Two units gave slideshow presentations of their involvement in the project. Presenting to this audience was initially daunting for the girls but they were encouraged by the very positive responses and complements they got from the audience.

Overall, the project has been a great success for Girlguiding and Historic Scotland. The education officer is currently undertaking an evaluation of the project and early evidence from a questionnaire distributed to the girls is indicating that, because of the projects, girls are now more interested in industrial heritage and feel they now know more about heritage and history. The two organisations are considering running projects again, depended on funding. Meanwhile, because of the success of the projects, the Scouts movement have also approached Stanley Mills seeking to develop a programme for boys.

Outcomes for heritage

- An Activity Pack was created which can be used by other Girl guide units to deliver activities to explore the 1960s (without having to visit Stanley Mills if this is not feasible for the group)

Outcomes for people

- 180 Girl Guides (aged 10 to 15) learnt about industrial heritage and life in the 1960s and developed skills in dressmaking and choreography. Some girls also developed skills in research, interviewing and presenting to an audience.
- Three former factory workers engaged with young people to share with them stories of life in the 1960s. Both generations had an enjoyable experience doing so.

Outcomes for communities

- Through the exhibition, the final event and local unit celebration events, a wider range of people engaged with industrial heritage.
- Through additional activities delivered by some units, Girl Guides have engaged with intergenerational activities with older people who reminisced about life in the 1960s (such as family members, older people home's residents and former hairdressers).
- Girlguiding Scotland and Historic Scotland have created stronger links and are exploring opportunities for further partnerships. The Scout movement has also approached the Historic Scotland team at Stanley Mills to explore a similar programme for boys.

Lessons learnt

The flexibility and amount of grant made available allowed for Historic Scotland to develop and implement an attractive programme of learning for young people outside the schools. The education officer explained that not having to deliver an absolute fit with the curriculum allowed for more creative activities to be delivered. While the grant allowed for a professional textile worker and choreographer to work with the Girls on hands-on activities and really bring life in the 1960s to life for them.

Grassington Hub – Grassington: The Settlement

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Grassington Hub, a volunteer-led community group, were awarded funding to work with the local community to explore the heritage of their local area and show – through the production of a DVD – the significant changes the settlement has experienced in its long history.

The group began by identifying experts in various fields who could contribute knowledge about different aspects of Grassington’s history, including its geology, its development through the Anglo-Saxon, medieval and industrial periods, and specific input on its mining and textile heritage. These experts were interviewed and filmed on location at each of the relevant sites: background research was undertaken to identify significant local sites for the interviews.

The DVD will also feature the stories of around 20-30 local people, filmed in Grassington Square talking about their connection to the area. The University of Sheffield provided Grassington Hub with training on methods to conduct effective and interesting interviews.

Finally, the film also features dramatisations of local historical events, performed by an amateur dramatics group: for example, a murder and subsequent hanging in the 1760s. This production was carried out to a high standard, with period costumes, make-up artists and live horses.

These aspects combine to tell the story of how geological, social and economic events have shaped Grassington’s development from a small settlement, through various stages to a larger industrial population and finally to its current position as a village perhaps best known for tourism.

Alongside recording material for the DVD, the other major element of the project involved activities with the local school. The team delivered four training sessions on using the internet to research family history, to a history class of approximately 25 12-year-olds. These children were also taken to the local lead mine to learn about its role in Grassington’s social and economic history.

Extreme weather caused delays to filming, and at the time of interview the project had yet to complete. The team planned to preview the final DVD at the town hall for all participants involved, before premiering the film during Grassington Festival in June 2014. The DVD will be available at the local museum, and will also be distributed through the school and libraries.

Outcomes for heritage

- The heritage of Grassington was interpreted and presented in a novel and engaging way through interviews with experts and residents, and dramatisations of local historical events.
- These recordings will be made widely available through dissemination of the DVD as well as public exhibitions.

Outcomes for people

- School children learned how to use the internet to research their family histories, and learned about the lead mine.
- It is expected that a wide range of people will learn about the history of Grassington through dissemination of the DVD.

Outcomes for communities

- Grassington Hub learned new skills in conducting oral history interviews and recording videos.

Lessons learnt

- The project was able to call on the significant knowledge of experts free of charge and this added significantly to the quality of the film. These experts were identified early in the project to allow time for scheduling the filming.

- Allowing flexibility in the scheduling of the project was crucial. It was necessary to research appropriate sites for interviews before filming could start; furthermore, adverse weather conditions caused delays and editing of the DVD has taken longer than anticipated.

Groundwork North Wales - Plas Power – When Coal Was King

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Groundwork North Wales sits on the site of the former Plas Power Colliery in North Broughton. This colliery was mined since medieval times and once supplied coal to Queen Victoria. However, little is known about this site and about mining in North Wales. Therefore the purpose of this project was to uncover the history of this important landmark by placing it in the context of the development of the coal and steel industry in the area, and in the local context of the miners and their families who were linked to it.

The grantee – Groundwork North Wales, led the work and worked in partnership with local history groups to produce a resource pack for schools, a guided walk of the site and an information pack for local libraries, museums and societies. The team consisted of the Education Manager, Stephen Hawkins, who worked full time on the project and had ad hoc support from his team. An external organisation translated the outputs from the project.

Stephen undertook a significant amount of research, which began in February 2013. It consisted of visiting a number of archives, including Gwynedd Archive Catalogue Service; The National Archives; The National Library of Wales; Denbighshire County Council; North Wales Miners Association Trust; Flintshire Records Office; Denbighshire Records Office; Wrexham Museum and library; Brymbo Heritage Group and the Victoria & Albert Museum to name but a few. The Big Pit archives were also searched but nothing related to the mines of North Wales was found. Stephen was told that they would like to add this piece of work to their archives.

The grantee wanted to collect personal stories about the colliery. They tried to attract people's interest through advertising in the Wrexham Leader, informing local historical societies and Groundwork staff who had projects in the community. However, only one person came forward whose father had worked at the mine. Many of those who worked in the mine or had relatives who did are no longer here.

Another output was to develop a trail around the site. Five interpretation boards were developed which have been placed along the trail. In addition, bilingual leaflets publicising the trail have been produced and are available for the general public in museums, libraries and other places of interest.

Groundwork organised a school trip to the site, where 107 school children from four schools attended. An original drama was performed based on the 1847 ‘Children in the Mine’ report. Although no children worked on the Plas Power site it was important for the grantee to show that children did work in mines. The feedback was very positive, but to enhance the experience, the school children said that they would like to dress up in Victorian attire. Schools will also be able to have access to material which was based on the research that was carried out for this project – it could potentially be used for history and geography lessons.

A launch event was held in June 2013, where local historical societies and staff members were invited. The event was covered in the local press. At the event they distributed a booklet and a trail leaflet with map to attendees.

Going forward, Groundwork would like to build on this project and construct a model tunnel to show what a pit would look like. None of this would have been possible without the All Our Stories Funding.

Outcomes for heritage

- The funding enabled Groundwork to set up a definitive accessible history of the Plas Powers site. Not only is this now part of the wider education offer, but also available to the local community.
- The outputs from this project will be placed at the Big Pit National Coal Museum in Torfaen.
- The project will help to develop understanding of the industrial past of North Wales.

Outcomes for people

- It was an enjoyable experience for all those involved.
- Research and heritage skills were increased whilst undertaking the background work for this project.
- Much of the land has been reclaimed by nature and for those who work at Groundwork – they now know what was based at the site.

Outcomes for communities

- The local community will be more aware of the rich history on their doorstep – the area was mined from medieval times and once supplied coal to Queen Victoria.
- As Groundwork have an educational offer, the school children who will visit Plas Power will be able to gain an understanding of the historical site and that children once worked at similar mines.

Lessons learnt

- Having a dedicated role and access to many archives enabled the project to progress. As there was a gap in the archives on mines in North Wales, the Big Pit Museum in Torfean made a request for Groundwork's project to be added to their archives.

Growing Connections NI – *Growing Memories*

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

Growing Memories is an intergenerational farm-based project using reminiscence and workshops to connect participants to the local landscape, and to the history of the area.

The grantee for this project, Growing Connections NI, was established in 2009 and recently gained charitable status. They are a user-led organisation, mostly working with people who have low level mental health issues. Two people ran this project, none of whom had run a Growing Connections project before, though they had helped others. Both of them were doing this as part of a course in management.

The initial focus of the project was on the resettlement of people to Bangor and Newtownards, during the height of the Troubles. At this time, people were moved out of Belfast and onto land which had been compulsorily purchased from local farmers; this created a sense of local anger, and a disconnect between the ‘old’ and ‘new’ communities. The project hoped to explore this through reminiscence sessions.

In total, the project ran 10 sessions, including an introductory day to recruit participants; two visits (to the Ulster Folk and Transport Museum and the North Down Museum and Walled Garden), a final celebration, and six reminiscence sessions. In total, 26 individuals were engaged, 10 of whom were over 50, and 16 who were under 25. The reminiscence sessions were designed in such a way that they engaged participants in practical, hands-on tasks as a way of relaxing them and encouraging them to reminisce and share stories. They found this worked well. The sessions also linked in with the visits. For example, one session, following on from the visit to the Ulster Folk and Transport Museum, focussed on street games; with participants comparing how those in urban and rural areas had played hopscotch. In urban areas, children had used paving stones as markers; in the countryside, they had had to draw everything. Other sessions that the project ran included ‘plant a soup’; making willow hoops out of willow trees; and collecting elderflowers to make into a drink.

The reminiscence sessions were led by participants; this had the result that many wanted to focus on positive experiences, rather than the negative emotions associated with the Troubles and the forced selling of land. The project team were slightly disappointed by this – they had had training from Reminiscence NI on how to do this sensitively, but overall, were pleased at the level of engagement. In addition, there was still some focus on the Troubles, though generally in a more positive light. One man reported how he’d moved from Belfast after a bomb had destroyed his playground; but focussed on the happiness and good experiences that his family had found in Bangor.

The project worked hard to engage with a range of community groups. They advertised for participants in local newspapers, Facebook, through flyers and presentations at local community groups. They worked with 10 children from a local primary school, who attended three sessions. They also worked with a young archaeology group from the North Down Museum, the ‘Little Diggers’. The project tried to work with young adults (16-19 year olds), on the booklet (taking photos, formatting, etc.). However, they found it quite hard to get colleges to engage, and have realised they are likely to need a much longer lead-in time. The project also tried to engage with the housing estates built on the old farmland – via the North Down Community Network – but, again, despite initial keenness from the network, they struggled to recruit any participants.

The project also produced a 40-page booklet. This included photos and text describing the sessions run, as well as maps to show how the area used to look, prior to the re-settlement. 60 copies of this were printed, and the project is looking to print more. The project closed with a celebration lunch at the farm, attended by around 80 people.

The project has a small amount of money left in the budget, so are currently exploring the possibility of putting on an exhibition either at the North Down Museum or Bangor Library. The exhibition would include the recorded stories, booklet, pictures, plus presentation boards of their activities and a couple of short films. The project has also kept all of the raw material, hoping that a school group or participant might want to do more with it.

Outcomes for Heritage

- Little work has been done on this topic before, and the story of farming communities being taken off their land is not well known – the project team went through the Northern Ireland Digital Video Library and found nothing.

Outcomes for people

- Some of the most engaged young people were not (historic) locals, so the project has helped them to connect further with the area;
- Taking part in the project has improved individuals confidence; the ability 'to share [their stories] with people willing to listen can be a strengthening experience'. It has also increased participants' social sphere;
- The project was inter-generational, and so helped younger and more elderly locals to work together.

Outcomes for communities

- The project has increased Growing Connections NI's membership. They have a few new members, and have also built links with a number of new groups who previously 'didn't know we existed';
- The two project managers have learnt a large number of skills, including reminiscence training; how to put together a booklet; and how to manage people.

Lessons learned

- Colleges can be hard to engage, and in future they will leave a longer lead in time to establish engagement. Similarly, some of the estates were hard to contact.
- The project ran its own evaluation, with a number of key findings:
 - Some people would have valued having a more constant group, particularly for the reminiscence sessions, as this makes it slightly easier to open up;
 - The combining of reminiscence with practical activities helped people to relax and speak;
 - Having participants lead sessions often meant that they wanted to focus on positive elements of their memory.
- Local newspaper adverts were the most successful way to recruit participants;
- The project has realised that it can be very hard to sustain people's motivation – both in terms of the management of the project and for participants;
- The two project managers really benefitted from the fact they were on a management course at the time, so that they had people to turn to/ ask questions of.

Hammersmith and Fulham Urban Studies Centre: Shepherd's Bush Market

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The aim of the project was to work with local school children to capture the heritage of Shepherd's Bush Market in images, words and film and share this with the local community. This took place at a critical point in the history of the market. At the project's inception it was on the verge of undergoing a major regeneration that will change it forever. The project was undertaken by the Hammersmith and Fulham Urban Studies Centre, a voluntary organisation with an educational role, offering opportunities for children and young people to learn about all aspects of their local urban environment.

The project worked with a class of 30 year 5 pupils at a local primary school chosen for its high intake of children from poorer socio-economic backgrounds. The project involved visits to the market, the Borough Archive and a series of workshops with the children to create a drama, exhibition and video from the materials they had gathered and what they had learnt.

At the Borough Archive the children explored old photos and footage of the market as background preparation for visiting the market. During two visits to the market the children took photographs and interviewed and filmed stallholders who had worked there for a long time and/or had family ties with the market going back over generations. They also met some of the people involved in planning the future of the market. The information captured by the children was then brought back into school where they worked with an educational drama practitioner who specialises in history work with schools to create a drama piece covering the history of the market and its heritage. The children also worked to create a 13 minute DVD and a travelling exhibition of eight A1 laminated posters documenting both the work they had done and showing the history of the market.

At the end of the project and the end of the summer term the children put on a whole school performance that was also attended by their parents, market stallholders and developers. The performance consisted of a series of tableaux created by the children representing key events in the market's history. The children had also written poems and performed these.

Over the summer holidays members of the project team finalised production of all the project outputs including a series of lesson plans for teachers wanting to undertake a similar project, the creation of a market trail on the organisation's website that takes you on a journey through the market, and final editing of the DVD. The project was then showcased at the Hammersmith and Fulham Urban Studies Centre an event attended by over 50 people including people from the market, other professionals and members of the public. At this event the children put on their performance, the DVD was played and the exhibition displayed. There is also a blog on the website that was updated every week throughout the project.

The children *really loved taking part in the project* and there was *a huge amount of enthusiasm and interest within the school that was really on-board with the whole thing*. The drama work *demonstrated how the children have captured the history of the market – its spirit and character*.

Outcomes for heritage

- One of the project outputs is an exhibition documenting both the project activities and showing the history of Shepherd's Bush market. This has been displayed in the school and will now travel to local libraries. The exhibition will be an especially important resource as the market is about to undergo a radical redevelopment;
- The project has uploaded a number of resources onto their website (hfusc) These include the film made by the children and a set of lesson plans setting out for schools how to conduct a similar heritage project in their own area.

Outcomes for people

- Project workers and children have gained insight and knowledge of the heritage and history of the Shepherd's Bush market as a place where local families have worked for generations;

- Children have been involved in experiencing a change process – the market is going to be redeveloped and so part of the learning has been an appreciation of how the local landscape evolves over time;
- Project workers and children have developed heritage skills including accessing and using archives and interacting with these;
- Children have gained digital recording skills and using their own work to create displays and communicate their findings to others;
- Children have developed drama skills as a way of interpreting local history;
- The project had input from a volunteer that the Media Trust recommended. This volunteer then went on to get a job.

Outcomes for communities

While the project worked primarily with primary school children the project also reached out beyond the organisation's usual audience by engaging with their families, the local community and stall holders and developers at Shepard's Bush market. Families and stall holders were all encouraged to record memories of the market.

Lessons learnt

- Being based in a community where there is a lot of community interest in the heritage and history of the local market supported the delivery of a really successful project;
- People's engagement and enthusiasm and willingness to share their heritage with the children were fundamental to its success;
- Making the video, especially editing, took a long time. Although really valuable video making skills have been learnt, in future the project worker would seek more help and advice earlier. The training session on offer came too late for the project.

Hanby and Barrett - The Raleigh - A Workers' History of an Iconic Nottingham Factory

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

'The Raleigh – A Worker's History of an Iconic Nottingham Factory' showcased the memories of ex-employees of this once well-known bicycle factory. This project developed from a play which was produced by Hanby and Barrett – the grantees of the All Our Stories Funding.

Hanby and Barrett is a participatory arts organisation, which works in and with communities to create performances about their heritage and identity. They worked with the University of Nottingham – whose Jubilee Campus is the site of the former Raleigh works. The University inputted into the project through developing an app and a website.

The core project team consisted of 14 people. The project team included the two staff members of the grantee with the remainder being a mix of student and former Raleigh workers. The team stayed the same throughout the project but membership peaked to 30 people at one point. A Steering Group was also formed which included the grantee, an ex-Raleigh worker, a museum worker and an academic from the School of History from the university.

Overall, 53 former Raleigh workers were interviewed for this project. This has resulted in over ten hours of material to be edited down to bite size chunks for the website, which is yet to go live. The grantee also worked with a local historian who wrote some text for the website. There will be an informal launch of the phone app in mid-February. The app will be connected to Google maps and it will overlay a map of the old site. There will be a tagging system so users of the app can see what was around when the factory existed.

One of the other outputs was to produce educational materials. Rather than approach individual schools, the project worked with PGCE students at the university to see how they would use them on their placements and in educational contexts more generally. They have not received any feedback as yet as it is too early.

Outcomes for heritage

- Nottingham's industrial heritage is available to a wider audience through a smart phone app and a website.
- Educational resources will be made available for local schools which would help them gain a better understanding of their local heritage.

Outcomes for people

- The project involved former workers and students. Individuals will find out more about their industrial heritage.
- Having worked on this project means that Hanby and Barrett have a better offer when applying for future bids or carrying out future work.

Outcomes for communities

- Local people will have more insight into the experiences of former Raleigh workers.
- Relationships with the University have been further strengthened.

Lessons learnt

- Involving the PGCE students to test the educational materials on their placements will ensure that the resources are relevant to the educational context. This means that the materials have a chance of being sustained in a changing educational context.
- The grantee had access to local experts who provided an insight into the history of the factory. Such expertise helped with providing text for the website.
- Developing the website has been a learning curve. Although they have a lot of materials, the design and editing takes time. They also need to ensure that it is user friendly.

- Given the small amount of funding that was available for this project, it has taken the grantee a bit longer than expected to complete due to other workload demands. If there had been more funding available, they would have been able to have more people to work on the various aspects of the project.

Heads Together – Music in the Two Valleys

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The project aimed to increase young people’s knowledge and understanding of the musical traditions in the Colne and Holme valleys in West Yorkshire (near Huddersfield). This was designed to stimulate their interest in local social history and increase their interest in participating and performance.

The area has a rich musical history with an active philharmonic orchestra which has passed its centenary, brass bands and choirs and annual jazz, folk and music festivals. As with many community music groups most of the active members are older adults although some, such as one of the brass bands, have youth sections. The Two Valleys community radio provides opportunities for programme making about local events and activities.

The grantee, Heads Together Productions (HTP), is a not for profit community arts group based in the area. It specialises in supporting arts groups and project activities to engage people in arts. It uses freelancers to support projects. HTP is experienced in delivering training and working in partnership with schools, voluntary groups and youth services on media arts, creativity, local history and social issues.

There were three key elements to the project:

Engaging classes of children from local schools to work on a project to document and record the history of five local music groups (one per class), visit the groups at a rehearsal or performance, record interviews and music, and then to produce materials for a radio programme and an exhibition at the Honley Summerfest. The grant enabled some of the children to be accompanied and trained and for classroom assistance in the activities;

Developing with the teachers involved teaching packs which could allow the activity to be repeated with other classes;

Engaging the schools in performing at one of the festivals and attending them to record performances.

HTP engaged sufficient young people to visit five local music groups including performances. The young people interviewed members of the groups and recorded them and investigated archival material held by the groups in class based activities. Some groups visited the schools. With help from technicians some of the children learnt how to turn the material collected into programmes at the radio studio. These were broadcast and remain available for download.

Using the documentary material for an exhibition proved more difficult. It became clear that these would require considerable work to produce and display boards did not seem to be a good idea for an open air event and needing storage and transportation for use at other events such as performances. As a consequence they decided to produce a banner for the Summerfest incorporating photographs. This was designed by the children.

Outcomes for heritage

- The making of the programmes mean that the musical heritage of the Two Valleys is better interpreted and explained to a wider audience. This was aided by first-hand reminiscences and accounts of the different musical groups in the area and recording of the music.
- Through the research, the project instigated the consolidation of the area’s community music group history for the first time.

Outcomes for people

- The children gained considerable skills in making radio recordings. They learnt to story-board, and to sound record. Before this they also developed interview skills, interpretation skills and the development of narratives. These were generally new skills for the pupils. Seventeen children were given arts award certificates in recognition of the skills they had gained.

- For several children it has sparked an interest in volunteering at the community radio and they continue to record music for one of the groups, Slaithwaite Philharmonic Orchestra, for broadcasts on the radio.
- The participants in the events have enjoyed the experiences and several schools wish to continue to do this.

Outcomes for communities

- The music groups welcomed the involvement of the children and the opportunities for intergenerational learning.
- The community music festivals enabled the participation of children and this may have contributed to a much increased attendance at Honley Summerfest in 2013.

Lessons learnt

- Young people were well engaged in the project because of the range of new activities on offer which appealed to different interests: making the programmes, recording, interviewing, and historical research.
- Expert facilitators from HTP and the community radio provided high quality equipment and know-how which ensured that the participants were well equipped to produce the programmes with a wide local listener base.
- The project built on a strong body of local groups with an interest in promoting their activities to new generations and building their audience base.
- While schools were able to support an in and out of class activity that was grant funded, the teachers involved did not have time to develop the teaching packs with HTP. In retrospect it would have helped having more grant funding or the assistance of the University to enable these to be produced.
- Without the support of a specific music group or the interest of a museum or school an exhibition of the materials was unlikely to be viable except for a single event.

Hoole Community Trust – Hoole’s Victorian Heritage

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Hoole’s Victorian Heritage documented and explored the Victorian history of Hoole; focussing on Hoole’s period of growth following the arrival of the railway at Chester Station. It did this via a range of intergenerational activities, including visits, reminiscences and researching the history of the local football club.

The grantee for this project, Hoole History and Heritage Society, was recently set up, partly in response to this project. It is based in a community centre, and has around 12 core members, from a range of backgrounds and with different skills (including some historians); around eight people were strongly involved in this project. Full membership is around 60, and many individuals are members of other local community groups, giving them strong links to the school and a couple of church groups.

The project visited a range of museums and archives. They began with a trip to a local history and heritage centre, to find out more about the local resources available in Chester. In addition, participants visited the Cheshire Record Office, and had training on how to use the archive. This was the source of ‘a huge amount of primary evidence’ and allowed the project to take away a very accurate narrative of the Victorian period in Hoole. They also visited the Grosvenor and Gladstone archives in Kew Gardens, where they researched the Hoole photographer James Hanson Spencer. They also visited the Railway Museum in York, taking along a local volunteer who used to work on the North Wales railways. Following this initial research the project ran a series of monthly sessions, using information they’d gathered from the research phase. They had around 60 people attend each session:

- In May, they focussed on streets, roads and lands, using census returns;
- In June they explored the church school, leisure, law and politics;
- In July, they looked at clubs, societies, and how sport developed; including the role of allotments as a basis for social life;
- In September, they explored the site of the Royal Agricultural Show. This led to a range of discoveries, including photos of the ‘sumptuous interior of the Royal Pavilion’, taken by a Chester photographer, James Hanson Spencer. The project is currently producing a final report on the archaeology of the site, and history of the photographer;
- The last session, in October, they held an event at the Bromfield Arms discussing the early history of Chester Football Club (which was founded there). The session was run by a local writer, and the audience included former Chester players.

Alongside this work, the project also worked with two groups of children from a local primary school, a group of five year olds, and a group of eight year olds. With the five year olds, the project ran a session on Victorian toys; using photos of toys, examples from the Grosvenor museum, and asking pupils to go home and ask their parents for old toys. With the eight year olds the project explored Victorian shops and advertising, with the children producing artwork which went up in local shops.

The project culminated in a Victorian event on Hoole’s main shopping street, to time with the switching on of the Christmas lights. They had initially intended this to be a Victorian Pageant, but realised it would be too dark for this to work well. They therefore worked with the local Community Foundation, to produce some Victorian music with the local school children. Here, they built on their work in the primary schools, and used Community Foundation funding to hire a music composer to work with the children, their parents and grandparents to compose an original piece of music, inspired by Victorian Hoole. The event was held on 16th November, with at least 1,000 people attending; the event included the children performing the original song, plus three additional songs from different decades.

Hoole History and Heritage Society have a number of plans to further develop this work. They are currently putting together a digital archive of some of their findings. This will be uploaded to their website, which they hope to make more interactive through the use of Facebook. They also intend to hold some interviews, and plan to create several tours of Victorian Hoole. They also intend to do some work related to WWI in the coming year.

Outcomes for people

- For members of Hoole History and Heritage Society there have been a variety of different outcomes, for different people: 'for some people the knowledge is the important thing... for others it's the social opportunities... some have flowered and really engaged and found friends';
- Members have made connections with others who have similar interests, or can help them to fulfil their interests; for example, one member is a genealogist, and is now helping another member to discover their family history;
- Digital archive skills, and digital skills more broadly – particularly in how to document and upload evidence to the website.

Outcomes for heritage

- The project wanted to 'identify key aspects of the past and have strong examples of how heritage is continuing' – for example highlighting how one allotment is now being worked by the 4th or 5th generation of the same family. The project felt there was a need to record this, and to allow people to see their connections to history.

Outcomes for communities

- It has increased Hoole History and Heritage Society's links with other organisations, including the Cheshire Local History Society, the Community Foundation, primary schools and youth groups. In particular, the organisation's members have increased their skills at working with young people and children.
- Increased membership of the organisation – they now have around 90 members;
- The organisation has learnt how to work together, and how to run projects: 'we know how to help each other... previously we knew each other socially, but not on project work, or in this setting.' The organisation was set up mainly to work on this project, so this has helped to solidify them as a group.
- Hoole is currently fighting the sell-off of part of their park, the skills and press awareness developed through this project have helped them to organise their response to this;
- The project was featured in several local papers, raising the profile of the society, and of the work undertaken.

Lessons learned

- The project attended some of the Media Trust training and found this very useful. In particular, it made them realise that they had not budgeted enough for some of the in-expensive technical equipment (such as accessories for microphones, etc.);
- The project realised that knowing people socially is not the same as knowing them in a 'work' context; it can take a while for this shift to occur.

Horfield Organic Community Orchard – Orchard Roots Bristol

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Horfield Organic Community Orchard (HOCO) is not-for-profit community enterprise which looks after an orchard in the Horfield area of Bristol. The group has about 50 to 60 members, about 30 are active harvesters. The group was awarded a grant to find out more about the history of the orchard land, to collect memories of the land and the group, to find out more about the fruit varieties in the orchard, and to share this knowledge with the members and the wider community.

HOCO worked with two Early Career Researchers from Bristol University’s Centre for Public Engagement to run reminiscing events to collect stories and memories. The first event for past and present members of the HOCO group was held in April and was attended by 16 people who shared stories about the foundation of the group and memories of the initial tree planting in the 1990s. Participants also brought in old photographs of young trees and the site works which were digitally scanned.

A community Open Day was also held in April when about 100 local residents and holders of neighbouring allotments visited the orchard. As part of the Open Day, visitors were encouraged to share stories and memories of the area. Stories from about 12 people were recorded capturing memories of market gardens, local allotments and the Long Ashton Research Station, an agricultural and horticultural research station, that operated in the area.

HOCO members made visits to the Bristol Record Office to find out more about the historical use of the land where the orchard is located. They made copies of the 1843 Tithe map and examined Ordinance Survey maps from the 1880s to the 1950s. One member undertook further research into the subject and produced a paper dispelling the myth that there were always orchards in the area – instead it was revealed that the land was used for rough pasture.

To record and find out more about the trees and fruit varieties growing in the orchard, photographs of trees in bloom and fruit were taken in the right season and archived. Fruit samples from “unknown” varieties of apple and plum were sent for identification to the Brogdale National Fruit Collection – however the results were generally inconclusive. Members also conducted research into the known varieties: recording characteristics such as the history of the variety, its taste and storage qualities.

Collaboration with a research group from Bristol University led to two fieldtrips by HOCO members to other orchards in the South West area. The fieldtrips allowed members to gain insight and knowledge of the scale of commercial orchards in the region and the cider industry more widely.

The knowledge gained and collected through all these activities was brought together and presented in A3 information panels, designed and edited collaboratively by members of the group. The panels bring together historical maps and facts, stories and old photographs and information about the orchard’s fruit trees. To date, 24 information panels have been created but a further six are planned for 2014 once more information about the unknown fruit trees is obtained. The information will also be linked to a new map of the orchard (printed and interactive) which is also in development and is planned to be finalised in 2014.

An Apple Day celebration event was held in October which was attended by over 200 people. The panels were displayed around the orchard, as were the copies of the old maps. The Tithe map was of particular interest to local residents who could trace the geographical boundaries of their existing properties. Several of the participants in the reminiscing events attended and were pleased to see their stories presented. Visitors to the open day commented that they learned a lot from the panels - including in-depth information about fruit trees. The group co-ordinator was pleased that the orchard “became a true learning laboratory on food production”.

Overall, the project has been a positive and fun experience for the group members and work is ongoing. It has been particularly rewarding to find out about the past history of the land and the history of the fruit trees. It has allowed the group to understand the relationship between the past with their current fruit growing activities, especially of traditional fruit varieties.

Outcomes for heritage

- Information (including memories and stories) about the historical use of the land, development of the orchard and the group and fruit trees has been interpreted and recorded. The information has been presented in 24 information panels with six more panels planned for 2014.

Outcomes for people

- HOCO members developed skills in research and knowledge about the local area and its horticultural history through visits to Bristol Record Office. One member undertook further research into the subject and produced a paper.
- HOCO members gained skills in community engagement, reminiscing events and digital recording through engagement with University of Bristol Early Career Researchers from the Centre of Public Engagement.
- HOCO members gained knowledge of fruit trees and their history and their characteristics through research and investigation with Brogdale National Fruit Collection. Further investigation is planned with an expert in Somerset cider apple varieties.
- HOCO members gained knowledge of history of commercial orchards in the South West region through attending two fieldtrips with University of Bristol researchers.
- Sixteen past and present HOCO members and 12 members of the public shared memories which were recorded and collected – and had fun doing so.

Outcomes for communities

- Through the Open Day and Celebration event, about 300 people learned about the history of the land, the orchard and the fruit trees – and had fun doing so.
- The tithe map copied from Bristol Record Office was made accessible to local residents and allotment users.

Lessons learnt

- A community orchard can effectively become a source of learning for the wider community.
- Finding out more about the history of the land, the trees and the orchard group can help a community growing group to understand its origins and provide an impetus for future activities. For example, the tree identification experience highlighted the importance of correcting labelling trees at planting and will be taken forward by the group.
- Any fruit-and-tree-related project requires more than one harvesting season to achieve all that is expected. The fruit harvest of 2013 was significantly late which meant that members were busy harvesting apples until November and had less time to devote to the project in 2013. Similarly, because of the season it was not possible to complete all the photography of trees in bloom and fruit in one year and further work will continue in 2014.
- The National Fruit Collection does not have all the answers! The bad plum harvest meant that the sample fruit sent to the Brogdale National Fruit Collection led to inclusive results. The project had anticipated that all varieties of apples and plums would have been identified in the Summer of 2013 which would have enabled work on the Orchard Map to be finalised earlier. Identification work will continue following the 2014 harvest when the unknown apple varieties will be sent to an expert in Somerset cider apples.

The Irwell Valley Mining Project – The Irwell Valley Mining Project

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Irwell Valley Mining Project aimed to increase public awareness of the significance of mining to people's lives in Salford. The main focus is the old Agecroft Colliery, now a commercial park with no reference to the colliery which once stood there. The project will create a monument, to make sure that it is not forgotten.

The grantee for this project – also called the Irwell Valley Mining Project – is a small, recently set up community group, based around a desire to commemorate the local colliery. The group has around eight or nine regular attendees, though many more attend irregularly. This project had four main people working on it: Alice as coordinator, then other people on their own sections, according to their expertise. Initially, a treasurer and administrator were also involved; however, their treasurer was run over, meaning that the coordinator had to take over their role, and a lot of additional work.

The project involved visits to historical sites, redundant collieries and museums; talks in schools; the creation of a permanent monument; the production of four short videos; and the collection of stories to collate into a booklet and CD, to be used by schools. The project culminated in an exhibition in a local church on 2nd October 2013.

The project produced a range of digital outputs, including four short films (hosted on you tube), a booklet ‘Even the Pigeons Have Black Feet’ and accompanying CD. The booklet contained photos collected from museums and individuals’ collections, and the accompanying CD oral histories from seven local people, both miners and their families. The four short films (available here: [youtube.com/user/historyprojectMoston/videos](https://www.youtube.com/user/historyprojectMoston/videos)) covered:

- ‘The 2013 Durham Miners Gala – Walking on Sunshine’, which the project attended;
- ‘The lots pits of the Irwell Valley: exploring Salford’s mining heritage’ (including a video re-enactment of a miner entering the mine – filmed at the National Coal Museum);
- ‘Agecroft Colliery: the last pit in the Valley’; and
- A video of the unveiling day – ‘Agecroft Colliery Memorial Day’

Engagement with schools was a key element of the project. As well as the eventual production of a booklet and DVD, the project also organised a range of talks in local schools, given by an ex-miners and project volunteers. For example, for one visit the children were encouraged to go home and ask their grandparents about what their lives were like when they were young, and to use this as inspiration for a drama session, where the children mimed a 1950s fireside scene. The show was performed for the public at the final exhibition (held at the miners’ cathedral), to great success, ‘the public loved it...they roared’.

The creation of a permanent memorial was the key element of the project, with a celebration held on the unveiling day. The memorial consisted of a ceramic wall at the site of the colliery (built by construction students from the local college), with the wall covered by tiles and surrounded by flowers, both done by children from the local school. The unveiling was held in July, and involved speeches and a youth band. The event ended up being ‘like a miners’ reunion’.

The group doesn’t intend to undertake another major project; however there are plans to set up an annual reunion of miners and to re-print the book. They have also recently received funding from the local council for an information board by the Colliery, which they are currently creating.

Outcomes for heritage

- There is now a permanent memorial to the Agecroft Colliery, preserving the history of the local area. This is important as ‘Salford is an area which visually has changed rapidly... the past has literally vanished’;
- The videos covering the unveiling are now permanently uploaded to YouTube, and available to local schools to supplement their learning

Outcomes for people

- Many of the miners saw each other for the first time in a very long time at the unveiling of the memorial; there are plans to now have an annual reunion to make sure that these friendships aren't lost;
- For participants the process acted as 'a bit of therapy... led to an outpouring of memories';
- The children have learnt about their heritage, and the project has awoken an interest in them, for example at one of the sessions 'the kids were engaged and asking great questions... like 'what sort of insects are there down the mine?''
- The children also connected more with their grandparents through the 1950s drama session. They also had the opportunity to perform in front of their classmates, and the local community.

Outcomes for communities

- This project has helped the group to secure additional funding. Prior to All Our Stories they really struggled to gain any funding, even though they had written to a great many sources about getting money to construct a memorial. Following this project, they have secured funding from the council for an information board by the memorial; they council were persuaded that they would be a responsible grantee, due to the good work they'd done on the Irwell Valley Mining Project.

Lessons learned

- There were some issues with the running of the project. An accident meant the treasurer was unable to help, and other members of the organising committee struggled to use computers, or were enthusiastic, but then failed to act on their ideas. This meant a large burden of work fell on one individual. More careful planning might be beneficial in the future;
- Children were engaged and interested in the history of the colliery, and a project such as this can help foster and strengthen links between generations;
- The social benefits of a project (for example bringing all the miners together again) can be as important as the heritage.

Isle of Wight Area of Outstanding Natural Beauty – Now Here's a Story...

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

2013 marked the 50th anniversary of the designation of the Isle of Wight Area of Outstanding Natural Beauty (AONB). As part of the celebrations for this milestone year, the Isle of Wight AONB invited residents of all ages to come forward with their photographs and memories of the Island since the 60s, to culminate in an exhibition highlighting the natural beauty and cultural changes of the Island. A core team of three AONB staff coordinated the project, with support from volunteers.

The project began with a series of eight public 'drop in' events at various locations across the Island over the course of a month. At these events the public was invited to share their stories, photographs or other artefacts (such as tickets and postcards) – or simply to find out more about the project. The events were promoted through the AONB website, through social media and in the local newspaper, which ran a monthly feature on the project from July 2013 to January 2014.

The project team followed up these sessions with meetings with interested participants, as well as local archive groups, to gather further information about the Island's history. In many cases, attendees at the drop-in sessions had come to find out more about the project – follow-up meetings allowed them to bring their items.

The team thought it was important for the project to reflect the views of the farming community – however, despite one of the drop-in sessions being held at the Isle of Wight Hedgelaying Competition, it had proven difficult to engage farmers to contribute their recollections. As a result, a separate 'Farming Stories' element of the project was devised to tackle this.

Through Farming Stories, a series of informal interviews were carried out with local farmers and their families, discussing key events of the last 50 years and how farming has changed over that period. These interviews were recorded and the transcripts collated into a report. Furthermore, photographs contributed and excerpts from the conversations were collated into a 20 minute audiovisual presentation, which was presented at the Isle of Wight County Show in June 2013.

Photographs and memories collected through all of these activities were grouped by themes and used to produce fourteen information panels which comprised an exhibition toured around the Island. These included the story of AONB designation in 1963; changes to the landscape, changes to farming, AONB as a festival venue from Hendrix to hip hop; the rise and fall of holiday camps, extreme weather events and the Black Rocket test site at the Needles. The exhibition toured nine locations from August 2013 until January 2014 and comments submitted in feedback suggest it was well received.

The final element of the project used the information gathered as the basis for the development of a schools project. The aim of this project, entitled *Today's Tomorrow's History*, was to encourage local schools to explore how landscapes reflect the relationship between people and their environment. An educational consultant was appointed to develop an activity pack supporting schools to discuss how people remember their past, visit places within the Isle of Wight AONB, and record evidence of what is important in their lives on the Island today.

The schools project includes an activity called *Time Detectives*, equipping children with a 'detective tool bag' including a compass, binoculars and magnifying glasses to explore and record findings about their local environment; photographs compiled from the *Now Here's a Story* project to identify memorable features in the area; and the schools own photographic equipment to record their activities and discuss what they think should be celebrated and remembered in the future about the area. School activities have engaged approximately 60 children so far.

Outcomes for heritage

- The project collected photographic records, mementos and oral histories spanning 50 years and a range of topics.
- These materials were collated thematically and presented through exhibition panels at a range of venues.
- A separate report has been compiled for the Farming Memories strand of the project.

- Copies of all records have been submitted to the local county archives.

Outcomes for people

- Participants enjoyed contributing to the project through sharing their stories and items. “For some people it’s about their part in history, for others it’s just being able to have a chat.”
- School children and the audience for the exhibitions learned about the heritage of the Island in its many facets.
- School children participating in the Times Detective strand of the project learned a range of skills in collecting, analysing and discussing information about their surroundings.

Outcomes for communities

- A large and wide range of people were engaged in the heritage of the island, from school children to older people, and the farming community in particular.
- The schools project in particular offers a lasting legacy as the resources generated should enable this activity to be sustainable.
- The project was also beneficial for The Isle of Wight AONB as an organisation. The project helped them to engage with the community more, and to learn about how best to engage people. They have developed resources – including the schools packs and information boards – which can be used in future heritage projects and to engage children with the landscape.

Lessons learnt

- Inviting participants of the public drop-on sessions to follow-up meetings was essential to collect their mementos and hear their stories, as this was not always possible at the time of the drop-in session.
- The Time Detectives project was well received by schools as it takes a cross-curricular approach – developing English skills, computer and creative skills, and promoting an active healthy lifestyle.
- Engagement with schools was also supported by being able to offer the school a pack of resources which the school can use again and again.
- The original plan was to produce a booklet promoting the project, but by engaging the local newspaper, which ran a feature monthly, they were able to reach approximately 90% of the Island’s population without having to devote any specific resource.

Jewish Community Centre for London: Jewish East End

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Jewish East End aimed to celebrate the physical and non-physical Judaic heritage of East London. The project focused on the traces, memories and markings that Jewish life has had on the community and reflected upon the impact that migrant communities have had in shaping urban life. The project was led by the Jewish Community Centre for London (JCC), a not for profit, inclusive organisation that celebrates Jewish culture. JCC was attracted to the All Our Stories grant stream as its aim and ethos not only fitted their core organisational aims but also offered an opportunity to expand the public facing side of their work and extend heritage work into new and different areas.

The programme of work was delivered by four members of the JCC core team and by a small number of specialist free-lance facilitators. The project kicked off with some initial scoping and research of the social and cultural history of the local Jewish community and explored links to the Key Stage 2 curricula and how the work could be most effectively tied in with this. This research led them to identify and design a range of creative activities and 'Now and Then' workshops whereby local heritage was understood as an historical process through the themes of labour, work and employment.

The project worked with a total of six primary schools which differed in demographic and cultural profile. Some schools had Jewish pupils (one was a Jewish school) but others had no previous knowledge or experience of Jewish culture. The workshops delivered were a combination of pre-planned, more structured activities in the morning followed in the afternoon by more flexible child-led sessions designed around what interested them most. These included different activities based around a central theme of traditional Jewish trades and food – for example tailoring and pickling foods.

Many of the children were from Bangladeshi and other BME communities and had no prior knowledge of Jewish culture. As well as learning small things such as Yiddish words and meanings the workshops also helped them to frame Jewish heritage and experience within a wider discourse of migration – looking at how different immigrants and cultures shape the culture of an area over time. Children were also given access to archive materials and the project was designed to be fun, playful and creative.

The schools-based workshops created work that was fed into a final 'Big Ho Ha' celebration event and exhibition delivered in partnership with Rich Mix. Rich Mix is a local arts-based charity and social enterprise that offers live music, film, dance, theatre, comedy, spoken word and a range of creative activities for people of all ages and all cultures. The 'Big Ho Ha' celebration used several of Rich Mix's 'spaces' to showcase the work they had developed and deliver workshops. The workshops, entitled 'Trades of the East End' allowed participants to have 'hands on' experience of trades developed and practiced by the Jewish Community including, for example, shoe making, pickling and tailoring. The event also extended the opportunity for participants to take part in one of three walking tours led by a blue badge guide specialising in tours that engage members of the public in the history and cultural heritage of Jewish London. The project was also supported by UCL who attended the 'Big Ho Ha' celebration event, acting as one of their 'human libraries'

Outcomes for heritage

- Heritage work has been extended into new and different areas;
- Greater understanding of local Jewish culture and the role of this and other immigrant cultures in shaping the East End;
- The project has produced a community map and uploaded information onto history pin.

Outcomes for people

- JCC have created good links and collaborative working with others – for example a creative piece of work with a Jewish artist who has been developing some work with a family archive – he was part of their celebratory event and they will continue work with him;
- Children have learnt more about their histories and the rich and diverse heritage of the East End;
- Children were enabled to learn and personalise history through the community mapping process;

- Children were also given access to archive materials that they would not otherwise have had access to.

Outcomes for communities

- Children have a greater sense of connectedness to the East End and a greater sense of the interconnectedness of different groups.

Lessons learnt

- The project has enabled JCC to 'reach out and be more public facing'. This has been really good for raising [their] profile as an organisation;
- Framing their work through a 'heritage lens' made both the project and celebratory event 'tight and focused'.

Landscape Design Trust - Landscapes Live - A Children's Journey through Runnymede

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Led by the Landscape Design Trust, A Children's Journey through Runnymede aims to promote the physical heritage of the local landscape to children and community groups. Runnymede sits on a National Trust site and is where the Magna Carta was sealed as well as being home to a JFK memorial. Landscapes Live were also keen to promote amongst children and their families how the external environment is important for health and wellbeing. The National Trust, Runnymede Borough Council and Egham Museum all worked in partnership with the grantee.

The project began in October 2012 and was due to be completed in October 2013. However due to various factors, such as weather and teacher strikes, the project has been extended until May 2014.

One of the outputs of the project was to develop a trail. The Trust worked with an educational consultant who has been developing this. A leaflet will be made available onsite and they are considering putting these leaflets into rucksacks – another output – which are still in development. The rucksacks will be made available to local children.

The project offered free school trips and provided transport to and from the site. Nearly 157 pupils across three schools visited (there were five visits in total). The school children were from different socio-economic backgrounds - a member of the project team reflected that it was fascinating to watch the school children discover the historical landscape. The anecdotal feedback from teachers has been positive; they liked the fact that there was free transport available and there was little teacher input into the session.

The project also looked to engage the local community and family groups but this has not been very successful. In addition, the grantee had permission to move the launch event to May 2014 as a result of the weather conditions towards the end of last year –which is when the launch was planned. This way, schools can get involved as they will have plenty of lead in time to plan their term activities. It also gives enough time to attract the attention of community and family groups.

As the project progressed, a new partnership was formed with the curator of the Royal Holloway College museum. One of the volunteers was a student at the College who put the project in touch with the curator. This partnership will give the project access to photographs - but this is still work in progress as the curator has had other commitments.

The project has had input from the Kennedy Memorial Trust, JFK library, gardening library, Russell Library based at the University of Georgia, BBC Sound Archives, English Heritage, Landscape Institute, to name but a few.

Although the project is still ongoing, this experience has given the chance to engage with the local community and given local school children the opportunity to broaden their understanding of local landscapes and heritage. In addition, they came across a huge archive that nobody is aware of – they would like to explore this in the future. The project has given the group confidence and the knowledge to carry out similar activities. They would like to do a similar project in a site in Hertfordshire.

Outcomes for heritage

- New partnerships have been developed locally and internationally, such as the JFK library and Russell Library based at the University of Georgia. This meant that the grantee was able to access new archives for the purpose of this project.

Outcomes for people

- The school children enjoyed their trip to the site as did the teachers.

Outcomes for communities

- It will enable people from different socio-economic groups to find out more about their local history.

- New relationships have been formed with other organisations, such as Royal Holloway College.

Lessons learnt

- Free transport to and from the school is an attractive feature to schools. It takes the responsibility away from the school and the fact that it is free – meaning pupils do not have to pay for transport - will ensure pupils from different socio-economic groups can engage with this outdoor activity.
- When working with schools it is important to give them enough lead in time due to curriculum and timetable demands.
- Given the launch was due to take place in the autumn – which did not go ahead due to poor weather conditions, the grantee said that they will factor this in when embarking on future projects.

Lawnmowers Sound Map - Places, Songs and Stories

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Places, Songs and Stories project aimed to establish, support and train a group of 6-8 learning disabled young adults – named the 'Culture Vultures' - to research local heritage through visiting sites of special interest and talking to a range of people involved in mining, shipbuilding, farming and other significant livelihoods. The project also aimed to create a sound map of both their own and local folk songs to be shared digitally in an accessible format for those with varying degrees of sensory ability. The project was led by the Lawnmowers a registered charity run by and for people with learning disabilities. Lawnmowers offer a range of cultural and performance related opportunities to support people with learning disabilities to participate fully in their own society.

The Culture Vulture participants were recruited through Lawnmowers existing membership and attended a total of 32 workshops with different leading folk storytellers and musicians. Supported by the musicians and storytellers the Culture Vultures collected folk stories and songs and re-interpreted these through performances as well as creating their own stories and songs. The group also made visits to different cultural institutions including the Tynemouth Priory Theatre, a number of local museums and to Amber films, an independent film collective specialising in documenting working class communities. Unfortunately accessibility issues prevented them from making planned trips to Horsegate Wood to visit a local woodsman and herbalist and the Beamish open air museum. However this did not detract from the project but gave them more time to focus on its performance element.

The work done to write and reinterpret the folksongs and stories was brought together in a final two and a half hour performance of song and drama held at a local folk music venue, the 'Cumberland Arms', that integrated learning disabled and non-disabled artists into one performance. Each member of the Culture Vultures had researched and developed their own story resulting in eight independent stories covering a range of themes. These included, for example, 'Scott's Lullaby' built on a remembered lullaby from childhood, a performance piece telling the story of one participant's grandfather's experiences of working in the shipyards, and a song entitled 'Two Sides of the Coin' reflecting interviews the group had done with local people about redevelopments on the banks of the Tyne. The performance was advertised through social media and flyers put up in a variety of venues. It was completely sold out on the night and the feedback '*was incredible*'. The event was ticketed and this '*helped to promote a sense of importance of it being a professional gig*'.

The whole project was photographed and videoed and was such a success that the facilitators would love to find a way to continue it. They commented that '*there was such a huge amount of interest in the project that we could have run it twice*' and that it had done '*a lot to raise the profile of learning disabled artists in the north east*'.

Outcomes for heritage

- Storytelling and story creation has been kept alive and continued;
- A sound map has been created allowing access to traditional folksongs and stories in a format accessible to those with varying degrees of sensory ability.

Outcomes for people

- Participants and project facilitators have learnt 'loads about the heritage of the local area' and their own connection to it through exploring their own stories;
- Access to musicians and story tellers many of whom are older and well known in folk music - access to folk musical culture that is often inaccessible to learning disabled adults;
- Improved confidence and sense of pride both in self and in the local area;
- Enhanced IT skills and using these to communicate to others;
- For participants a huge increase in confidence in their own ability to share stories – many started believing that they had no story to tell;
- Legacy of an immensely enjoyable project that 'will live in the memories of participants'.

Outcomes for communities

- The project has helped to bridge the gap between learning disabled and mainstream communities;
- The profile of learning disabled artists living in the North East has been raised;
- Sharing stories and continuing a tradition of storytelling and story creation with the wider community of learning disabled and non-disabled people;
- The project has extended the learning via workshops to other groups of learning disabled adults.

Lessons learnt

- Working with and learning from 'true artists and experts in their field' was a 'wonderful and engaging experience' providing a 'unique working environment' that reaped fantastic results;
- Learning for the project facilitators has been that music is a wonderful medium in which to convey stories;
- The Culture Vultures were given complete freedom to pursue the things they wanted to giving them 'true ownership' of the project – this enabled 'each and every one to shine' at the final performance;
- The project evolved and developed as it progressed. Taking a participant-led flexible approach was essential to project success;
- In future the grantees would build more development time into a project when applying for funding. The project facilitators found themselves working double the amount of time to that identified in the original plan;
- The project could have run over two years as the musicians, storytellers and participants would stay all day rather than the allotted session time as they enjoyed the experience so much;
- The original bid promised too much – this has been a learning process for how they might design a project in the future.

Letchworth Garden City Heritage Foundation - Kurh: Celebrating Letchworth's Sikh Heritage

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local community heritage through oral histories and creative arts.

The grantee, Letchworth Garden City Heritage Foundation, is a charitable organisation that maintains and enhances the physical, economic and social environment of Letchworth Garden City, supporting, funding and promoting community activities. The organisation currently employs around 120 paid staff. The Foundation's Community Projects and Learning Coordinator led the project.

The Foundation applied for AOS to explore and record the history of Letchworth's South Asian community. The Foundation's First Garden City Heritage Museum had not sufficiently represented this community in the past and the project was a way to engage the community in the Foundation's activities.

A group of seven 9-10 years old children from a Letchworth primary school took part in seven after school arts club events to create work to feed into an animation film. This was facilitated by the project led, with teachers. The children were introduced to the idea of Letchworth as a city wholly settled by immigrants when it was first built. They looked at newspaper cuttings and focused on the stories of the 'pioneer' immigrants. They then heard archive oral history recordings to help them understand the experiences of immigration and livelihood for the South Asian community specifically. The children developed their own ideas for oral histories from speaking to their own families about how they came to be in Letchworth. The work fed into the children's final character development, storyboard, script, and artwork for the animation. The artwork centred on making Indian shadow puppets from textiles. A professional animator from the University of Hertfordshire animated the final piece for the children. A student had begun to do this but the work was passed on to the professional because of technical difficulties.

In March, the Curator at the International Garden Cities Exhibition led students of Interactive Media and Screen Cultures at the University of Hertfordshire on a tour of Letchworth. This helped students, as part of their degree programme, to design interactive digital maps to tell the story of Letchworth and its first inhabitants. The student groups created smart phone apps based on interactive treasure hunts to recount the experiences of the people who settled in the Garden City.

Seven students from the University of Hertfordshire took oral history training delivered by a professional. In May, a second group of seven took the training, this time it was staff or volunteers within the local heritage sector.

The students carried out oral history interviews with seven people from the South Asian community. Two more are still planned before the end of the project. The stories from the three women talked mainly about how they moved to Letchworth from the Punjab region to marry their husbands. The four men told the students about their first jobs when they arrived in Letchworth and how this changed when industry changed. All participants reflected on their sense of identity as Indians moving to Britain and how this formed in the context of Letchworth.

The project's celebration event on 12 June attracted 50 project participants and families. It featured a presentation by the project lead, Bhangra dancing, drumming, and cooking demonstrations. The audience were able to try the different activities. Unfortunately, due to a technical difficulty, the event did not include a showing of the animation film.

In the final months, the project has focused in stronger engagement with the activities of a local Gudwara. The project lead has taken part in and filmed Gatka (a traditional martial art), kitchen activities, and the 2013 Vaisakhi festival. The purpose has been to engage children at the Gudwara's clubs at the end and to use the film for final exhibitions.

Outcomes for heritage

- Members of the South Asian community have contributed oral histories that are now part of the Foundation's archives.
- The animation film creatively interprets the experience of Letchworth's immigrants. The four-minute film is nearly finished and will be accessible on YouTube. The museum cinema will also screen the film prior to main features.
- There will be a small community-based exhibition to display the final works of the project. Project work will also form a permanent exhibition at the First Garden City Heritage Museum.

Outcomes for people

- Schoolchildren learnt about Letchworth's community heritage and developed skills in creative arts, interpretation, and story development.
- Student volunteers gained new oral history skills and the opportunity to put them into practice. At the same time, they gained insight and understanding into other cultures.
- The community outreach interviewers are aware of the value of oral history techniques. They will apply the principles of listening to people's stories to their respective professional fields.
- The oral history contributors were proud to tell their story and felt that their experience was validated.
- University course tutors felt that the project demonstrated real world applications for the course and offered students good practical experience. It was also a formal part of the course so contributed to their final assessment. The project will now go to end of Sept so that University of Hertfordshire 'Screen Culture & Media' students can celebrate the work when their course has resumed after the summer term.

Outcomes for communities

- The Foundation has engaged with the South Asian community more meaningfully than before, and has learnt how to effectively conduct its outreach work. The project is a celebration and empowerment of the South Asian community, widening access to the work of the Foundation beyond the usual faces. This is leading to other projects.
- The project will contribute to 'place-making'. School and student participants have become more culturally aware and audiences will have a better understanding of their community.

Lessons learnt

- The project worked with the broader South Asian community rather than the Sikh community exclusively. The project lead was also careful not to focus on one specific Gurdwara. This ensured the project was inclusive.
- The project could not easily utilise online blogging through Wordpress because it does not match with corporate marketing and communication.
- The project lead feels it has been very valuable for her to be well integrated in the activities of the South Asian community. This meant showing personal commitment and dedication.
- Integrating the project work with university course content and assessment helped to strengthen university engagement and student participation.

Long Preston Heritage Group – The Monks, the Beams and the Cow that Jumped Over the Moon

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Monks, the Beams and the Cow that Jumped Over the Moon set out to uncover and tell the story of three related sites – Skipton Castle, Bolton Priory and Long Preston Church – through a combination of archival research and archaeological detective work using dendro-dating on monastery beams. In particular, the project sought to understand and explain the connection between the Monastic house that owned land in the region, the last prior of Bolton Abbey, and the nursery rhyme *Hey Diddle Diddle* – hence the name of the project. A core team at Long Preston Heritage Group of nine members coordinated activities, supported by volunteers and experts.

The project started with three visits – to Skipton Castle, Bolton Priory and Winskill Farm – with 60 children from a local primary school. The project funded the coach travel and entry for half of these children – the older ones – and the school head was so impressed with the educational potential of visiting the three sites that the school paid for the younger children. Visits to the Castle and the Priory provided a ‘living history’ experience linked in to curriculum work on megastructures.

- At the half-day visit to Bolton Priory, trained guides explained its history and took children on a tour of the remaining parts of the monastery. The children learned of Prior Moone’s dispute with a local farmer that is claimed to have brought about the nursery rhyme *Hey Diddle Diddle*, and saw the laughing dogs – which possibly also featured in the poem – carved into the stonework of the tower. The children enjoyed a quiz on what they had learned.
- The children were given a guided tour of Skipton Castle to learn about the history of this Bolton Priory land in Long Preston after the monasteries ceased to exist. They were given a guided tour of the castle and saw original documents and pictures from the time.
- Finally, the children visited Winskill Farm to explore its heritage in connection with the other sites, and to experience a building with ‘re-used crucks’ – a type of timber frame mainly used in the medieval period.

The project team worked with Nottingham Tree Ring, a tree dating organisation, to undertake dendro-dating on the beams at Long Preston and Winskill Farm. The results showed that the timber dated from 1527, confirming a link with rebuilding works at Bolton Priory at that time. The finding establishes a significant link between Long Preston and a Bolton Priory building.

Alongside this archaeological work, Long Preston Heritage Group undertook archival research to further explore these connections. They researched poll tax records to understand how arrangements varied between the three settlements and how these settlements changed over time; and some unplanned research on medieval stained glass, spurred by the discovery of some glass from Bolton Priory Church which may be linked with the marriage of Edward III.

The findings of the project were shared and celebrated through a number of community events including:

- An open air concert at Long Preston with a performance by local folk group The Moonbeams. This was attended by about 90 people.
- An art weekend in the village, celebrating the links between the three settlements. The works included paintings of Long Preston church, photos of Bolton Priory, and a coat of arms from Skipton Castle depicted in needlework. Approximately 200 people attended over the weekend, many of whom took away a brochure featuring photos of each artist and explaining the background to the project and why it was being done.
- A presentation on the findings of the dendro-dating at the village hall, attended by 45 people.

At the time of writing, the team were still finalising some of the outputs from the project. Chief among these is finalising a book explaining the final results and what this means for Long Preston in layman’s terms. The book will be launched at Bolton Priory at an event open to all which will feature the participating school children performing their own composition for *Hey Diddle Diddle*, as well as a drinks reception in Prior Moone’s tower. To coincide with this event, the local newspaper will publish a

feature relating to the links between the three sites. There are further plans for sharing the learning, including exhibitions at Bolton Priory and Skipton Castle, encouraging the audience to travel to all three sites and explore how they are linked together through land ownership, the monks, the glass and the fabric of the buildings.

Outcomes for heritage

- Dendro-dating and archival research uncovered new information and enabled the project to draw connections between the three sites.
- The heritage uncovered was shared through presentations and a planned book, as well in videos available online.

Outcomes for people

- Attendees at the many events organised by the team had an enjoyable time learning about heritage.
- The project lead developed new skills and knowledge in analysing historic accounts books.

Outcomes for communities

- A large and wider range of people than would normally engage with heritage, including school children, learned about the heritage of the three sites and how they are related.
- The well attended events and the findings presented raised the profile of the village. Bolton Priory “is seen by some as a backwater” and many hadn’t thought of the significance of the relationships between sites, the history of the village and the part it played.
- The community was able to come together for social events including a free concert.
- The project also benefited Long Preston Heritage Group. The Group has developed its ability to manage and deliver projects of this type. This has strengthened their credibility; as a result, they have since been awarded a grant to explore the heritage of the First World War.

Lessons learnt

- Linking project activities to the curriculum was effective in securing the support of the school.
- Securing permission for children to be recorded on video and in photography proved challenging and required perseverance. Through careful discussion with the local authority safeguarding team, explaining the purpose of the project and establishing the credentials of the group, permission was granted.
- Ensuring promotion is tailored to the activity. For example, the presentation on dendro-dating results was advertised through specialist technical groups; whereas the open air concert was promoted through posters and online. The team has also been proactive in working with the local newspaper to promote the forthcoming celebration event.

Media Projects East - Martham Stories

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local community heritage through making a documentary film about the village of Martham.

The grantee for Martham Stories, Media Projects East (MPE) is run by freelance artist and film-maker, Martin Sercombe. The Norwich-based not-for-profit company specialises in community and education-focused video and animation. There are up to 15 freelancers and 5-30 volunteers participating in projects at any one time.

There were three key elements to the project: first, to use the expertise of MPE to develop the film making skills of pupils at the local Flegg High School; second, to bring together in film the archives and personal stories of the village so as to develop wider awareness of village history; and third, through interviewing older residents by school pupils to develop intergenerational learning.

MPE applied for AOS to build on previous heritage projects and to bring together creative practitioners with local historians and the local community, especially young people. As part of its grant funded project-based work with disadvantaged groups, MPE is experienced in delivering accredited training and working in partnership with schools, voluntary groups and youth services on media arts, creativity, local history and social issues.

MPE sought a partner school and partner local history group to develop the project. From six schools in east Norfolk approached, only Flegg High School in Martham expressed interest. Martham Local History Group (MLHG) was also one of the few local groups to respond to the request from MPE. MLHG was an invaluable partner owing to their archive of historical photographs, books, electronic records and artefacts which became a core part of the project and helped bring local stories to life. They also provided contact details for interviewees and local experts in rural history.

Martham therefore became the project focus, a once isolated community in the Norfolk Broads which has seen a significant transformation of rural life. Neither Flegg High School nor MLHG had plans to undertake a project of the kind presented by MPE.

The project began with an event in January attended by 70 people. This was to promote interest in the community in the project and to invite people to bring along historical artefacts and stories. Locally well-known historian, Neil Storey, gave a lecture at the launch event.

Project activity then centred on eight Saturday morning workshops each attended by the same 13 school pupils, aged around 14 years old. The workshops were run by three MPE facilitators and assisted by four volunteer teachers and two school governors.

The pupils rotated around three activities. First, they produced animated sequences using industry level image capture software for stop motion animation. This was led by the school art teacher who had received training from MPE. The school's IT technician also attended to learn more about the software. Second, pupils carried out preparatory research using records and archive photographs in order to inform the interviews they would conduct with older residents. Third, with the assistance of MPE facilitators, pupils undertook live filming of interviews with older residents and other informants such as land owners and National Trust officers, and also filmed notable village sites, such as Morgrove Manor, Heigham Holmes Nature Reserve and Martham Church. A total of 17 interviews were undertaken (against 12 planned). The project centred on 12 themes relevant to the story of the village, such as school, farming, carnivals, industry, village shops and war-time.

The 12 hours of film material required considerable editing by MPE and much more time was needed for this than was planned. The final film was 75 minutes in length – three times what was planned – and rather than one long film, 14 distinct segments between 3 and 10 minutes in length were produced and uploaded onto YouTube⁸.

⁸ [Live filming of interviews](#)

Outcomes for heritage

- The making of the film means that the heritage of Martham is better interpreted and explained. This was aided by first-hand reminiscences and accounts of Martham from the local community.
- Through the research tasks, the project also instigated the consolidation and cataloguing of MLHG's extensive archives for the first time.

Outcomes for people

- The pupil participants gained considerable skills in audio-visual techniques. They learnt to produce short animations using industry standard software, to operate video cameras, to direct films, to story-board, and to sound record for film. Making the films also involved journalistic interview skills, interpretation skills and the development of narrative. Pupils also learnt how to put together a design brief for the professional web designer and to write a press release. These were all new skills for the pupils, although two of them had volunteered on a previous MPE project, and for some it has sparked an interest in a media career.
- One MLHG member also helped with interviewing and following this is learning about collecting oral histories.
- The art teacher and IT technician at Flegg High School learnt how to use animation software, and their enthusiasm has carried over from the project with the purchase of specialist computers and software to teach animation as part of GCSE art.
- Pupils and older participants very much enjoyed their experience. The pupils gained a new perspective on the village and an appreciation of changes in the village over the past century. For example, they heard how once thriving village shops have disappeared.

Outcomes for communities

- Learning was enhanced through the first-hand stories of older residents and the involvement of MHLG. The head teacher of Flegg High School is quoted as saying: "this project reveals what can be achieved when teenagers and older people in their community work together. It's what education should really be about, and the results are brilliant".
- As of the end of July 2013, there had been over 2000 views of the film on YouTube. The screening and presentation event on 24 May held at Flegg School attracted a maximum capacity audience of 200 people, and 100 DVDs were also sold that evening. Because of high demand, a further 100 DVDs were made and are selling well in the local Post Office. A second screening event is planned for the autumn. MPE submitted three of the film segments to the Suffolk Festival, although they were not screened.

Lessons learnt

- Young people were engaged in the project because of the range of activities on offer: filming, illustration and animation, interviewing, and historical research.
- Expert facilitators from MPE provided high quality equipment and know-how which ensured that pupils were well equipped to produce very high quality films.
- The project built on a strong body of historical knowledge and archives provided by an active local history group and notable local historian.
- The project also relied upon the commitment and enthusiasm of Flegg High School, whose teachers contributed a great deal of time and effort.
- The capacity of MPE was stretched in post-production given the volume of material, and this relied upon extra, unpaid time being committed by MPE.

Meldreth Local History Group - Understanding Our Past: Exploring the Hidden History of Meldreth

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote archaeological heritage through community engagement in test pitting.

The grantee, Meldreth Local History Group, is a community group that aims to research and record the history of the Cambridgeshire village, create an archive of local history, and disseminate information to the community. The group is run by a committee of six volunteers with support from a further six active volunteers. There are 60 members in total.

The group applied to AOS to expand their research into history beyond the last 200 years. They also wanted to use test pitting as a way to engage the local community.

The first key activity was a community engagement event at the village hall on Saturday 23 March attended by television personality Dr Carenza Lewis. The event attracted 90 people. The main purpose was to secure agreements for hosting test pits in gardens. The group asked attendees to insert a flag on a map to indicate this. Around 40 people did so.

In preparation for the test pitting, the group undertook training, including a course on use of historical archives provided by Cambridge University (one person), weekend courses on medieval villages and pastures and fields (one person), and a course on medieval pottery identification (one person).

Nineteen people, including 15 new test pit diggers and four group members, attended a one-day training course on testpitting and finds identification run by Access Cambridge Archaeology (ACA) - the outreach unit at the University of Cambridge. As this course was oversubscribed, the group put on their own version of the training one evening for 33 people. The group purchased testpitting equipment, photographs, and maps.

To help prepare, the group also visited the villages of Haslingfield and Ashwell in Cambridgeshire to talk to people who had dug test pits in their village. The group asked Melbourn Village College (secondary school) to film the testpitting.

Thirty-two test pits were dug over three weekends in May, June and August. Garden owners generally dug their own pits, but with help from extra assigned volunteers where needed. ACA supported the weekends and at the start of each weekend gave a briefing session on the digging procedure and health and safety. Around 50 volunteers were involved on each weekend. Many of the same people did all the weekends so there were an estimated 70 different people overall. Some of the volunteers came from other groups, including the Cambridge Archaeology Field Group, Melbourn U3A History Group, Time Trackers (aged 8-14) from Royston Museum, and members of a local metal detecting group.

The group promoted the weekends in the group newsletter, village magazine, local magazine for Royston, the group website, and local newspapers.

Members of the public walked around the village to watch the digging. They had a map to show them where the pits were. Some of the pits were in public areas such as the pub, a small green in a housing development, behind the village shop, and local schools, but gardens were also open to the public. The pit at the local primary school was dug on the Friday before one of the weekends. Around 150 children were involved with digging. The children were very enthusiastic and one found an old coin. Meldreth Manor School (a Scope school for the disabled) also had a pit which pupils were able to take part in. At the end of each day, the finds were brought together to display to all the participants.

Around 300 people attended the final exhibition event at the village hall over the course of a day. The event displayed the finds from the digs and there was a screening of the film of the testpitting taking place. The event was well publicised and Dr Carenza Lewis returned to give a presentation.

Outcomes for heritage

- The test pits uncovered some significant finds, especially bronze age pottery and roman pottery. The group passed finds on to Cambridge University. Cambridge University will write a report on the finds for the group and this will be disseminated via the group website and newsletter. As a collection, the finds have revealed much about the way the village developed.
- The Exhibition displayed the finds, photographs and maps. It was seen as a success; Dr Carezza Lewis commented that the event conveyed “in a way that I think better than any other exhibition of finds that I've seen from test pitting, what test pitting is all about and how it works”. A local historian emailed the group to say the exhibition was “by far the most professional looking test pit one I've seen. And we were really struck by the kindness and enthusiasm of everyone. You managed the ‘inclusive’ event with flying colours”.
- The activities and the finds are well documented on the group’s website⁹.

Outcomes for people

- Group members undertook training on topics that they had limited knowledge of beforehand. In particular, they learnt techniques for testpitting and identification of finds for the first time.
- Group members have also enhanced their skills for online blogging.
- Volunteer testpitters and exhibition audiences learnt about the village’s heritage for the first time. One volunteer emailed the group to say: “I have been incredibly impressed with the way the project has engaged so many and awakened so much curiosity about the village's past”. Another said: “it pulled the whole village together and much was learnt about Meldreth in the process”.
- Primary school children were very excited to work on the test pit and teachers were able to use it as a stimulus for lessons.
- Students at Melbourn Village College gained experience in filming and media to help with their course work.

Outcomes for communities

- The test pit weekends brought the village community together and were very social events. A District and County Councillor commented on the “community building” it achieved.
- The project captured the imagination of the village and around 10 new people have joined the group.

Lessons learnt

- The project would not have been possible without the support and guidance from ACA. The presence of Dr Carezza Lewis at events increased profile and interest.
- After the first weekend, the end of day display of finds was much improved though the use of display cases, summing up by an ACA archaeologist, and provision of refreshments.
- The test pits weekends were very inclusive as a result of nearly all pits being open to the public.
- Delays to interpretation and reporting of the finds could have been avoided if the group were more aware that they were expected to do preliminary sorting before sending to ACA.

⁹ [Meldreth history](#)

Mercat Cross and City Centre Community Trust – Gowan Hill Heritage Trail

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Gowan Hill is a 10-hectare open space adjacent to Stirling Castle. Despite its known layers of history – including Iron Age forts, a beheading stone and various battles, it has never been archaeologically excavated or comprehensively researched. Through the Gowan Hill Heritage Trail project, Mercat Cross and City Centre Community Trust aimed to work with local residents to uncover the area’s secrets and produce a series of ‘smart signs’ along the hill’s trails.

A small team of Community Trust members coordinated the project, working with archaeologists, environmental groups and council rangers to plan and deliver a range of activities:

- The main set of activities saw 300 visitors to the hill during a week-long event to publicise the project and collect more info, including classes from three local primary schools. During this week a range of community events were delivered, supported by about 15 volunteers each day. These included a community archaeological dig of the Iron Age fort; history and nature walks, trail clearance, litter picks, and a musical performance from the Riverside Music Project, a neighbouring recipient of an All Our Stories grant.
- In addition, the team organised long weekend events to attract more people to Gowan Hill. These featured archaeological digs and ranger walks, along with bug walks, nature walks and litter picks.

At these events, participants were invited to tell their stories related to Gowan Hill through approximately 25 recorded interviews. The team also made use of social media to collect reminiscences from the local community. In addition, a consultant funded by the project identified and interviewed experts for their insight into the history of the site.

This information was then used to create ten information boards across Gowan Hill, detailing its wildlife and its history, and featuring quotes taken from interviews with the community. Each board has a QR code; visitors can scan this with their mobile phones to download a podcast of a few minutes in length. Taken together, these information boards and their QR downloads create an audio tour with local experts and members of the community discussing topics linked to each board.

Outcomes for heritage

- Gowan Hill is in better condition as a result of the litter picks participants undertook.
- 25 interviews were recorded, capturing memories and stories related to Gowan Hill.
- Additionally, the site now benefits from ten QR-enabled interpretive signs, presenting the results of research undertaken before this project.

Outcomes for people

- Project activities reached a large and broad audience, from primary school students to older people. In addition to the local community, participants were attracted from as far as Aberdeenshire.
- Participants and the project audience enjoyed a wide range of activities including archaeology, history and nature walks, and a musical performance.
- People learned about the heritage of Gowan Hill and the related stories of people from the community.

Outcomes for communities

- The project raised the profile of Gowan Hill, bringing this underused community asset to wider attention.
- The large and broad audience in attendance at the community events worked to bring the community together. The Community Trust had previously identified that the community is fragmented; this series of events helped to bring people together.
- The project also benefited the Community Trust. They worked closely with environmental groups and the local authority to coordinate activities, building new relationships – including with other All

Our stories grantees – and strengthening existing ones. It has also developed their capacity to manage and deliver projects – “It was a lot of work but it showed we can do positive projects for the community to effect change. It is changing the idea of what the Community Trust is for.”

- The project also built the Community Trust’s profile. New members have volunteered as a result of the project, and they are now oversubscribed.

Lessons learnt

- Collaborating with a range of agencies was vital to the success of the project. The project lead commented that identifying what other organisations are out there in the community, and thinking about how they can contribute their volunteers and expertise, was the key reason for success. In particular, the Council contributed significant time from the ranger, woodland and archaeological teams, as well as helping to organise and publicise activities. Securing the engagement from the head of the council allowed this to happen.
- It is important to recognise the high level of volunteer input required to deliver a project of this nature, and to plan appropriately. Coordinating the project took a significant amount of the project lead’s time, but the end results were considered well worth it.

Mobile Media Partnership – Mobile History Story Telling in Ashton and Bryn

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

This project aimed to turn moments of history in the local area into audio stories, narrated by members of the community network.

The grantee for Mobile History Story Telling, Mobile Media Partnership (MMP) is a community company which uses media to engage groups through educational and community projects, roadshows, and other events. MMP were approached by a member of the local council with the idea for this project, who were then looking for someone to run it. Without the AOS funding, it would not have gone ahead. This project marked a slight departure in terms of target group for MMP, who most commonly work with young people and schools. They found this new project ‘brilliant, we’ve loved it... it’s been really successful’.

The key part of the project was the recordings of locals’ stories. MMP’s process began by sitting down and talking through the potential stories individuals might want to tell, and where they might want to tell them. MMP helped participants to write their script, prepare, and deliver their story; however, throughout, they made sure that the process was driven by the participants, and that they ‘let them tell their story’.

In total, 12 stories were recorded, from 12 different individuals. MMP then edited these, to various lengths, sending some audio versions to local schools, and giving some, longer versions to the local library. They also built a website to go alongside the project - <http://www.ashtonandbrynstorytellers.com/> - which hosts the audio recordings, as well as backgrounds on each of the storytellers. The recordings have been supported by a range of workshops held in schools – where storytellers have come in and talked. Similarly, the storytellers all spoke on a different day of a summer youth camp MMP run each year.

An all-day launch event was held to fit with the Ashton Festival. The storytellers spoke at the launch, with one of the schools – St Oswald’s – forming the audience, asking questions, and taking photos with the press. MMP also had a range of other activities, including a ‘lotions and potions lady’, talking about medicines in the past, and displays of the website, and some of the objects mentioned in the stories.

MMP had planned to apply for more funding to grow the project, and roll it out to new areas. However, this was driven forward with the support of the council, who have had to make significant cuts, meaning that it is no longer feasible.

Elements of the project are still being sustained. MMP continues to attend and support the forum meetings, and the website will remain live for the next two years. There are plans to continue to involve the storytellers in workshops with schools, and with the youth camp. Additionally, a spin-off audiobook project is currently applying for funding from the BIG lottery ‘Awards for All’.

Outcomes for heritage

- The recording of these stories has allowed the history of Ashton to be retained: ‘a lot of the history of Ashton is very interesting, but the documentation has nowhere to be stored... these recordings are one way of keeping hold of history, and keeping hold of the past’.

Outcomes for people

- The storytellers increased their confidence and ability to speak publically, and in a range of settings. The project allowed them to share their stories, confidently, with younger people. People were ‘empowered to see themselves in a positive light’;
- The individuals participating have something (the recordings) to show for their effort – the ‘media’ element was important here in giving people something tangible to take away;
- Many of the older members of the Ashton and Bryn Forum are interested in the website, and have emailed MMP about how they might get involved. The project is therefore engaging beyond its initial base, and engaging people with new skills.

Outcomes for communities

- The community now has access to these audio recordings via the library and the website;
- Similarly, the schools now have got all the materials and resources they might need, and they can use them themselves in any way they wish. The materials also offer a new learning experience for the local schools, something which is rarer in the current time of cuts;
- The launch event and stories were featured in several parts of the local press. This included the Wigan Today website, and the local evening post;

Lessons learned

- Community spirit was key to the project's success. MMP were surprised by how many people were keen to tell their story, to learn how to do it, and to share it with other people. They had thought it would be a lot harder to gain people's trust;
- Their meetings were attended really well and the atmosphere was very professional (partly due to the meetings being run by the council). People would leave meetings with a clear idea of the jobs they needed to do, the project stayed within its deadlines, and hit all its targets;
- There were some challenges with engaging schools. MMP has worked extensively with schools in the past, but had difficulties this time in engaging with some schools, who took the audio materials but then did little with it;
- Wigan council played a key role in supporting and providing some management of the forum, and this work. Following the project, the funding for this was pulled by the council. It has now been harder to run forum meetings. In addition, having the council at the meetings gave people a sense of purpose; people knew that if they came with a good idea someone from the council would hear it.

MPS – Moulsecomb Medieval Heritage

A Heritage Lottery Fund 'All Our Stories' case study

Project summary

This project explored the medieval heritage of Moulsecomb and the surrounding areas of Brighton and Lewes. It was based in Moulsecomb Primary School (MPS), and focussed on developing the children's knowledge and pride in the history of their area.

The grantee for this project, MPS, is situated in Moulsecomb estate, one of the top 5% most deprived wards in England for child poverty. The school has around 380 children, 60 staff, and 20 volunteers. This project was principally led by Lucy Rayner, with some involvement from the school's head teacher and volunteers from East Sussex Archaeology Museums Partnership (ESAMP) and Sussex Past.

There were two main elements to the project. Firstly, to build a medieval house in the school grounds. This sits alongside the other historical houses they have already built (including a Neolithic house, Mesolithic house and air raid shelter), and contributes to the focus in the school curriculum on outside learning. Secondly, a three-day heritage festival was held from 18th-20th June; this included heritage-focussed workshops, and was open to children and teachers from other local schools.

Alongside the building of the house, the children also expanded their knowledge of heritage by visiting Michaelham Priory and the Weald and Downland Museum. Michaelham Priory has a blacksmith, who made items for the children to take back and put in the completed house. The Weald and Downland Museum provided historical context. There were some delays in the building of the house, due mainly to restructuring amongst the expert advisors at ESAMP. However, the full structure is now up, and the daub walls will be completed in spring, when frost won't weaken them. The children have been involved in all aspects of building the house.

The festival was held in June, and attended by over 700 children (mainly aged 7-11) and around 70 teachers and teaching assistants. The purpose was two-fold. Over 20 workshops were held for children from five other schools in the local area, with each child attending three workshops, on a variety of themes. The workshops were participatory and practical, and delivered by a wide range of different providers and people, including those from museums and the National Trust, plus others such as a herbalist or a storyteller. Reflecting this, workshops were very varied, and included archaeological digs, weaving, dyeing and cooking. In addition, the festival aimed to introduce the ideas of heritage-based outdoor learning to a wider base of teachers and schools. All teachers and associated staff from all primary schools in Brighton and Hove, East Sussex and West Sussex were invited, with around 70 attending the session.

The festival and workshops were filmed. A volunteer from the Media Trust did a session with the children on basic filming techniques (e.g. where to stand when interviewing, what questions to ask), and Year Six children then went out and filmed the event.

MPS already has plans to apply for more HLF funding in the coming year. Potential themes include WWI, and they hope to make use of the new archive centre 'the Keep' which has just opened nearby. They have had HLF grants in the past, and find 'they fit exactly what we want to do'. The HLF funding is very important to them, as schools are often excluded from other sources of funding – organisations can view it as replacing something which should be statutory – and this project would not have gone ahead without the AOS money.

Outcomes for heritage

- The festival looked to increase awareness of outdoor, heritage based activities amongst other schools. This was successfully achieved, with 70 teachers attending the session, and many reporting the experience useful. Several have now reported that they intend to go back to their schools and try to do something similar.
- The project has also created a permanent medieval house in the school playground.

Outcomes for people

For the children

- The project has brought heritage alive for the children. It has also engaged them in a range of different practical skills, 'the learning has been quite deep, with numerous different activities and opportunities to embed the learning';
- The focus on practical learning has been really helpful for those children who struggle with more academic learning. Around 80% of this primary school has special educational needs, and some can struggle academically. Many have found, through this project, that they can do 'practical stuff' really well. 'This has done wonders for their self-confidence and self-esteem... which, of course, has benefits when they return to the classroom';
- Attending three different workshops at the festival gave the pupils real breadth of learning. Many reported enjoying this and learning a lot

For external teachers

- The training sessions at the Festival filled a 'gap' in many teachers training. Many are keen to do more outdoor activities, but lack the skills and the confidence to do so. These sessions gave practical advice, and showed how easily it could be done – 'if we can do it here, you can do it in your school'

Outcomes for communities

- It has been beneficial in raising the profile of Moulescoomb Primary School, and the wider area. This is important as the area has a poor reputation, and frequently the subject of negative publicity. This has shown that great things are being done in the area – and it makes a change having people say 'wow, can't quite believe we're doing something like this Moulescoomb'

Lessons Learned

- The Festival worked particularly well, with around 120 children engaged in workshops in any one session. They have run it before and the experience really helped them to understand what workshops work best, how to timetable things, and how to manage such a large undertaking;
- The building of the house was slightly delayed, due mainly to cuts and restructuring at ESAMP. This meant that many of their experienced staff were lost, and some expertise was lacking

Museum of British Road Transport (Coventry) Trust – Rootes War Effort - Coventry

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Museum of British Road Transport is an established museum based in Coventry, a traditional centre of the automotive industry. The Museum holds a large collection of road transport vehicles and its exhibitions tend to concentrate on the vehicles and the technology. It has around 45 full-time staff, including teams that focus on educational activities, events, and community outreach.

The Museum's collection includes the Rootes Group archive. Rootes was a major West Midlands automobile manufacturer and was also involved in the production of armaments in World War II. The Museum Trust identified the All Our Stories programme as an opportunity to digitise the Rootes Group archive, collect stories of former workers who had experienced wartime motor industry production, and to create a temporary exhibition for the Museum that would showcase both motor vehicles, the history of the automotive industry during the war and the experience of the workers.

Museum staff worked with volunteers to digitally scan the Rootes Group archive and undertake research into wartime car production. Funding from All Our Stories allowed the project to finance a short film about the subject, filmed by a professional production company. For the purpose of the film and the research, the team visited former factories and the current Jaguar factory. The team also identified and interviewed eyewitnesses of wartime production such as former factory workers.

The War Effort Exhibition ran from 11 July 2013 to 5 January 2014. The research evidence and work on the short film enabled the exhibition to go beyond the original intended focus on the Rootes Group archive. Instead, the exhibition gave a wider presentation of the British motor industry during the war, including stories from other motor manufacturers (Daimler, Rover, Standard, Morris, Austin, Ford, and Vauxhall). The exhibition explained how the production of armaments was organised by government and the motor industries, how labour relations worked during the hostilities and how the war effort shaped companies, and how a newly recruited female labour force contributed to production.

The War Effort Exhibition included a showing of the short film in the cinema area of the museum. The film was made into a DVD and around 80 copies of the DVD were sold in the Museum gift shop. The film will also be entered in the documentary category in a short film festival.

The Museum attracted around 170,000 visitors over the six months of the War Effort Exhibition. The exhibition received considerable national and local publicity with coverage by ITV, the BBC and the Guardian.

To complement the exhibition, the Museum also organised:

- War Effort education sessions for school groups. Around 750 students from 17 schools participated in these sessions where pupils became newly recruited factory workers for the day;
- Special Family Weekends aimed at visitors with children, where family-friendly activities were organised and additional vehicles were put on display;
- Several day-time and evening events, talks and presentations to local study groups; some focused on reminiscing and eye-witnesses evidence while others covered particular subjects in depth;
- A bus trip around WW2 sites of production which was attended by around 20 people including former workers and family members of former workers.

Overall, the War Effort Exhibition was considered to be very successful and was a positive and rewarding experience for the Museum staff. The exhibition's curator presented a paper on the exhibition at the History of Technology conference. Additionally, the Museum will be entering the exhibition for a regional museum award.

Outcomes for heritage

- The Rootes Group archive was digitised. Other photographs from the period were collected and digitised. These collections have been catalogued and protected and are available to researchers, other organisations and the public. The Museum website is currently being upgraded and easier access to digital records is planned as part of the upgrade.

- The DVD created will preserve the personal memories of former workers as well as the story of the automotive industry war effort. The Museum is currently being refurbished: it is likely that some of the material from the temporary exhibition will be included in the permanent displays. The exhibition can also be loaned to other organisations.

Outcomes for people

- Around 170,000 people visited the Museum during the temporary exhibition and learnt about British automotive heritage. These included families with young children who attended Special Wartime Weekend events.
- 736 students from 17 different schools attended War Effort learning sessions at the Museum, developed as part of the temporary exhibition.
- Around 20 people attended a bus tour of WW2 motor production sites around the West Midlands, including former factory workers and their families.
- Former workers shared their stories of working at WW2 factories and these were captured in the documentary.
- Five volunteers gave their time for the project, developing skills and experience in digitising records and helping with the exhibition. One of these volunteers was able to obtain full-time employment in the heritage sector, as a result of her experience gained volunteering on this project.
- Local people and study groups attended special events and talks.

Outcomes for communities

- Through the making of the documentary, the Museum built new links with other national organisations such as the British Film Institute and the Imperial War Museum, as well as educational organisations such as the Open University who helped with research for the exhibition.
- The Museum achieved regional and national publicity for the exhibition.
- Overall, the experience was very positive for the Museum and Museum staff – the organisation will consider developing exhibitions based on complementing the collection of vehicles with people's stories in the future.

Lessons learnt

- Using former workers' memories proved an effective way of engaging with people to bring the exhibition alive with their emotional responses and personal experiences. In retrospect, museum staff would have included even more personal stories in the documentary and exhibition panels and interviewed more workers.
- The level of engagement from museum visitors was unexpected and staff felt that they were not fully prepared to capture stories from visitors. Many brought in photographs and had stories of wartime production to share. In the future, the Museum would improve ways of capturing these stories and any reaction from other visitors – perhaps through reaction books or the ability to undertake interviews and recordings with visitors who came forward with memories.

Narrative Eye: Black people in Tudor England

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

This project focused on Black people living in England during the Tudor period between 1500-1600. Historical accounts show that there were Black people in the Royal Courts of King Henry VIII and Queen Elizabeth I, while parish records provide an insight into how Black people were integrated into English society. The project sought to discover more about these people and aimed to promote understanding of the history of Black people in England. The project was run by Narrative Eye, a not for profit organisation that aims to promote the richness of Black British literature and history working mainly within socially deprived communities across the UK with a high proportion of Black residents.

The project began in December 2012 when Narrative Eye, using its networks with London-based youth groups, recruited ten young people aged 10 to 18 as core participants. These young people then attended an intensive programme of five heritage-based workshops and visits in the following Spring. The first of these was a trip to the London Metropolitan Archives where participants took part in a session on how to access parish records and explored the collection held there to discover more about Black people living in England during the Tudor period. The group also made trips to the London Museum and Hampton Court Palace where they discussed the relative paucity of historical accounts of Black people there. During the trips and visits participants were also engaged in making a film as a medium for documenting their educational experiences.

The next stage of the project took place over the summer holidays when the young people along with the project lead were supported by the Black British writer and historian Onyeka Nubia, to consolidate their learning and create a series of educational workshops on Black Tudors to be delivered in primary schools at both key stage two and three. These workshops have since been delivered to six classes of primary school children and the project lead has been overwhelmed by requests from other schools to deliver for them too. Footage of their visits was also bought together with a script written by the young people to create a DVD that brings alive some of the people they had researched who lived during Tudor England

The project received interest and support from the M.P. for Walthamstow Stella Creasy and was celebrated by an event at the House of Commons. Here the participants showed their film and made a presentation about what they had done and learnt. Talks were also given by Stella Creasy, Tony Warner and Onyeka Nubia stressing the importance of recognising the role played by Black people in England's history and discussing '*why we need to tell our stories*'. The event was attended by over 100 people including teachers, youth and community workers, MPs and local councillors.

Narrative Eye commented on how big the project had grown – way beyond original expectations – and how it is continuing to develop even though officially finished. The project has received media attention and articles have been written in a number of publications including the Voice. The project lead is now looking forward to actively campaigning to ensure that Black people in Tudor England are included in the national curriculum at key stages one and two and is continuing to deliver workshops in primary schools where she says 'children are fascinated by the Tudors and this is about looking at history from a different angle... it has really grabbed the attention of the children'

Outcomes for heritage

- A school pack has been developed for teachers at key stages one and two providing new tools to support teaching about Black people in Tudor England in primary school;
- The DVD made by the young people has been uploaded onto YouTube.

Outcomes for people

- Participants have learnt different ways of undertaking historical document research – especially finding out information that is not well known publically or where there is low public awareness;
- The experience of 'physically seeing history' has been important and this has been facilitated by the trips to the London Metropolitan Archives, Hampton Court and London Museum;

- Participants have learnt how to communicate what they have learnt to others through the medium of film;
- For those who have seen the film awareness and knowledge of Black people in Tudor England has been raised;
- Children in school have more understanding of the role of Black people in English history and Black children are able to see themselves as part of British history beyond slavery.

Outcomes for communities

- Greater sense of pride and connectedness to the history of England for Black children in primary schools;
- Greater knowledge and awareness of the role of Black people in Tudor England.

Lessons learnt

- The project raised far more interest than expected at the outset. This meant that it grew very large and absorbed more time and resources than covered by the funding. Passion and the will to make it work were essential to success;
- The project started working with the young people in spring half term. This was not the best time to engage young people and any future projects will aim to do most of the work over the summer holidays;
- Real highlights for the project lead and the young people were 'discovering real people' in the documents they explored at the London Metropolitan Archives. 'Being able to see original parish records, to see physically that history is stored in a certain way and being able to interact with documents that are 500 years old that really brought history alive for us'.

National Trust For Places Of Historic Interest or Natural Beauty – Living Memories

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

High Cross House in Dartington, Devon, is a modernist building completed in 1932. It was designed by architect William Lescaze for William Curry, the first headmaster of the pioneering Dartington Hall School. It is owned by the Dartington Estate and was leased in 2012 to the National Trust (NT). The “Living Memories” project aimed to encourage greater engagement of younger audiences with NT’s properties by involving two groups of young people in education with collecting oral history of memories of life and work at High Cross House.

NT worked with local community radio station Soundart Radio and the Media Studies department at King Edward VI Community College (KEVICC) to devise a programme of activities for two groups of KEVICC students.

A group of twelve students from the Year 13 BTEC Media Studies class worked with a volunteer at Soundart Radio in the planning phase of the oral history project. They were tasked with devising ways to attract participants to come forward and share their memories of High Cross House. To do this, they had to create a plan on how to reach out to the community and effectively attract participants. This included researching the heritage of the house, the audience and marketing for the project. They then produced a number of call-outs which were regularly played on Soundart Radio.

A group of thirteen students from the Year 12 A-level Media Studies calls worked with a volunteer from Soundart radio to develop skills in recording, interviewing and editing. The students then made five recordings of memories and edited some of the existing recordings. Edits from their recording sessions formed part of the project’s final exhibition.

Around fourteen people including NT staff and volunteers, Soundart volunteers and volunteers who were involved in High Cross House specifically received training in oral history techniques delivered by the Oral History Society. Through, the radio call-outs and wider communication about the project, 23 people came forward to be interviewed and share their memories of the house. These included people who worked at the house, students at Dartington Hall School and on person who arrived at High Cross House as a six-year old evacuee during World War II.

Information about the project and from the recorded memories was then interpreted on five panels by a professional interpretation company. These also included photographs that interviewees had provided. The recordings were edited and were played on loop alongside the panel installations in relevant places within the house. This formed the final exhibition in High Cross House which opened in October, alongside a contemporary arts exhibition. Around 90 people attended on the opening night, 18 of which came specifically for the oral history project.

As the opening of the exhibition was held in the evening, students who participated in the project were not able to attend. To ensure that students would have a final memory of the house and their participation in the project, an Afternoon Tea Party was organised where the students viewed the exhibition. The overall experience and the special afternoon tea was an extremely rewarding experience for the students as summarized by their teacher in the note below.

“Thank you for such a fantastic afternoon last Tuesday... it was brilliant to see my students moving from being witnesses of other people's stories about High Cross House, to becoming part of the narrative itself. I imagine that if they get asked to participate in a similar project for the house's centenary they will share the tale of the legendary cakes - they didn't stop talking about them for days, and made sure that the students that couldn't make it to the celebration felt suitably jealous. It has been a really worthwhile community project for both the Btec and A Level Media students; all of us at Kevicc who participated fully appreciate the hard work that you put in to getting us involved in creating such a great social and historical resource” Teacher, Kevicc

At the end of 2013, the NT returned management High Cross House to the Dartington Estate as the house had not received sufficient visitor numbers over its year operation. It is currently closed to the public. The project originally intended to use the panels and recordings would be used as an educational tool for visitors to the house; as well as the basis of developing a resource pack that would

be taken out to primary schools. The NT is currently looking into how the material can be used in the future, including through discussions with Dartington Estate.

Outcomes for heritage

- Twenty-three oral histories of memories of life and work at High Cross House recorded and made available on a CD.
- Information about the project and from the recorded memories has been interpreted on five panels.

Outcomes for people

- Up to 14 individuals (including 2-3 NT staff, 2 NT interns, 2-3 house volunteers and 4-5 radio volunteers) received training in oral history skills by the Oral History Society.
- 12 BTEC Media Studies (Year 13) students receiving training and developed skills in producing material for radio, planning communication campaigns and undertaking research.
- 13 A-level Media Studies (Year 12) students received training and developed practical experience in digital recording, interviewing and editing for oral history.
- Eight people volunteered time for this project through the National Trust, Soundart radio and High Cross House.
- At least ninety people attended the exhibition and potentially learned more about heritage.

Outcomes for communities

- A wider range of people have been engaged in heritage, through their involvement in the memory sharing and participation in events and activities, including around 5 KEVICC college staff members and the 23 people who shared their stories.
- National Trust has developed stronger partnerships with KEVICs Community College and Soundart Radio.
- The NT project manager is moving to a new role where she is considering using the learning from this project to develop an oral history project at another NT property, working with adult volunteers.

Lessons learnt

- This project demonstrated how it is possible to engage young people in a school setting with heritage by delivering a series of activities that fits in with the curriculum. The students particularly enjoyed being immersed in the modernist house and were grateful for the “Afternoon Tea” celebration which allowed them to have a special experience of the exhibition as many could not attend the evening opening night.
- The NT project manager identified that working with the Soundart community radio volunteers was key to ensuring that students would had a positive, yet high-quality educational experience. Soundart volunteers were able to bring in expertise and experience with community engagement that complemented the NT skillset.

Norfolk Rural Community Council - The Legacy of Norfolk's Poor's Land

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote rural land heritage through community engagement and development.

The grantee, Norfolk Rural Community Council (NRCC), is an independent charity that aims to provide community support, rural advocacy, and solutions to community problems. NRCC has five development officers offering generic development work across the six rural local authority areas along with specialist knowledge in village Halls, playing fields, affordable housing, and funding.

NRCC applied for AOS to progress work on the Poor's Land charities. Poor's Land charity describes a type of charity that originated with controlling a piece of land with the specific purpose of supporting the 'poor', or those in need, within the boundary of the parish. Norfolk has an unusually high number of Poor's Land charities, with around 480 still in existence. The project builds on prior work on developing community land trusts and promoting affordable housing. Their aim was to research the Poor's Land charities to learn about their development and use, and the role they could play in addressing rural poverty today.

The team first identified the most active and interesting Poor's Land charities in selected Parishes. Six Parishes became the focus of research: Ashwellthorpe, Catfield, Cromer, Poringland, Stow Bedon, and Thornham.

NRCC asked volunteers in each of the Parish's Poor's Land charities to carry out research on their organisation to find out about its history and development, and then to write some notes for the project. NRCC advised them on what to look for and where to find it. However, only three of the charities were able to find enough evidence. There were problems with the others of not enough documentary evidence being available to the volunteers or the volunteers not completing their commitments.

This meant that NRCC, with assistance from volunteer ex-students at UEA, had to conduct their own research using the archives at the Norfolk Records Office (NRO).

When the research was completed, each of the case studies was written for insertion onto a display panel. The text of the panels for each Parish is available on the project website¹⁰. As of late January, the project team have completed four of the six case study panels.

In order to have maximum impact, NRCC paid professionals to produce the final display board to the highest standards. The display board formed the key component of the exhibition taken to the six Parishes. It outlined the location, history and usage of Poor's Lands in the county and some information directly relating to the local Poor's Land.

The project manager installed the display in the village halls one or two days prior to his scheduled 25-minute presentation events. This afforded the opportunity for local people to drop-in and see it at their own convenience.

The presentation itself talked about the history of the Poor's Land charities and how their rationale relates to the needs of today's community. The events each attracted audiences of around 20 people, mainly composed of Poor's Land trustees, historical societies, and curious local people.

Following the presentation, the project manager facilitated a workshop discussion about the Poor's Land and the nature of rural poverty in Norfolk. An automated audience response system was also used to elicit opinions.

The project team have also set up an online survey about rural poverty distributed to NRCC members. As of late January, there were 35 responses but over a hundred are expected.

¹⁰ [The Legacy of Pooors Land](#)

Outcomes for heritage

- Project research has helped to create a record of where all the Poor's Land charities are and a record of ownership issues/disputes.
- NRCC will compile research into an information pack that will be available for local schools and other groups in the community. The pack will provide historical information about the land and its uses and help them explore the wider issues of deprivation then and now.
- NRCC have a permanent display to take to groups and communities in the future in order to continue the work on the Poor's Land.
- The exhibition has explained to audiences what the Poor's Land charities are and what they mean to communities. Other Poor's Land charities have asked for presentations in their villages. NRCC will complete at least eight presentations before the end of the project.

Outcomes for people

- Volunteers in Poor's Land charities have gained experience in conducting research about their organisation.
- Poor's Land charities have learnt more about their development, and crucially have begun a process of restructuring in their organisation, and rethinking their approach and strategy to distributing charitable funds.
- NRCC has learnt about the Poor's Lands and has gained community perspectives on the nature of rural poverty, something that will help to inform its future work.
- The project has helped to provide NRCC with a focus for future Poor's Land work, especially in relation to ongoing work to promote affordable housing. They are now able to better ascertain if land is amenable for development and have a range of solutions to explore, such as land swaps, selling land, long-term tenancy agreements, and challenges to existing land contracts.
- NRCC has benefitted from training its community development officers in how to use land records. While the project did not do oral histories as planned, officers took training in how to do oral histories.
- NRCC have applied to the Tudor Trust to support Poor's Land charities to work more effectively.

Outcomes for communities

- Communities are more aware of Poor's Land charities and their potential.
- Wider audiences have been encouraged to begin a dialogue about the nature of poverty and how they can take action to address it.

Lessons learnt

- The use of professional display boards attracts a greater audience and enhances the story.
- Some volunteers were not equipped or not interested enough to carry out the research as required. A larger pool of volunteers would have been helpful to avoid this shortfall.
- Oral histories were not possible because suitable people did not put themselves forward. Stronger background and engagement work would have been valuable.
- Project dissemination would be enhanced by better use of digital media.
- Exhibits at village halls were hampered by their limited opening hours.

North Down Community Network– The Abbeys and Holy Grounds of County Down

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Abbeys and Holy Grounds of County Down was a metaphorical archaeological dig into the ancient Christian history in County Down. Participants visited, then researched, sites across the county; combining information and their own reflections and poetry into a booklet guide to the area.

The grantee for this project, North Down Community Network, is a social enterprise which aims to enhance the quality of life of people in North Down by supporting, co-ordinating and representing community and voluntary groups in the area. This project was run by one man, Greg Martin, the Community Development and Health Worker for the network. This was an addition to Greg's normal work, where he is funded by the Public Health Agency to reduce health inequalities and improve the health of the local community. The project worked with two different groups; a new group of mainly retired women from the YMCA, and a well-established art group.

The project began in the summer, with the group visiting a number of different ecclesiastical sites around County Down; participants did five visits over five weeks. At each site the group met up with a tour guide. This helped them to understand a little more about the site, about the daily lives and conditions of people when it was established, about how the relationships between the site and wider community changed, and how the site had changed over time (many had fallen derelict). The group also took photos, to be used later on.

Sites were chosen according to a variety of criteria. The project drew up an initial list of around 20 sites, then selected according to their historical importance, how much there would be to view (many were almost completely derelict), and the relevance to local people. For example, they visited Bangor Abbey due to its ecclesiastical importance, as well as its relevance to the local area, ‘this was really rewarding, as no one had really been before, and it's an absolutely gorgeous cathedral’. Proximity and accessibility were also a consideration as many of the participants were quite elderly.

Once the visits were finished, the group began background research on the sites, to gather information to pull together into a booklet, ‘The Abbeys and Holy Grounds of County Down’. The book also contained some photos, and participants’ ‘reflective and sometimes poetic’ writings and recollections of the visits. The project also produced a shorter booklet for participants, just with the poetry and recollections in it, ‘[we found] the facts kind of suffocated the poetry... so we reproduced it in a way that gave a wee bit of breathing space for the poetry to speak’. They are also currently recording some of the material, to make into an audio guide for use with those who have vision problems, or as an audio when driving to the sites.

Alongside the work on the book, a local art group created artworks from the photos taken from the visit. This group learnt new techniques for this project, creating screen prints and tri points from the photos. These were then printed onto A1 canvas, and used as wall hangings. The images were also used to make a calendar and greetings cards.

The project culminated in a launch event on 21st January 2014. This was a two-hour event held in the café in the North Down Museum, which linked back to their first visit to Bangor Abbey (part of the same site). Around 50-60 people attended, including many of the participants. Speeches were given, including by an HLF representative and the YMCA group worker, and three participants read extracts from the book. One of the guides they had used spoke about the tour she had given, and what this project meant to her.

The project doesn't have firm plans to apply for HLF money in the future, but thinks they are likely to do so. They are currently talking to a few local groups about projects that they might like to do, and will look into it more fully in April, after the end of this financial year.

Outcomes for heritage

- The project's main output was the short guidebook ‘The Abbeys and Holy Grounds of County Down’; whilst not revealing any new research, this brings together many facts and stories in one place, combining this with the more poetic recollections of participants;

- The project has raised the profile of heritage amongst participants, 'it made it much more important to people than it perhaps previously had been'. It inspired many to go to other sites, as well as encouraging them to use sources such as the Northern Ireland Environment Agency, to find out a little more about things that interest them;

Outcomes for people

- Participants learnt something new every visit, many hadn't been to the sites before, and those that did still found things out about the sites they didn't know before;
- Even though the art group didn't attend the visits, they learnt a lot about the sites from their artworks, and, indeed, some of them went off on their own to visit them. This group also learnt new artistic techniques, including screen printing and tri-point;
- It also showed people what they could do when they have support and a bit of enthusiasm. Many were initially intimidated by the idea of creating a book and a calendar, 'but once you get started, visit the sites... [people] realise that things like this can be done with a wee bit of graft and enthusiasm'.

Outcomes for communities

- The organisation has strengthened its links with the YMCA (which it works with a lot), and built a relationship with this particular YMCA group, which was new to them. This will mean future projects are much easier to run, as the relationship and trust will already be there;
- The launch event helped raise the profile of the network, beyond just the participants in the project. Several people approached the network during the event with ideas for heritage-related projects, and it's likely they will apply for some funding in the future.

Lessons learned

- The organisation (and participants) learnt that with good management, graft, and a bit of enthusiasm, quite significant projects, such as the making of a book, could be successfully undertaken;
- They found that being able to go out on the visits were an important 'kick start' to motivate and focus the group;
- There were some challenges, particularly related to time. Greg ran this project on top of his normal work, and it took up a lot more time than was originally envisaged. He therefore found it hard to fit everything in, and will be more careful about not taking on too much in the future. That said, he also felt that the project had showed him how much he could get done, when he needed to.

North Shields Library Club: Freeing Forgotten Treasures

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Freeing Forgotten Treasures project aimed to restore archive film, as an underused element of local history resources, and make this available to schools, older people, community groups and the public. The project was managed and led by North Shields Library Club in partnership with 'Learning Days' who were involved in the schools-facing work and NRFTA who provided the archive film. North Shields Library Club is a member-led organisation that provides a range of social activities for older people at risk of becoming socially isolated. As well as managing the project they were responsible for making the archive film footage available to the community through, for example, local older peoples' clubs, community venues and public events.

The partnership focused on the restoration and digitalisation of previously unseen and unused film, largely from professional archives but also from home movie footage contributed by local individuals. The project started with a request to participating schools to identify what sorts of themes and geographical areas they wanted the films to explore. The partner organisations then grouped these into three themes – coal mining, the River Tyne and local life – and identified three hours of previously undigitalised film from the archives, some from as early as the 1920's. This was pulled together into a DVD and loaded onto a portable Walkman format. 'Learning Days' then worked with the eight participating secondary schools to support them in developing a programme of school-based work and field trips to fit with history and geography curricula using the films on the Walkman format. Having the films on the portable Walkmans meant schools could take them out on field trips enabling pupils to compare and contrast the way places were with how they are now.

The Project Manager and eight volunteers from North Shields Library Club have been involved in a number of community events and workshops presenting the films to diverse audiences reaching between 300 and 400 people. For example, the films were showcased at the Heritage Open Day last September providing members of the public the opportunity to watch and discuss them with the project team. Films have also been shown at community venues including one on the site of a former coal mining pit. Attendees here had family histories of coal mining and one member of the audience could remember being involved in the re-housing of local miners families in the 1950's – an event documented in one of the films. These events were also attended by the film archivists who gave talks on how the films had come into their possession and the process by which they had been digitalised.

The DVD has also been used to run 'Memory Collection' workshops with older people and there are plans to continue showing the films and making presentations in different community venues.

Feedback from teachers, pupils and from community members has been excellent. Teachers have highlighted their enormous value in bringing history to life and with helping pupils gain a greater interest in, and sense of connectivity to their local environment. The project manager commented that 'people at community venues never want to go home' but want to continue to view and discuss the films long after their showing.

Outcomes for heritage

- The availability of newly archived film. There is a huge depositary of archive film that is not accessed and not digitised. This project has made some of this accessible and in the public domain through both the DVD and the Walkman educational format.

Outcomes for people

- Volunteers have developed a variety of skills including digital skills and the effective use of the film in older peoples' settings;
- Volunteers have gained confidence in presenting at public events and have now developed further workshops on other heritage themes;
- Participating pupils in the eight schools have discovered and gained a unique insight into their local history and geography and feel a greater sense of connection to the local area;

- For older people short showings of the films have proved very effective in stimulating discussion about the past which is in turn a heritage activity;
- Partnership working has also been a really important outcome. The three organisations have worked effectively together and learnt from each other's specialist skills.

Outcomes for communities

- Communities have been given the opportunity to explore and develop shared understandings of their social histories;
- Communities have built pride in their local areas and shared heritage.

Lessons learnt

- Increased awareness of the historic and social value of using this type of material to bring heritage alive to a variety of audiences;
- The value of partnership working between organisations with different specialised skills to create a project that is more than the sum of its parts.

Oakridge History Group - Our Archaeology

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote archaeological heritage through community involvement in archaeological surveys and field walking.

The grantee, Oakridge History Group, is a voluntary group run by a committee of three volunteers. It aims to record and preserve the history of the village by maintaining records of village life and promoting interest in local history.

Oakridge History Group applied to AOS to further its work on the remains of the Roman Villa on the edge of the village. The group carried out a geophysical survey three years ago and wished to learn more about the origins and extent of the ancient settlement.

The project began in February with a well-attended exhibition of artefacts at the village hall.

In March, 22 people visited the Museum in the Park in Stroud to look at the display of finds from the Roman Villa. A different group of 22 people went to the Chedworth Roman Villa in April. Visits helped to engender interest in the Roman Villa and the project, although most attendees were members of the group.

A geophysical survey took place over five days in May to identify the boundary of the Roman Villa. A specialist firm did the survey using high tech equipment. The 11 participants helped to lay the grid lines and take measurements.

On a Saturday in June, local residents were able to visit the village hall to bring finds from their gardens for examination by the Portable Antiquities Officer. Members of the public brought in around 12 objects and about 20 people attended in total. The event also featured the results of the geophysical survey.

Twenty community volunteers dug three test pits in allotments over two full days, with training from the County Archaeology Service. The primary purpose was for them to gain training and to develop interest. Some had experience of test pits. A further 40 people came to watch the activity on an ad hoc drop in basis. Twenty primary schoolchildren visited the site and were given a talk by the Community Archaeologist and objects to look at.

Field walking was delayed until after the harvest in September. Fifteen people took part over two days and received training from the County Archaeology Service. The 11 survey volunteers were involved again but a further four volunteers came from outside the village in response to an advert.

The final exhibition took place on 22 February at the Village Hall. This featured reports on the geophysical surveys, field walking, and excavations, together with a display of finds.

Outcomes for heritage

- New objects, such as Roman and Medieval pottery and Neolithic flints were uncovered from the field walking and test pits. The group will donate any significant finds to local museums.
- The County Archaeology Service will provide a report of findings to the group, to be shared with the community at the final exhibition.
- The County Archaeology Service will record any relevant findings as part of the Historic Environment Record (HER), and so the HER will be enhanced and this may bring new understanding of the Roman Villa site.
- The survey results helped to establish the possible extent of the Roman Villa, but it was inconclusive and more work will be needed. The exhibition disseminated findings and the project blog shows the results¹¹.

¹¹ oakridge-archaeology.wordpress.com

Outcomes for people

- The community have become aware of the Roman settlement and some have become acquainted with archaeology for the first time.
- Community volunteers and members of the group gained training and experience in field walking and test pitting techniques.
- Members of the group learnt how to write an online blog.

Outcomes for communities

- The group is now equipped to carry on with field walking and test pitting since they have around 10 trained people and equipment to use.
- The local history group are expanding into archaeology from a focus on local history.
- New people have attended group meetings following their engagement in the project.
- The group has gained experience in engaging the community and especially young schoolchildren.

Lessons learnt

- The group hoped for a higher number of local residents to take part, especially at the initial finds event in June.
- At the same time, the project benefitted from an emphasis on the involvement of young children.
- The involvement of the County Archaeology Service ensured that people were well equipped to carry out the work.
- The project benefitted from being able to pay for identification of finds and reporting by the County Archaeology Service but in the future this could be prohibitively expensive.

Old Plymouth Society - Plotting Plymouth's Past

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote city heritage through surveying and cataloguing the heritage landscape.

The grantee, Old Plymouth Society, is a local history society whose aims are to promote interest and research into, and the preservation of, the heritage of the City of Plymouth. Activities include lectures, visits, walks, and writing publications.

Old Plymouth Society applied to AOS to do a survey of the boundary stones, milestones, and markers of the city. The military past and amalgamation of the historic separate towns of Plymouth, Devonport, and East Stonehouse in 1914 means that Plymouth has a unique boundary stone heritage. The group wanted to provide a record of all the surviving stones. Before the project, even the number of stones in the city was unknown. By producing a public catalogue, the group hoped to raise public interest in the City's boundary stones, milestones, and markers, and help safeguard and encourage their better care and protection.

A small group of active volunteers from the Old Plymouth Society carried out the project, including the project manager, three surveyors, and two database workers.

The team first identified stones and markers by studying old maps, a past survey, and local records. As many stones were expected to be in gardens and private grounds, the team also undertook a promotional campaign with local residents and property owners. The team distributed 300 leaflets and 1,000 postcards in the community, and 10,000 beer mats to around 25 local pubs and hotels. Plymouth City Museum designed and published the material. The team also knocked on doors of properties where they suspected stones might be present. The purpose was to prompt people to look for stones and to report to the team. Around 35 people responded.

The surveyors, all of whom was experienced and skilled in this work, then went around the city to photograph the stones, and record the location (using a GPS device), inscriptions, and defining features. The Milestone Society supported the group by providing the standard record sheet for milestones.

The surveyors then passed the recorded information to the other volunteers for database entry. The database was part of the Plymouth City Museum cataloguing system and museum staff taught the volunteers to work with the database.

The group have disseminated results of the work through talks, walks, and articles. Plymouth City Museum curator, Nigel Overton delivered a presentation to around 250 people at the annual Local Studies Day in May organised by the City Council. The Old Plymouth Society also delivered presentations to 48 people at the Milestone Society in Teignmouth, to 40 people at the lunchtime talks programme at Plymouth City Museum, and to 45 people at the Plymouth Forum.

As part of the Old Plymouth Society's annual boundary walk, the group organised a special boundary stone celebration walk open to the public with a buffet lunch in a hotel. The event was full with almost 60 taking part, including the Lord Mayor.

The group, in collaboration with the City Council, are hoping to erect a special memorial stone in a park where the historic three towns once conjoined. This would celebrate the project and the centenary anniversary of the amalgamation. The project is using remaining budget with contribution from the City Council.

Outcomes for heritage

- The project has documented 530 boundary stones, milestones, and markers of the city, many more than was anticipated in the project application. As of February 2014, Plymouth City Museum's public web-based catalogue¹² has 429 stones documented. Each stone or marker is

¹² plymouth.gov.uk-boundarystones

categorised by type: Manor, Parish and Town, Military, Private, Way-markers and Milestones, Leat Stones and Water Works. Each record comprises a photo of the stone or marker, its creator, its material, its grid reference location, a description of location and any distinguishing features.

- The group have discovered that there are many hundreds of stones and markers still not surveyed or documented. The team are therefore continuing the survey outside of the project.
- Now that the stones are documented and catalogued, there is greater chance that they can be maintained and protected from development. None of them currently has protected status.
- The website, and the walks and talks on the project, mean that audiences have been able to better interpret Plymouth's landscape heritage.
- The team have also written three articles published on their website and one the Milestone Society Journal.

Outcomes for people

- Old Plymouth Society has succeeded in its goal to learn about the city's boundary stones, milestones, and markers. They now have a much better understanding of how many there are and their locations.
- Audiences have learnt more about the landscape heritage of Plymouth.
- Volunteer surveyors already possessed the necessary skills but they have gained extra experience. Volunteers responsible for the database have gained data entry and IT skills. The group have learnt how to upload digital information to websites.

Outcomes for communities

- The wider community is more aware of the existence and meaning of the stones and markers, and homeowners have become aware of stones and markers present in their gardens.
- The Old Plymouth Society has gained more members and their annual boundary walk attracted more participants than previously.

Lessons learnt

- The small project delivery team worked very well together and each had a clear role and responsibility. Strong coordination by the project manager aided this.
- The amount of volunteer time contributed meant that the project over-achieved on the number of stones documented and at the same time had budget remaining for additional activities.
- Good working relationships with the Plymouth City Museum strengthened the project and ensured that the survey results are fully catalogued on a public record system.

One Voice 4 Travellers - Open Roads and Eastern Skies: stories of Gypsy women

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote community heritage through making a CD of oral histories.

The grantee, One Voice 4 Travellers (OV4T), is a charitable organisation working nationally as a voice of women, children and young people, and families from the Gypsy and Traveller communities. It aims to reduce physical, sexual, emotional, and financial abuse, and promote equality of opportunities and good relationships between Gypsies and Travellers and the settled community. Two managers, three part-time staff, and a pool of 35 active volunteers and 84 had-hoc volunteers run the charity.

OV4T applied to AOS to further the organisation's work to move past stereotypes of the Gypsy and Traveller community that the settled community may have, and to help dispel negative media images of the community. The idea was to record the everyday experiences of Gypsy and Traveller women in East Anglia to help the settled community recognise how they share the same everyday routines and challenges. OV4T also wanted young people from the Gypsy and Traveller community, who are becoming more settled and integrated, to learn about traditional ways of community life from older people.

The project recruited 15 young people as volunteer oral history interviewers. The group of young people represented the diversity of the community and included four Gypsies, three Irish Travellers, three New Travellers, three Showmen, and two Travellers. Nine of the young people were aged 11-18 and five were aged 5-10. One was a young child of one of the participants.

Before going out into the community, OV4T gave the group of young people training on keeping boundaries, personal safety, confidently, questioning strategies, and listening skills.

With supervision from OV4T volunteers, the young people then visited Gypsy and Traveller sites with which they had a connection. They approached people to give information about the project and to explain why they wanted to interview people. They made contact with 415 people representing a mix of Travellers, Gypsies, New Travellers, Showmen, and Irish Travellers. Around two-thirds (314) were women and the rest were male.

There was a better than expected response. After some drop-outs, the project secured the participation of 26 women from across the community (composed of seven Gypsies, two Irish Travellers, two New Travellers, four Showmen, and 11 Travellers). They were mostly older women. Six were disabled.

Before taking the oral histories, five of the young interviewers took training at Zig Zag Music Productions (the firm producing the CD). The professional engineer showed them how to use the recording devices and how to ensure quality recordings. The participants also had the opportunity to play with instruments and make their own CD.

Interviews took place in the contributor's homes and communities. Zig Zag then edited the recordings with the young people fully involved in editing decisions.

In workshops facilitated by OV4T, the young people also created artwork to represent what their heritage means to them. This was used for the CD sleeve and event flyer. They also took photographs in the community.

The final celebration drop-in event took place at the Museum of East Anglian Life in late February. OV4T invited around 400 people using an event flyer, including the community, but the event was open to the public. It featured displays of artwork and photographs and attendees received copies of the CD. OV4T were particularly keen to engage local service providers to help build more positive representations of the Gypsy and Traveller community.

Outcomes for heritage

- There is a permanent record of the oral histories of women from the Gypsy and Traveller community. This documents women's everyday life and challenges negative media images. OV4T

published 300 copies of the CD. They gave over 100 copies to participants and those that expressed an interest from the initial engagement exercise. The recording will be posted online.

Outcomes for people

- The group of young people gained training on how to conduct oral histories and how to use digital recording technology. They also learnt about using computers, listening to people, and showing respect for people.
- The young people worked well together and gained team-working and communication skills in the process of completing the project activities. They also participated in the project Steering Group and therefore gained experience in project management.
- The skills and abilities that all young people have developed can be transferred to their everyday lives, especially at school. One participant commented that: "I never have really said a lot in school, but then this week we did some group work and I thought about my work with One Voice and how I had learned about different people within a group doing different things to make the group all come together and work for the best for the group and not just your-self, anyway I volunteered to lead one group activity and I got a merit (reward for work at school) which I was so pleased about and so were my mum and dad"
- Through hearing older people's stories, young people learnt about aspects of their community heritage that they might have not been aware of before. This helped to create a stronger sense of identity and pride in their community, and a sense of empowerment. In the words of one young person: "I think this work shows that we are good people and that we do have good things going on in our community, It gives you a nice warm feeling".
- Oral history contributors found the experience of articulating their hopes, fears, and challenges very valuable and validating. They were proud that people were interested in hearing about their everyday lives. They also felt that the young people showed them respect and this has helped to create a better perception of the young people.

Outcomes for communities

- The Gypsy and Traveller community have gained a sense of pride and empowerment from telling their stories that some in the settled community will listen to.
- Wider audiences in the settled community will better understand the lives of the Gypsy and Traveller community and recognise the similarities with their own lives.
- The project has raised the profile of OV4T and it has spurred further activity such as a similar project for men.
- OV4T have built relationships with organisations such as Cambridge University, who advised on some of the project activities.

Lessons learnt

- Involving young people in all aspects of project planning and decision-making greatly strengthened the quality of their engagement.
- While the project involved 26 oral history contributors, the larger engagement work helped to engender large-scale interest and awareness of the project.
- The Gypsy and Traveller community were enthusiastic because young people from the community approached them and wanted to hear their stories.
- The project focused on telling the stories of women. However, including whole families would have been beneficial, but would have brought challenges for engagement and ensuring equality of voice.
- The use of digital media such as Facebook has been a success with the young people.

Oswald Road School - Playing Out

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Playing Out is based in Oswald Road School, a primary school in Chorlton, Manchester. The project had two streams of work; it looked at how play had changed over time, and, predominantly, it used visits, workshops, and the purchase of equipment to encourage more 'natural' play within the school playground.

The grantee for this project was the Parent and Teacher's Association (PTA) of the school. The PTA had previously focussed mainly on more traditional fundraising activities, but had recently moved into looking at outdoor play, and how that can support learning. The organisation had no previous experience of accessing funding, including HLF funds, though the lead for the project had extensive experience, due to her job.

The project worked with Year 5 children from Oswald Road School, exploring the heritage of play with them, and encouraging them to take part in more 'natural' outdoor play. The project was motivated by the declining amount of outdoor play amongst children today, particularly in this school which had a very sparse playground. The project emphasised the role that play can (and should) have in developing children's learning – 'play is the medium through which our children learn... and our culture has downgraded that'.

The project began by investigating the heritage of play through a range of activities:

- A launch workshop, where children interviewed each other to gather baseline information about how they played at the moment.
- This was followed up by on-going work within their classes, where children would explore the heritage of play, and how social movements have shaped how we think about play – for example looking at how industrialisation, the motor car, the growth in women's work, and the arrival of television have altered play;
- A holiday survey of family members, where children interviewed two of their older family members about how they played when they were little. The school also hosted two workshops where children interviewed elders from the local community about how they used to play;
- A visit to the Children's Play Information Service (CPIS). 8 pupils visited the CPIS, which holds the national collection of the history of children's play. The children brought back pictures, notes and information to share with their class.

Alongside this were a range of practical activities, designed to engage children in natural and outdoor play. This included:

- The Forest School Experience. Here, the Year 5 children spent the morning in Paupers Wood, where they experienced free play, facilitated by trained Forest School Leaders. The children took part in activities including den building, making rope swings, hiding in undergrowth, balancing on logs, whittling and playing in muddy puddles;
- A visit to a school in Scotland. Here, the children and teaching staff visited an urban school in Scotland, which has used loose play materials (hay bales, sand, den building materials) to make play more creative. Both the teachers and children used the visit to gather ideas about how to make play more creative and fulfilling;
- Back at Oswald Road School, working with a Play Worker, Lily Horseman to support the children in trialling out the loose and adventurous play materials. This included six facilitated sessions, each related to a different 'loose play' material: cardboard boxes, wood rounds, hay bales, den building, pop up sandpits, and fallen trees. She also ran a one day training course for school staff, so that they would be happy to supervise, and encourage, the use of the materials.

The school has now completed the handover of play sessions from Lily to school staff, which has been successful. Alongside this, the school has committed to continuing to purchase the loose play materials, ensuring that this type of play will be sustained. The project is currently producing a film of the children playing, for HLF.

This work would not have gone ahead without All Our Stories funding, the decision to bid was *'quite an impulsive decision'*, and motivation might have waned, with this idea likely being replaced by something else.

Outcomes for Heritage

- The history and heritage of play has been explored, and the children are now more aware of how their parents and grandparents used to play, as well as how (and why) play has changed over time.

Outcomes for people/ participants

- The project has 'really transformed the quality of the children's play in the playground'. Prior to this project there was virtually nothing there, now they have tree trunks, twigs, sand, and other items.
- The children have engaged really well with the materials, 'it is really exciting to see the level of creativity,' and they are learning all the time they are using them. 'You see them talking to each other, negotiating, building dens... coming up with ideas... playing in groups, having quiet time and playing alone';
- There were concerns from some that this project would end up being 'this middle class white notion of 'play' being imposed on an ethnically mixed school'. In reality, they found that children are all the same in terms of how they respond to play, it's the adults that have the concerns about dirt, and risk;
- The project has also (they hope) had a broader impact on children's appetite for this type of play.

Outcomes for communities/ organisations

- The project has changed the culture of play in the school, in a sustainable way. The playground has been transformed from fairly empty and dull, to being full of exciting materials, and children playing.
- School staff are now trained in how to support children to play in this way;
- The school is really committed to continuing to support play in this way, 'I don't think they could go backwards from this point.'

Lessons learned

- The success of the project was very much linked to the sense of ownership people felt of it. The project lead worked very closely with the two Year 5 teachers who led much of the work, and this relationship, and their enthusiasm was central to the project's success;
- There were concerns at one stage that the outdoor play this project encouraged was viewed by the school as 'a nice extra', rather than something that could (and should) be fully embedded into the way the school works. However, much of this was linked to the school's business as it led up to an Ofsted inspection; in reality, the project has been sustained well.

Outside Centre – Digital Hidden Histories

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Outside Centre is an organisation working to promote disabled people through the arts, education, health and wellbeing. Through Digital Hidden Histories, they aimed to further develop their work exploring the under-researched topic of disabled people and disability during the period of 1901-1911 in Wolverhampton and the Black Country, through the addition of digital elements and wider engagement of disabled people as researchers. In particular, the project aimed to uncover and share the heritage of the buildings of Wolverhampton Workhouse, built in 1903 and since demolished. The core team comprised two people, supported by an archivist and experts at De Montfort University.

The project trained disabled people and their carers to be active researchers through a series of workshops on using the archive. The archivist provided training and guidance on what the archive included, what was publically accessible, and legal elements – for example the 100-year limitation on accessing Census information. Alongside these workshops, the project provided more practical mentoring to support individuals in making use of the archive. In total, a group of between 8-12 people benefited from these sessions.

The same group – who ranged in age from 20 to 80 – went with the project team on a series of research visits: to the Wellcome Trust, the British Museum, Wolverhampton General Hospital (the site of the old workhouse), and Wolverhampton Art Gallery.

At the time of interview, the project had not yet completed. Outside Centre and the participant researchers had uncovered plans and maps of the old workhouse, and were working with De Montfort University to produce a 3D reconstruction of the buildings. In addition, an education pack for local schools was planned, produced in partnership with an educational specialist. The team chose the 12+ age range to enable the materials produced to be suitable for a wider audience than if it had been targeted at primary age children.

Finally, the project planned a celebration event: an exhibition at the hospital where the workshop used to be, and a talk on the research findings at Wolverhampton Art Gallery. The 3D model of the workhouse will also be made available online.

The additional funding for this project enabled Outside Centre to enable disabled people to gain heritage and digital skills, and to use these to uncover and share the history of an important building in the local history of Wolverhampton.

Outcomes for heritage

- The researchers uncovered original plans and maps of Wolverhampton Workhouse, which they used to produce a 3D digital reconstruction and model of the buildings in partnership with De Montfort University.
- Heritage was interpreted and explained at a celebration event at the hospital site of the old workhouse, as well as through a talk at a local gallery.

Outcomes for people

- The disabled people involved in research activities gained new skills in using the archives and interpreting records.
- People attending the celebration event and talks learned about the old workhouse and its relation to the heritage of disabled people.
- The participant researchers expanded their wider heritage knowledge through enjoyable and educational visits to heritage organisations and sites in London and Wolverhampton.

Outcomes for communities

- Outside Centre, through collecting a digital record of the delivery of the project, gained new materials to promote their organisation and the work they do for their community.

- The production of a 3D digital reconstruction and model may help to engage a wide range of people in this part of Wolverhampton's history through both online and tactile means of engagement.

Lessons learnt

- The openness and flexibility of the timing of the workshops was a key factor in their success. Rather than setting a specific time, they were advertised as "open Tuesday all day." This was seen to be particularly helpful for the target group for the workshop: disabled people.
- Securing the input of the archivist to provide training in archive skills was essential. Alongside this theoretical knowledge, Outside Centre delivered one-to-one mentoring to participants to ensure individual needs were accounted for in effectively making use of the archive. As a result, participants were able to make genuine and significant contributions to the project's research activities.

Paddington Arts: The Cultural Heritage of North Paddington

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

This project aimed to explore the heritage of the area of North Paddington, London, through architecture, food and culture comparing historical photographs with present day views. This culturally rich and diverse area is home to over 100 different nationalities, including Irish, Caribbean, African, Bangladeshi, Iraqi, Lebanese and Kosovan.

The project was designed as an inter-generational educational partnership between Paddington Arts and Open Age. Paddington Arts are a Youth Arts organisation with four full-time and two part-time staff, five professional tutors and around twenty volunteers. Open Age is a voluntary sector organisation working with people of all ages and housed in the same building as Paddington Arts. The project received input from the University including attendance at a seminar on oral history and volunteer support from a post-graduate student. Paddington Arts worked with a class of 30 year six pupils at a local primary school (Queens Park Primary) and a group of six older women who regularly attend a group session at Open Age.

Activities included running a series of oral history sessions at Open Age with a focus on different aspects of culture and experience. The group was culturally very diverse and included people with an Italian, Jewish, West Indian and local white British background. Sessions allowed participants to share experiences and learn from each other. The intergenerational work allowed younger people to learn about the heritage of people from their local community whose roots are culturally diverse.

School based activities ran over two terms during which time children conducted a survey of where they and their parents were born, bought in photos, conducted video interviews with their parents, took photos and built these all into the production a digital magazine and an exhibition that was displayed at Paddington Arts over the summer. The project culminated in a whole school assembly that showcased the project and involved children, teachers and project participants.

Outcomes for heritage

- Heritage materials developed over the course of the project were pulled together as an Exhibition held at Paddington Arts that attracted over 2,000 visitors;
- Materials developed, including text photographs and drawings have been put together as a digital magazine that will be available on-line.

Outcomes for people

- Engagement in the project has extended Paddington Arts experience in particular in relation to working with the University and older people and knowledge of heritage of local area. The organisation doesn't normally work with older people and the intergenerational work was new and very interesting;
- The Project Director feels he has used and extended his heritage skills by designing and delivering a project that has a heritage focus. He feels that they could now say 'we do heritage work now as an organisation';
- The Project Director has gained skills in applying for heritage grants and Paddington Arts has recently put in an application for a large heritage grant;
- Children have gained skills in video making and photography;
- Children, parents and older participants have learnt new things about their local area and its heritage including the diverse heritages of local people.

Outcomes for communities

There is greater collective knowledge of the history and heritage of the area helping to bridge the generation gap, by sharing knowledge and experiences. This has helped create a community version of history, increasing knowledge and understanding of the local area and its heritage.

Lessons learnt

- The value of intergenerational work – children and older people can enjoy mutual learning and this proved a 'very positive experience' for all project participants and facilitators;
- The project was supported by strong links to the local primary school and teachers there contributed enthusiasm, commitment, time and effort;
- Paddington Arts has learnt how to carry out an arts-based project with a strong heritage focus.

Paisley Development Trust – Paisley Between the Wars

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

This project aimed to capture memories or family stories from the 1930s from people who lived or worked in Paisley, Scotland. The project was devised by the Paisley Development Trust (PDT) a community development organisation ran by volunteers. PDT aims to deliver one funded project per year; the All Our Stories programme presented the opportunity for a reminiscing and intergenerational learning project that had not been done before in Paisley.

The project worked with fablevision studies, a Glasgow-based social enterprise, to recruit a small team of local young people to undertake the oral history interviews and recordings. Around six young people were recruited, through Facebook and word-of-mouth communication. Most of the group were students or unemployed graduates seeking volunteering and work experience opportunities. The group were trained by fablevision in recording and editing video.

The project then recruited interviewees who had interesting stories to tell about 1930s life. Many interviewees were referred to the project by members of the community who had heard about the project while others were recruited through lunch clubs. In total, 10 interviews were completed by the volunteers. The videos were then edited and put together as a film.

It was originally anticipated that the oral history recordings would form the main activity of the project – and shared possibly through a booklet of the memories. Looking for a venue to host Paisley Between the Wars events, the PDT project managers made links with the Paisley Thread Mill Museum. Through the Thread Mill Museum, the project was presented with the opportunity of presenting the memories of Paisley through the medium of tapestry and in particular to create panels for the Great Scottish Tapestry..

With Paisley’s historic links to textiles and patterns, the idea of capturing Paisley’s heritage in tapestry panels gained momentum. As such, the project set up a stitching group of around twenty people who set about creating panels for the tapestry. In May, the Prestonpans Tapestry was hosted at the Paisley Thread Mill Museum which further inspired the project. The panel designs depicted aspects of working life during the 1930s and included a cricketer (Paisley had a strong cricket tradition), a textile factory worker, a nurse, a lady going to the cinema, a politician, a skater (Paisley had a very popular ice rink) and a footballer. The panels created were added to the Great Scottish Tapestry which was later exhibited at the Scottish Parliament in September. The stitching group and tapestry activity received widespread publicity and was even featured on the BBC’s Song of Praise episode from Paisley, broadcast in October.

To celebrate the completion of the project, a 1930s-themed tea dance was held on the last in July at the Museum. The films created by the project were projected and the story of the tapestry was told. It also included music from a small jazz band and a cabaret act. Around fifty people attended the dance, mostly friends of the project, though many of whom had not visited the Museum before.

Outcomes for heritage

- Ten oral histories of living in Paisley in the interwar years recorded, shared online and on a CD.
- Oral histories interpreted and shared through the Great Scottish Tapestry panel contributions.

Outcomes for people

- The two project managers developed a wider range of skills and experience including organising events, recruiting and managing volunteers and presentations skills.
- Six young people received trained and experience in research techniques and filming.
- Twenty people improved their skills in tapestry-making and engaged in heritage and had enjoyable time doing so.
- Around fifty people engaged in heritage and had an enjoyable time doing so through the Prestonpans Tapestry exhibition and celebration tea dance.

Outcomes for communities

- A wider range of people have been engaged in heritage through the project activities.
- The stitching group continues to operate and provides an important social activity for its members.
- PDT developed stronger links with The Thread Mill Museum, The Battle of Prestonpans Tapestry Trust and fablevision studies social enterprise.
- Partnership with PDT was very particularly important for the Paisley Thread Mill Museum which had lost key activists over the duration of the project. Involvement with Paisley Between the Wars brought new life and activity into the Museum.
- The project also achieved wide publicity for PDT, including being featured on the BBC's Songs of Praise, and through participation on the Great Scottish Tapestry.

Lessons learnt

- Although the project did not follow the original plan of activities, the flexibility and adaptability that was allowed by the All Our Stories programme allowed PDT to deliver a – different – but very successful project. One of the project managers explains:

“What we got was different. But we got a lot more than we expected. Yes, we didn't do the book... but then we have got a stitching group which continues and Paisley Between the Wars has panels in the Great Scottish Tapestry which will be displayed in the Scottish Parliament.”

Paston Heritage Society - Letters from the past to the present

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local heritage through documentary research.

The grantee, Paston Heritage Society, is a community group with the aim of advancing the education of the public in the history, heritage, architecture, wildlife, and natural environment of Paston and North Norfolk. Fifteen regular volunteers organise activities such as research projects, re-enactment events, schools work, poetry readings, arts workshops, and talks.

Paston Heritage Society applied to AOS to explore the families and local places in the Paston family letters and link these to present day Paston. They wanted to introduce the Paston family heritage to the community and provoke interest from local schoolchildren in the village's important past. The Pastons were one of Norfolk's most prominent families until the eighteenth century. The Paston Letters span the years 1422 and 1509 and are the earliest surviving major collection of private correspondence written in English. The British Library holds the bulk of the collection, but the Norfolk Record Office also holds relevant archives.

The group held an introductory open day on 27 April at Paston Church. This featured performance of poems and letters, an exhibition of pictures and maps, and a tour of the cellars and gardens at Paston Old Hall. Around 100 people attended. A UEA graduate student interviewed one local visitor and two group members about their memories and knowledge of Paston. The group re-enacted incidents featured in the letters and Poppyland Publishing filmed this for the planned DVD.

The group approached nine different schools to offer to pay for coach travel to the Norfolk Records Office (NRO). Two schools took the trip, but only one claimed the £100 from the project. Fifty-six children from year's five and six participated. The day was organised in collaboration with the NRO, who organised activities to introduce children to historical records. Paston Heritage Society organised reading and writing games and told stories about the Pastons. Dedicated teaching materials¹³ printed by the group supported the activities. The group also presented the children with a professional re-enactment of everyday Paston life, including cooking and clothes spinning.

On 31 May, as part of the King Street Cultural Weekend in Norwich, the group held a symposium at Dragon Hall (a Grade 1 listed medieval trading hall) called 'Reading the Pastons'. The event focused on the literary side of the Paston family and featured talks from three academic experts. Around 120 people attended the symposium, paying £5 entry, and about 30 people attended each of the talks. There were performances from Chronicle, the Paston poetry group, who read original poetry based on the letters. Professional re-enactors, and a lute player also performed. The group's chair, Dr Rob Knee, led a walk round Paston sites in the city. The poetry reading was audio recorded and CDs were sold at the exhibition opening in October.

Ten members of Paston Heritage Society and a UEA historian visited the private Oxnead Hall in July by special invitation of the owner. The hall has not been accessible to the group prior to the project. The purpose was to view the private collection of letters and documents owned by the Paston descendent the church, and to explore the Paston tombs, and the remnants of the Pastons largest house and garden.

The final project DVD featured each of the activities, re-enactments, and filmed interviews. Poppyland Publishing, run by a member of the group, produced the film.

The project culminated in a three-month exhibition at the NRO Archive Centre starting on 22 October¹⁴. The opening event attracted about 70 people and featured poetry, lute music and re-enactments. Segments of the DVD were screened.

¹³ Available online at: [This is paston-ACTIVITIES](#)

¹⁴ [Archives.norfolk.gov.uk- Online-exhibitions](#)

Over the duration of the exhibition, the group organised a series of seven lunchtime lectures at the NRO. The project manager gave a talk on the project and professional historians spoke on issues related to the Pastons. Around 100 people attended each lecture.

Outcomes for heritage

- The centrepiece of the NRO exhibition was a newly acquired letter written from Sir John Fastolf of Caister to his cousin John Paston in 1455, displayed for the very first time. The exhibition also displayed NRO held documents. Selected original letters were transferred from the British Library and rare documents from Paston Grammar School and the Oxnead Hall collection were accessed by the group and displayed.
- While viewing the private collection at Oxnead Hall, the group discovered a watercolour engraving of the old Paston Hall. This was the first time researchers had seen such an image and it meant that Hall's location could be identified. Following this, the group paid for a geophysical survey to find where certain rooms of the hall once stood.
- The group established a new website dedicated to the Paston Letters¹⁵. It provides historical information related to the Pastons and the letters.
- The DVD documents each of the project activities and tells stories of the Pastons based on the letters.

Outcomes for people

- Member of Paston Heritage Society, public audiences, historical societies and academics each gained new knowledge about the Paston letters and their historical significance. In particular, schoolchildren learnt about the lives of people in the 15th Century and visited the NRO for the first time.
- Schools received a copy of the DVD and professionally written teacher's notes showing how they can incorporate local history into the curriculum in an exciting way. The notes are available online¹⁶.

Outcomes for communities

- The capacity of the group has increased through new members, an increased profile with academic researchers and the NRO, and ability to reach new audiences with a serious intellectual interest in the Pastons. The group will also focus on the later Pastons, not just the 15th century Parsons.
- Visitors to the website will be able to learn about the Pastons and a far wider audience will be aware of this heritage.
- The value of the local Paston built heritage has been valued and may increase chances of preservation.

Lessons learnt

- Engagement from schools was low because the period of interest to the project did not fit the school curriculum.
- The prestige of HLF funding and the involvement of UEA academics strengthened the research and opened up avenues of investigation at the NRO and Oxnead Hall that had not been possible before.
- Activities such as re-enactments and poetry readings helped to bring the Paston Letters alive for new audiences.

¹⁵ thisispaston

¹⁶ [This is paston-teachers resources](http://This%20is%20paston-teachers%20resources)

Pembroke Dock 2014 - Pembroke Dock Building Heritage

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

To celebrate the bi-centenary of the Royal Dockyard in Pembroke in 2014, Pembroke Dock Bicentenary Group received funding to work with academics from De Montfort University and volunteers to digitally recreate the Dock.

The project was led by a core group of 6 volunteers, with an additional 25 to 30 volunteers getting involved along the way. The role of the volunteers was to research and identify the buildings in the town by looking at when, why and how each building was constructed. Alongside this, the group looked to find out more about the occupants of these buildings. The volunteers also scanned maps as part of the project. The team at De Montfort University would be digitally reconstructing the buildings using 3D animation.

As well as celebrating the bicentenary, the project also intended to give Pembroke a stronger sense of place by showing the value of the heritage in the town.

In April 2013, a general meeting was held around the project to attract the interest of the community. In July, the project team organised an event, where two workshops took place in the morning. The first was on using the Pembrokeshire Archives which was delivered by a member of staff from Pembrokeshire Archives office. The second workshop covered ordnance survey maps, which was delivered by a representative of the Charles Close Society. The afternoon talk was an overview of the dockyard, which was presented by a former chairman from the Naval Dockyards Society. This event was attended by 30 people. One member of the community donated their grandfather's diary; their grandfather had worked in the Dockyard.

In mid-August, De Montfort University visited Pembroke Dock. The purpose of the visit was to visit properties in the town including the Dockyard Chapel, Fleet Surgeon's House and Captain Superintendents House to name but a few. Moreover, De Montfort University performed a small informal presentation about the project. Initially, the community were reluctant to get involved with the project because there was a lack of understanding about the digital element. However, when De Montfort conducted their presentation, there was more of a buzz and excitement around it.

By September 2013, students from the local college's media department visited the site. The purpose of the trip was to sketch and take photographs of the buildings. This would enable the team at De Montfort University to assist in developing the digital outputs.

In terms of outputs, a video was produced to show what Pembroke looked like in 1860. Other outputs included a website and AV equipment to showcase the material in 12 different locations throughout 2012.

A final event was held in mid-January at a restored Georgian chapel, which was attended by 90 people. The event showcased the video and had a display on 14 AO panels on different subjects, such as women working in the dockyard. A group of volunteers baked cakes using recipes dating back to the 1800's. The attendance was less than expected because the project team were only made aware that they could hold the event in the chapel a few weeks beforehand. This did not give them enough time to send out all the invitations and organise the event.

Overall this has been an enjoyable experience and attracted more people into the group. It has made people more aware of their heritage and the importance the dockyard played to the town.

Outcomes for heritage

- The buildings of the dockyard have been digitally recreated by the team at De Montfort University. This allows the heritage of the local area to be shown in a different way.
- The project team's research activities led to uncovering facts about the buildings in Pembroke Dock as well as its residents.
- As there is not a history group in the town, this experience may inspire someone to establish one.

Outcomes for people

- As Pembroke has seen a period of industrial decline and a lack of investment in the local area, the project was a way of bringing people together, making it an enjoyable experience for everyone involved.
- Volunteers developed research and digital skills.

Outcomes for communities

- The project and its outputs has given the local community a stronger sense of place – especially as there was a lot of apathy in the town.
- New links have been established between the grantee and the university.
- One of the outputs will be displayed in 12 different locations throughout the year – meaning new people can get engaged with their local heritage.

Lessons learnt

- There were mixed views on engaging volunteers. Although there was capacity to carry out the research activities, a lot became the responsibility of the project lead as volunteers drifted in and out of the project. Furthermore, there was an expectation amongst volunteers that the project lead would work on the activities. As a result, there was a lot of handholding.
- The events that were organised created a lot of enthusiasm for the local community. The workshops also provided advice on how to research through archives and read ordinance survey maps.
- There was a lack of understanding about the digital element from the community. However, the presentation from De Montfort addressed that, which created a buzz. In hindsight it might have been useful to have this presentation at the start of the project.

People's Voice Media – The Lost Pubs of Chapel Street, Salford

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Lost Pubs of Chapel Street, Salford, aimed to develop the skills of local people to collect stories and reminiscences about the many lost pubs of Chapel Street, Salford, a historic part of the city which has seen major changes over the past decades.

The grantee for this project, People's Voice Media (PVM), is a social enterprise and community development organisation which uses social media to support individuals to 'have a voice, challenge perceptions, and describe their own reality'. The organisation has six members of staff and 25 active volunteers. This project therefore built on a key element of their offer – developing the skills of local people to collect stories and reminiscences – with their 'community reporters' training programme offered to a range of other organisations, including another HLF project.

A key aim of the project was to engage with new people, with the project explicitly choosing not to use their normal networks. They therefore began the project with an initial launch event, on 14th March, to which they invited all interested people. This was a success, with most of the people there unaware of what community reporting was, or who PVM were. They were also a slightly different demographic to PVM's norm; the group meeting in the pub were predominately 20-30 year old young professionals, often with a limited knowledge of Salford. The arts/photography group they worked with were a little older, often in their 50s or 60s and generally retired. PVM found that the groups had slightly different interests, with the young group more interested in the cultural elements, and the older group keener on history, and more unwilling to share personal stories.

The central activity of the project was a series of 10 half-day workshops where PVM trained up local volunteers (either engaged through the launch event, or from the art and photography group) to become community reporters. The training covered how to capture and record stories in words, pictures, audio and video. Participants were then asked to go out into the community, and encouraged to upload what they discovered to the project website, www.lostpubs.org.

In total, project participants collected information and stories about 22 pubs, now hosted on the website. The project has documented both those pubs that have closed, and also those which have adapted and thrived, perhaps using their upper floors as arts and music venues, or to show plays, films or exhibitions. The information on the website includes photos, video interviews and comments. For example, the Bell Tower/Angel pages contain two interviews, one about how the former pub is now going to be part of the Vimto Gardens residential and retail development, and one about the links between this new development and the temperance movement. Other participants have also posted comments about their memories of this pub, and images associated with it, including a poster advertising a smoking concert from 1992.

PVM have now also placed QR codes throughout Chapel Street, with people able to scan them and be linked through to the information on the Lost Pubs of Chapel Street website. They don't have any concrete plans for future work, but feel that they've gained a lot from the project, and from their first engagement in heritage work.

Outcomes for heritage

- The All Our Stories funding inspired PVM to do a heritage project – which is a departure for them.

Outcomes for people

- The project helped to develop people's skills. They are now using these in new contexts, for example, there's a another photography project starting up in the local area which several people have joined, and will be using their skills in;
- People learnt about Salford. This was particularly the case for the younger group, many of whom didn't know Salford particularly well;
- Participants were empowered, in particular, understanding that their own experiences were valuable, and interesting as heritage.

Outcomes for the community/organisation

- PVM explicitly tried to engage new people and networks in this project, which it achieved. This did occasionally make things a little harder – for example they often had less knowledge and fewer skills – but has expanded the reach of the organisation;
- The type of people engaged were also quite different to the norm;
- The project has encouraged PVM to consider more heritage projects in the future, having realised that it's 'not just about history...but about creative ways to do history, about stories, not just facts and figures'.

Lessons learned

- PVM had built the project website on blogging software, in the anticipation that this would make it easy to collect content and comments; however, in reality, this was little used, with most information coming through Facebook and emails;
- Initially, it was quite challenging to get people to be interviewed themselves (they were happier doing the interviews), however, the process did a good job of taking people out of their comfort zone, and then getting them to relax. Some people felt that they had no stories to tell, saying 'I've only been here 25 years', they took a bit of coaching to understand that heritage 'isn't all about facts, it can be about the 'mundanity' of their experience';
- The topic was a particularly engaging one, which drew a lot of people in. For example, they had people who'd had no contact with the project, suddenly giving them pictures, or maps;
- The project also had some struggles with potential partners who didn't materialise. They've now realised that they need to build up relations a bit more thoroughly, before assuming that they would be involved. They would also have a longer lead in time if they were to do it again.

Pomegranate Playwriting Group - The Candy Girl

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Candy Girl was penned by the Pomegranate Youth Theatre and Pomegranate Playwrights. Chesterfield was home to the Trebor Factory until 2005. The aim of the project was to develop a piece of theatre by exploring Chesterfield's industrial heritage.

The project began in October 2012 and ended in May 2013 with a performance at the Chesterfield Community Arts Festival. Twelve writers collaborated with the Youth Theatre to collect and record stories of workers of the former Trebor sweet factory.

Former workers were interviewed about their time at the factory. The group also carried out research at the local archives office. A script was developed from the stories and research carried out. Carole Copeland, Arts Project Officer, said that they wanted to capture the atmosphere of working in the factory and how the workers worked hard and played hard in the performance. In addition to the performance, the young people filmed some of the workers and made a film entitled 'I'm a Confectionery Apprentice in Hell's Kitchen, Get Me out of Here!' This CD is now available in the museum's archive. A group of volunteers from the sewing group also made a version of the Candy Girl dress – this activity was not funded under All Our Stories. The factory used to hold a Candy Queen competition and the winner would wear the dress.

The group had planned to perform the play at the site of the old factory, but this did not take place due to redevelopment works. There were also plans to perform the play at Trebor's modern factory but this was unable to go ahead due to reasons out of their control.

This project would not have been possible without the funding from All Our Stories. The funding helped with undertaking research activities, creating music and paid for professional workers such as a director and professional playwright. The project helped to develop the skills of the playwrights as they had never developed a piece of fiction from historical information and research documents. The festival raised awareness of Chesterfield's industrial heritage with over 1,000 people attending the three performances. In addition, friendships were renewed amongst the former workers of the Trebor factory and new friendships were made along the way.

Going forward, the project materials produced as a result of this project will be held at the library and museum as well as on the History Pin website. The theatre group is now considering undertaking a piece of work on hospitals and the NHS – using the same skills and techniques that were developed as part of All Our Stories.

Outcomes for heritage

- Created an understanding of Chesterfield's industrial heritage through theatre.
- A CD has been produced of the performance which is now housed in the local museum's archive.
- A replica of the Candy Girl dress was created.

Outcomes for people

- The playwrights developed research skills when searching through historical documents to put the script together.
- It has sparked off interest to create a piece of theatre looking at the history of a local hospital and the NHS, using similar techniques.

Outcomes for communities

- Those who attended the performance at the Arts festival were able to better understand their local industrial heritage. Over 1,000 people attended the performance of The Candy Girls and enjoyed a piece of theatre which explored Chesterfield's industrial heritage;
- Reuniting former colleagues renewed friendships and new friendships were made along the way while carrying out the various activities.

Lessons learnt

- There was a lot of enthusiasm for this project. Not only did it bring former workers together, but a local sewing group also created a replica of a dress that was worn by the winner of the Candy Queen competition.
- The theatre group were unable to perform at the old site of the Trebor factory as well as the modern site. If the performance had gone ahead, it would have been able to reach new audiences. Moreover, workers in the new factory would have gained an insight to what life was like in the Chesterfield site.

Proverbs and Stories - Jamaica @ 50

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project's over-reaching aim was to work with people of all ages to explore and interpret the 'encrypted' wisdom within Jamaican proverbs and consider their contemporary relevance. The intention was to promote learning between participants around the embedded meanings held within the proverbs and enhance appreciation and understanding of Jamaican culture and heritage.

The project was led by ACT Training Services, a not-for profit organisation based in Hackney. The organisation runs short accredited and bespoke training programmes for unemployed people designed to help them develop the skills to gain sustainable employment or become self-employed. The organisation employs one full time member of staff and is supported by 4 volunteers.

Building on some original exploratory work done by the project lead ACT Training Services worked with the arts organisation 'HART Culture' to develop a series of three community events where attendees were given the opportunity to explore and discuss a series of proverbs that had been researched and presented to them.

The proverbs were researched in a number of ways. Firstly a trip was made by project volunteers to the Marcus Garvey library in Tottenham. The library is dedicated to the memory of Marcus Garvey and the collection was explored to identify material that could be later used as part of the presentations made at the three events. Secondly a series of interviews were held with middle-aged and older people who had come from Jamaica and settled in England. The interviews were conducted by volunteers recruited via family and other connections and ACT Training. Interviewees were encouraged to remember their childhoods and discuss how their parents had used proverbs to communicate with them and to reflect on what these proverbs meant to them. Thirdly the proverbs were researched on-line. Over 300 proverbs were identified and explored during this process and the research material and interviews were pulled together to form the basis of presentations made at each of the three events.

The first of the three events was held at the African Caribbean Leadership Company in Haringey North London. This event was attended by a total of 48 people who were from a diverse range of cultural backgrounds. This first event acted as a pilot for the main headline event held at the Jamaican High Commission in the summer. This was an evening event organised and facilitated in partnership with HART Culture and aiming to explore the proverbs interactively and showcase aspects of Jamaica's talent in the diaspora. Attendance was free of charge and included catering with traditional Jamaican food. The event was advertised on the HART Culture website and ACT training liaised with a number of community based organisations and networks in order to foster interest in the events. 'Word went round very quickly' and the event was attended by a mixed audience of over 100 people. The format was a series of presentations and workshops that explored 25 proverbs in detail looking at the actual proverb in Jamaican patois, its literal translation and group discussion of the meaning. The proverbs were explored in small groups that were brought together in larger groups that gave individuals the opportunity to present back their small group discussions. Feedback from attendees was very positive and people felt that the atmosphere had been 'very good', the venue 'very upmarket' and the food 'fabulous authentic Jamaican food'. The event enjoyed considerable media coverage being written about in the African Voice and The Gleaner newspapers.

A final smaller event was also held during the summer at the John Loughborough School. This involved a class of year 10 pupils and their teacher.

Outcomes for heritage

- The identification and exploration of over 300 Jamaican proverbs and their presentation at three public events has enabled a wide audience to develop a greater appreciation of 'the moral meaning and wisdom behind the proverbs' and represents a unique medium for interpreting and making sense of aspects of Jamaican heritage;
- The programme for the headline event at the Jamaican High Commission was produced to a high standard and the 25 proverbs were printed on it rendering it a resource for future reference.

Outcomes for people

- Pupils at the John Loughborough School were 'really receptive' to the work and were able to engage with the proverbs and hold discussions on their meaning and relevance;
- Exploring proverbs through the public events enabled people to look behind the proverbs, 'appreciate lessons on how better to approach the world' and value aspects of Jamaican culture and heritage;
- Workshop participants at both the public events were given the opportunity to compare the Jamaican proverbs with those from their own or from other countries. This provided a form of cultural exchange and an appreciation of the connectedness of different cultures;
- The All Our Stories grant gave ACT Training Services the opportunity to branch out beyond their usual remit and develop a heritage project that celebrates the richness of Jamaican proverbs and explores their relevance during Jamaica's 50th year of independence from Great Britain.

Outcomes for communities

- The project built on an existing interest in Jamaican proverbs and the motivation to retain and enhance knowledge of their wisdom and moral meaning. The proverbs had resonance with people of all ages and from different cultural backgrounds providing a medium for keeping Jamaican heritage alive and relevant;
- The events were attended by a total of 200 people of different ages and cultures extending understanding of Jamaican heritage to a broad audience outside the normal reach of ACT Training Services.

Lessons learnt

- Expert organisers and facilitators from HART Culture ensured high quality events that proved very popular with attendees. Providing an excellent venue and quality catering gave the project a high status and encouraged participation;
- Facilitating people to discuss the proverbs required an adaptable approach. Some people were shy talking as individuals and reluctant to take part in one-to-one interviews. Group work and the opportunity for discussion led to people opening out more – there is a need to 'respond to people in the moment';
- Learning also included the acquisition of IT and digital heritage recording skills and the knowledge that it is not necessary to have special or 'high tech' equipment to evidence achievements and present work.

Scarabeus: My Archway: a memoir

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to give a sense of belonging and pride to a group of disadvantaged children from Hargrave Park Primary School by exploring the heritage of their local area – Archway in London - going back to 1878 when the School was built. The project was delivered by Scarabeus, a theatre company that employs 3 part time staff (Artistic Director, Technical Director and General Manager) plus one administrative volunteer.

The project was designed as an intergenerational project and worked with a class of 26 children from Year 4 and with a group of 20 older people from a neighbouring housing estate. Work with the children began with some background research at the London Metropolitan Archives, Islington Museum and in the School's own archives where they explored a range of heritage materials including photographs, old maps, school records and census records. This was followed by a tailor-made Walk and Talk with a professional guide around Archway's historic buildings sites and streets, exploring how the area has changed physically, socially and economically.

Intergenerational work was undertaken that involved the children interviewing the older people about their memories of the area before the 1960s and about their personal stories. The Artist Director has a degree in Anthropology and experience of oral history taking and used her own expertise to ensure this was successful. The older people also brought in photos to illustrate their stories and videos were made of the interviews.

Material from the visits was scanned and photos and videos made by the children during the Walk and Talk were all brought together with the interview work to be used in two end of project drama performances. These performances were developed through a series of workshops run by the Artistic Director with the children and older people. The workshops were used to construct characters from the material they had researched and the oral histories they had captured.

The project culminated in two performances at the Archway library. Performances were in the format of six scenes that were made by fictionalising the stories/oral histories of the older people who participated in the project. These older people were also physically part of the performances acting alongside the children.

The performances attracted diverse audiences of 85 and 75 recorded attendees with an additional 30 casual library users also attending each performance. Audiences were made up of the general public, families of the children and invited attendees. The performances were given wide publicity and were billed as one of the opening events for the Islington 'Word Festival'. The Arts Manager from Islington local authority, the Head Teacher from the participating school and a local Councillor all gave speeches and thanks were publically made to HLF for funding the project.

Participant feedback was received from the children during circle time. The children were divided into three groups and asked a range of questions including about what they had learnt and gained from the project, what they had enjoyed and how they might adapt it if they were to do something similar again. They were able to demonstrate learning, for example they were able to recall details from the Walk and Talk about the history of the local area, famous buildings, how had things had changed. They also discussed capturing oral history and what they had learnt from working with the older people including the importance of listening and enabling the speaker to talk. The children felt they had developed performance skills and reflected on the process of turning stories into scenes. In particular they appreciated being given the opportunity to perform in front of a 'real' audience and having time to spend to make their performance *'perfect'*.

Outcomes for heritage

- The photos that were shared by the older participants have been digitalised;
- A video artist recorded the Walk and Talk, the visits and workshops as well as the performance and the DVD has been distributed and is available to the public at the Archway library, London Metropolitan Archives and at the Islington museum.

Outcomes for people

- For the children the project involved 'hands on' experience of looking at 'real' historical data - the digital age means it is unusual for children to see paper records;
- Children have gained knowledge of history traced through the lives of individuals – 'mapping the passage of individual lives';
- Children and project staff gained IT heritage skills such as scanning photos;
- Participants learnt drama techniques – 'how to transform heritage data into a live performance';
- Oral history skills were developed by the children and staff within Scarabeus;
- As an organisation, Scarabeus would not normally work with older people and the project has enabled them to learn a lot about engaging and working with this age group. The skills gained in working with older people have been especially valuable; capturing oral history, fictionalising real stories and putting them into a performance;

Outcomes for communities

- The project has delivered valuable intergenerational outcomes in particular a mutual respect between the generations;
- The project has created feelings of community belonging and pride - especially for people who are from different parts of the world;
- Children have been enabled to access their different cultural and heritage roots through the older generation;
- Scarabeus have developed good partnerships with the organisations they worked with.

Lessons learnt

- Working through the 'layers' of the project, interweaving a range of different activities; the visits, the workshops, the oral history, learning about the history of the area, skill building all laid the foundation for a really successful performance at the end;
- In particular it was the enthusiasm and commitment of the older people and the children that made the project so successful. The active part taken by the older people in the performance 'really touched people' and made heritage something tangible to people;
- The project took them out of their comfort zone and challenged them – it taught the Artistic Director a lot about the importance of preparation and brokering relationships with other organisations;
- Scarabeus has learnt a lot about the complexity of delivering a quality heritage project – the time and dedication it requires. The Artistic Director felt that while it was really worth doing the level of grant funding did not represent a reflection of the true cost of delivery.
- This also meant Scarabeus experienced a problem of capacity because of the huge amount of work it takes to deliver a complex heritage project;
- They are now planning a new heritage project with a Special School looking at food and the cultural value/significance of food in historical perspective.

Scarborough Blind and Partially Sighted Society - In My Day

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Scarborough Blind and Partially Sighted Society is a registered charity covering a wide area of North Yorkshire, including Whitby and Filey. The 40+ members of the society are mostly older people, and many are unable to travel to activities because of distance and the high cost of public transport. The Society was awarded a grant to record the reminiscences of this group of people with sight problems, using events and funded trips to local sites of interest to prompt their memories.

Visits were arranged to three destinations, the North Yorkshire Moors Railway, Eden Camp and Mulgrave Castle, taking in other places on route: Whitby Abbey, Cayton Bay, Oliver's Mount, Sewerby Gardens and Filey Bird Sanctuary. Society staff used a pre-designed list of questions to prompt the Society's members to talk through their memories. The conversations were recorded on paper. Staff also assisted the members in taking digital photographs, to help show how the areas have changed over time. The members were split into four different groups for these trips; a total of 25 visits was made overall.

Events were also held at the Society's centre. Staff jogged members' childhood memories with visual prompts such as Bournville cocoa, a picture of Winston Churchill and sweets from the period. Members were encouraged to bring in old photographs of the area and of their early lives. In total the project team estimate about a thousand photographs were brought in.

The events included a 1940s tea party, with staff in period dress and the room decorated with bunting. Authentic food was served, including meat paste and spam sandwiches, and cut and come again cake made with no eggs to reflect rationing. Members brought their own period objects in to contribute to the theme: this included ration books, gas masks, an old camera, and one participant's wedding dress from the 1930s. Staff, members and their friends enjoyed singing war songs.

The transcribed interviews, digital photographs and pictures of objects brought in all contributed to the collation of a book – *In My Day*. The book was printed and is available for sale from the centre. It presents its findings by place – reflecting the wide membership of the Society and the trips taken as part of the project – but also covers the whole range of participants' experiences of the early- and mid-20th Century. It features sections on childhood memories, experiences of growing up, holidays, school, jobs as a child, courting and marriage, fashion, entertainment and social life, and the war.

The book was launched with an event attended by members and volunteers; and the whole project was celebrated by a larger event at which more than 100 people enjoyed a school choir and local music group, and had the chance to look at the book produced.

Outcomes for heritage

- A book was produced presenting a selection of period photographs and the reminiscences of Society members.

Outcomes for people

- Society staff developed skills in interviewing members and producing the book.
- Members and their friends had an enjoyable time on the visits and the launch and celebration events. For some members, the project offered them the rare opportunity to travel to other parts of the area and to engage socially with others in the group.
- Thirteen volunteers gave their time to the project, developing skills and experience.

Outcomes for communities

- Through the celebration event, a wider range of people engaged with the heritage of the local area experienced by blind and partially sighted people.
- The Society gained two new volunteers who are assisting with other activities.

- Coordinating the visits gave Society staff a deeper understanding of the vision problems and additional needs members have. For example, they learned to consider the needs of guide dogs on journeys.
- The book may be used to promote the Society and the services it offers.

Lessons learnt

- Adverse weather can cause problems with planned trips. The project team was able to make the most of pockets of good weather by scheduling fewer, longer trips encompassing several sites in a single excursion.
- Combining the elements of photography and oral history interviewing with the trips was an effective way of ensuring all parts of the project went smoothly, as they were able to conduct interviews with a “captive audience” rather than scheduling a separate event.
- Using objects as prompts and focussing discussions on childhood was found to be an effective means of engaging the members of the group with dementia, as these activities tap into long-term memories.
- Using digital cameras is a cost effective way to allow members to freely take photographs without having to worry about some shots being poor, as there is no additional cost per photo taken unlike with film cameras.
- The book launch event was not as widely attended as was hoped, despite advertising in the local newspaper. A different means of promotion may have been more effective in reaching people beyond the immediate project participants.

Search Project: Exploring Our West End

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

'Exploring Our West End' aimed to engage local older people in learning about the heritage of their area as embodied in the physical environment. The project involved a series of outings taking people around sites of historical interest and creating a set of themed heritage trails based on these. Reminiscence sessions were also built into the outings encouraging participants to contribute memories of the areas visited. 'Exploring Our West End' was run by the Search Project, a community based organisation set up to work with older people living in the west end of Newcastle whose activities include amongst others, organising and running special projects and events on heritage-based themes.

The project began in the winter when bad weather and a series of unfortunate events meant that the planned outings got off to a slower than expected start. However, as the weather improved the outings soon attracted a large number of participants with the result that a total of eleven tours - rather than the five planned- were finally undertaken with approximately 150 people taking part. The heritage-themed tours were designed to explore local history in the context of economic, social and demographic change: "The Grand Mansions of the West End" took in sites of many of the mansions that formerly proliferated in the area; "Famous Historical Figures of the West End" visited places associated with famous or notorious historical figures; "Condercum – from the Romans to the Bankers" explored local Roman sites; "Christian Benwell" took in the former residence of the bishops of Newcastle and remaining churches and burial grounds; and "19th Century Elswick" focused on this area as one of the most prestigious residential locations in earlier times. The project also made strong links with HLFs Hadrian's Wall funded heritage project making a further three trips to the Wall.

The tours were all delivered using mini-buses and were free to participants. Participants were all *'passionate about learning more about the rich history of their local area'* but most did not have access to their own transport and would have not been able to make similar trips on their own. Making the trips accessible to a broad audience and ensuring that they were widely advertised through community-based organisations also meant that they attracted an audience of local people across the demographic spectrum and not just *'middle class heritage buffs'*

The trips were all run in partnership with a local City Guide with whom the Search project had worked successfully before. The Guide gave detailed information during the tours and was able to answer questions. The reminiscence sessions that were factored into the tours however meant that they functioned as a two way learning experience. Hence the Guide reported that she had learnt *'at least one interesting new fact or story on each tour'* and aims to incorporate these into future tours.

The tours are being developed as a series of themed heritage trails available as hard copies and online. The project funding enabled one of these to be designed professionally while the intention was to develop the others in-house. This has proved challenging and the Search Project have managed to negotiate with the professional designers to draw maps for a further three trails while the remaining one has been supported by the HLF-funded Hadrian's Wall project. Once complete hardcopies of the trails will be distributed locally and they will be bought together as an exhibition.

Outcomes for heritage

- A series of heritage trails that link individuals life histories with the broader process of social economic and cultural change helping to create a sense of history as an interactive process. These trails are accessible to the public through the Search Project website and available locally in hard copy;
- The planned exhibition will tour local community venues to encourage people to explore the trails themselves.

Outcomes for people

- Participants have learnt and understand much more about their local area which has a very long and important history including 'the stuff under their feet' as well as established and recognised areas of importance;
- Volunteers and staff from the Search Project have gained practical skills in developing a heritage trail including how to design and deliver a heritage trail;
- Volunteers and staff from the Search Project have developed digital skills including website design;
- The City Guide involved in the tours has developed a closer knowledge and understanding of areas of interest through sharing knowledge and memories with participants;
- The project has successfully reached people that do not normally engage with heritage based projects. This has in turn encouraged their participation in other heritage activities including for example a new historic grave yards group - 'people are coming back and getting involved in other things , we are getting people back who are interested to learn more about their history'.

Outcomes for communities

- Greater engagement in heritage by a broad range of people who the Search Project has not previously accessed;
- An appreciation of the links between personal and family history and more formalised accounts promoting a sense of connectedness to the local area.

Lessons learnt

- The model of taking people out and about and introducing them to heritage in a physical way is one that works really well. Free trips are a really accessible way of delivering this kind of learning – it is a day out as well as a way of exploring heritage. The social aspect is really important and that is why the reminiscent stuff works so well';
- The area that the project focused used to be one of the foremost industrial areas of the world and was once a really wealthy area. There was a huge audience for whom the history of the area is linked to family and this made the tours a big attraction;
- The funding did not realistically cover the time of the project worker and the Guide. There was a huge amount of preparatory work that needed to be put in to make the project a success and they have struggled with capacity to upload the trails onto the website.

Smithy Heritage Centre – Memories of Ecclestone

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Memories of Ecclestone aimed to document the history of Ecclestone, of which little recorded information exists. The project captured memories and anecdotes from locals who have witnessed the dramatic changes seen in recent times – as Ecclestone moved from being an agricultural village to a busy suburb. These memories will be collated into a touring exhibition and book.

The grantee for this project, the Smithy Heritage Centre, is a small, volunteer run museum in Ecclestone, based in the old blacksmith’s shop. It’s a local history museum dedicated to the heritage of Ecclestone. Two volunteer staff run the centre, working on the weekends. They also ran this project.

The motivation for this project was the lack of recorded history about Ecclestone; alongside this, the local population is quite intransigent, with generations and generations of families living there. The Smithy Heritage Centre was already finding people coming in and telling them stories about when the Smithy was open (it remained so until the 70s/80s), and they had introduced a memory book for people to write those down. This project allowed them to extend this – and fits in with their philosophy that whilst objects and pictures are important, ‘it’s the memories that keep a place alive... that make the whole building very evocative... like when people remember things like how it used to smell’. The project also represented an opportunity to get these ideas out of people; because our memories are our own, we often don’t think they’re important, though really they are. Without this project asking and valuing these memories, they would have gone untold.

The main project activity was the collection of memories and reminiscences. These were collected in a variety of ways. The Smithy held ‘memory days’ and sessions for people to attend; they held these both at the Smithy, and throughout Ecclestone – to make sure as much of the local area was included as possible. These were generally structured quite informally as ‘coffee mornings’, where people could ‘come, have a coffee, a biscuit and a natter, as well as showing some things they might have bought along with themselves’. They often found that these turned into social sessions. Alongside these sessions, the Smithy made it clear throughout the summer (when it was open) that people could just drop by and share their memories whenever they wanted.

Participants were attracted to the project via a variety of means. Partly, there were some who were ‘our old faithful’, but also quite a lot of new individuals and groups. They’ve also found, unexpectedly, that the project has played a role in bringing different local groups together – there are lots of activity groups in Ecclestone, but people are rarely members of more than one; members met at the Smithy sessions and have now begun to form local networks. Newer participants were attracted through advertising in the local paper (who ran a short story on them), through flyers placed all over Ecclestone, and through the website – with the website particularly good at this. The website itself was built as part of this project, and had many of the images collected uploaded to it - [smithyheritagecentre](#)

The project now plans to collect the images, reminiscences and archive material in a book, as well as an exhibition. They’ve found the images and reminiscences have ordered themselves quite naturally into themes – around childhood, WWII, etc. The exhibition will be launched on 20th March at the Smithy Centre; the project has invited various local groups to attend, including local schools, with the hope that the exhibition will become a touring exhibition.

The Smithy Heritage Centre hopes that Memories Ecclestone has really just been the start of this project, and that it will continue from now on. The project now ‘has the way and the means to do this’ and so will carry on collecting memories – they see no reason for this to stop. Whilst they had had the idea for this before All Our Stories, they wouldn’t have been able to run a project on this scale without the funding; it is likely that they just would have continued to use the memory book, but were unlikely to have been able to do this in such a formal way. They weren’t aware of any other funding sources.

Outcomes for People

- The project helped to bring memories out of people, and allowed them to share their experiences. It also helped them to value their own memories and understand that they had something to offer;

- The project helped people to make friends, often with those they hadn't known before – 'you know when you get a load of strangers in a room and they're not really sure what to do, you just need a couple of biscuits and a cup of tea, and the conversations start.'

Outcomes for Heritage

- The Smithy Heritage Centre has emphasised the importance of memory as a source of heritage – it's not just about objects and photos, but senses and reminiscences. This project has drawn memories out of people that wouldn't otherwise have spoken, and documented them;
- The heritage is now documented in the Smithy, and will also be available as part of a touring exhibition that will hopefully go to schools.

Outcomes for communities

- This project helped the Smithy to broaden its audience; they've worked with lots of new participants. They've also worked with new types of group, that previously they wouldn't have thought would be interested;
- They've also fostered a greater sense of ownership of the Smithy from the local community; by engaging in a project like this people tend to feel more like 'now it's their museum'. They've also found that, once people have come along for a reminiscence session, they've come back again to see the museum;
- The Smithy staff have learnt new skills – for example learning how to build websites and how to use social media. They've had training in running reminiscence sessions – 'they're not something you can just do';
- The project, unexpectedly, helped improve the links between local organisations. Ecclestone has many local activity groups, few of which share any members; the members met at the Smithy sessions, and began to form a local network;

Lessons learned

- The project found that people were willing to help – although there were occasionally people who would say they'd do something, and then vanish, generally there was always someone else to step into their place;
- They found holding sessions all over Ecclestone helped engagement – people were occasionally unwilling to move out of their areas, so they needed to go to them;
- The website has been helpful, particularly in recruiting people to the project;
- The project probably slightly underestimated the timescale the project needed, and how much extra work it would entail. They would also build in more contingency time in the future – the project was delayed this time by problems with the office roof.

Sound Minds: Hear Me Now

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Hear Me Now project aimed to gather the memories and views of former users of dedicated mental health day services in South West London through audio and video and then share and disseminate these stories through the creation of three short films and a radio programme. The project was run by Sound Minds, a user led social enterprise dedicated to improving people's mental health and wellbeing through the arts.

The project worked with 12 people, all with enduring mental health conditions and experience of using former Day Centres, with the idea of capturing experiences of using services that now belong to a different era of provision. Participants were recruited through existing links with Sound Minds, some with a primary interest in telling their stories and others who were keen to be involved in the technical side of film making - for example one participant had worked as a professional cameraman while another had a background in animation.

The project involved interviewing people about their experiences and filming on the sites of former Day Centres. The films captured some interesting but sadly, largely negative experiences of these former services despite efforts from the project lead to try to identify users with a more positive story to tell. Films were then edited over a fairly long period to ensure they were visually interesting, '*punchy*' and accessible to as wide an audience as possible. The project lead reported how difficult it is to find any evidence or data on day centres so that these films together represent a unique archive of the history of day centres and the experiences of those people who have used them.

The project culminated in an event at the Exhibit Bar in Balham called 'A Night of Three Halves'. The venue has a small cinema where two of the three films were shown. Between 60 and 70 people attended the event and, with the tiny cinema holding only 20 people, the films were shown on a continuous loop to give as many people as possible the opportunity to view them. The evening's other 'two halves' involved entertainment from a band, some of whose members had been participants in the project followed by a DJ to round the night off. People were invited to the event through targeted invitation and leafleting – for example on the psychiatric wards at a local hospital, through Facebook and other service user networks.

Following this event there was still editing work to be done on one of the three films before they could be finally bought together onto a single DVD. The DVD will be available to anyone who is interested in viewing it. It has been uploaded onto YouTube and the History Pin.

Outcomes for heritage

- A unique record of Day Centres and service user experience of a form of provision that belongs to another era;
- A high quality DVD showing three short films that is available to a wide audience;
- All materials produced by the project have been scanned online and linked to social media.

Outcomes for people

- One of the participants was on the cusp of moving out of the mental health system and involvement in the project provided a good closing chapter for him;
- Participants have gained film making experience, interviewing and oral history skills that they have since used on further projects;
- The project lead has gained heritage skills and is now working on a personal heritage project based around his grandfather's postcards from the trenches during World War 1.

Outcomes for communities

- As an organisation Sound Minds have developed the capacity to produce films. They have recently been asked to be involved in filming a MIND conference;

- Sound Minds are now exploring further opportunities to engage service users in heritage-based projects.

Lessons learnt

- Sound Minds is a user-led organisation and this contributed to the success of the project. As an organisation with wide service user networks and respected by the target audience this meant people came to the project with a willingness to learn, engage and share their stories;
- There is a need for clarity over how community channels cope with non-copyrighted material. It took a long time to edit the sound track on the films for this reason;
- The workshops on offer through the University while valuable would have had a greater impact if they had been earlier in the project.

Southbourne Creative Hub - Surprising Southbourne

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local cultural heritage through creative arts and performance.

The grantee, Southbourne Creative Hub, is a not-for-profit social enterprise promoting the creative arts in Southbourne and providing opportunities for a range of activities.

Southbourne Creative Hub applied for AOS to find ways to help local people explore local history and for older people to look for artefacts and objects they may have. The project also aims at intergenerational learning and communication.

The focus of the project was a performance and exhibition. Participants took part in creative arts workshops to produce material for this event.

In order to engage people, two activity open days were organised in early March where people could drop in to explore maps, photos and stories about Southbourne.

Over March and April, five retired men and women took part each week in five two-hour creative writing workshops led by a professional writing coach. The work, inspired by local history, formed the content of the show scripts, and one participant wrote a children's book.

Fifteen people participated in 10 textile art sessions held for three hours each Friday afternoon from March. These women and one man, who were mostly retired, saw promotional material in the magazine and flyers. This was an added element to the project and resulted from an artist approaching the Hub to volunteer for fulfilment of her 30 hours teaching practice requirement in her adult education course. Once the panels were constructed, participants then created work to put on them, such as drawings, knitting, poems, crochet, patchworks, and text transfer. Each piece represented an aspect of Southbourne's history, informed by input from a volunteer local amateur historian.

Another creative workshop featured drumming. Using the usual weekly Drum Circle at the Hub, two special workshop sessions were held to prepare a routine for the show. Four participants were invited from the Tuesday Club (a structured activity club for people 18 and over with disabilities). The other 15 or so were already involved in the Drum Circle.

The final show in June featured a performance with music, drama, spoken word, and cinematic footage. Around 30 people were involved in the performance and about 80 people were in the audience. Tickets sold for £2 each. A professional composer wrote original music, and a professional actor played one of the lead roles and directed. Participants and local schoolchildren performed other parts.

There were three guided history walks led by a volunteer amateur historian in late summer. Around 50 middle-aged or retired people attended the walks (some doing more than one), having seen the events advertised through the e-newsletter, a local magazine, leaflets at the Hub or Facebook. Some had not engaged with the Hub before.

The final exhibition was held over a weekend in September at the Hub. A volunteer amateur historian displayed historic maps and other artefacts such as shells. The finished textile panels were hung and will be a permanent fixture in the building, serving as curtains. They tell the story of Southbourne and focus on smuggling, Edwardian and Victorian eras, wartime, the 1950s and 1960s, and today. They also feature poems from the creative writing workshops. The exhibition displayed all creative outputs from the workshops. Around 35-40 people came to see the exhibition.

Outcomes for heritage

- The audiences of the show and exhibition have also been able to gain a better sense of different aspects of Southbourne's heritage. The story telling and performance aspects of the project aid this.

- The textile hanging at the Hub is a permanent representation of Southbourne's past and present and will be seen by all that come to the building.

Outcomes for people

- Through the creative workshops, show, and walks, participants have gained a better awareness and knowledge of the history of Southbourne.
- Workshop participants have been prompted to further explore and research local history.
- Participants have learnt new techniques for textiles art, creative writing, drumming, and performance.
- A large number of people have had the enjoyable experience of producing creative works and seeing them performed or displayed.

Outcomes for communities

- As a result of the project, the Hub is organising regular groups for creative writing, textiles and digital photography. History walks will also continue.
- Motivated by this experience, the Hub is working with a local director to produce a play about smugglers. The project manager now has a good level of experience to do this.
- Learning disabled adults had the opportunity to take part in a mainstream community show. This was a valuable experience for the children involved because it may mean they become more open to and aware to disability.
- The project has put the Hub on the map and showed its competency with grant funded projects.

Lessons learnt

- The strength of the community connections in the project contributed to its success. For example, it brought together schools, a learning disabled club, and Hub participants.
- The project succeeded because of the commitment and enthusiasm of participants.
- The project evolved as it progressed and the show became a much bigger component than originally planned. This meant that other aspects such as the recording of personal memories were not carried out as originally conceived.
- The musical aspect of the show could have benefited from more participative facilitation.
- The eventual size of the project and show put pressure on time resources. More of the budget should have been allocated to management time.

The Southwell Archaeology Group - The Burgage Earthworks

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Southwell Archaeology Group was successful in receiving funding from All Our Stories to explore an area of land called The Burgage. The area is rich in history but little is known about what was in Southwell before the Romans. The project began in November 2012 with a community day, where the Chairman of the group - John Lock, explained the purpose of the project. This event was attended by 40 people.

The core project team was made up of five to six people. As the project progressed, they attracted over 50 volunteers – “*almost too many to cope with.*” The project team and group of volunteers took part in archaeological digs, scanning old photographs and researching documents. In addition, the group created a Facebook page, Twitter account and a website specifically for this project.

As part of this All Our Stories project, the group undertook training in research, practical archaeology and communication skills under guidance of Community Archaeologists and Nottingham University. The group has an established relationship with Nottingham University from a previous project.

The practical work commenced in April 2013. In total, there were 12 practical days which included surveying the geo-physics of the test pits. The group came across medieval occupancies, pottery and an arrow head, which they think dated back to 4000 BC. These articles had to be washed and looked at by an expert. In addition, the group had 8 sessions focussing on looking through archives and maps at local museums and libraries. The archaeologist and historian are putting together a report which will also form part of a book on the area.

A celebration event was held on 7th November 2013, which was attended by 100 people including the County Archaeologist and HLF representative. A presentation on the project findings was given and the film 'Under Your Feet', which was produced as part of this project, was also premiered at the event. The venue had a display area which featured photographs and models. The archaeology group have also been asked to present at the Connected Communities event at Nottingham University.

The website has attracted over 8,000 views and their Facebook page has 110 likes, while they have 400 followers on Twitter. They also featured in two regional newspapers – the Bramley Newspaper and the Newark Advertiser as well as the BBC. In addition, 'Under your Feet' is available on YouTube.

The project would not have taken place had it not been for the All Our Stories funding. It has not only strengthened the relationships between the group and Nottingham University, but it has also been an enjoyable experience for all those involved. As John explained: “*It's been a great lift for the group and it has given us confidence to do more. It has caught the imagination of people. Everyone worked as part of a team and found a part of their town that no-one else knew about.*”

The project has sparked off interest in what to dig for next. However, they will continue with Burgage for the foreseeable future and will work with landowners to identify other areas.

Outcomes for heritage

- The group constructed a website, Facebook page and a Twitter account to share their experiences of the project. The project reached a wider audience this way.
- New artefacts were uncovered as part of the archaeological digs which help contribute to understanding the historical context of the area.

Outcomes for people

- The volunteers and core project team enjoyed the experience. It brought the community together to work as a team. Moreover, the project attracted a large number of volunteers.

Outcomes for communities

- The project enabled the community to work together to unearth artefacts and learn more about their local area.

- The group continued to strengthen their relationships with local universities and professionals to build capacity to undertake similar work in the future.

Lessons learnt

- This project built on similar work carried out by the group, who are keen to discover and learn more about their local area. This shows that the enthusiasm in the local community played a part in the success of this All Our Stories funded project.
- The group had access to professionals within the archaeology arena who were invaluable to offer their expert opinion on the artefacts that were found. Without their knowledge, the group would not have known the age of the artefacts and what they were used for.
- The level of support that the project received – from volunteers and the professional community – exceeded the expectations of the group. It has given the grantee confidence to build on this work.

The Spirit of Southwark, Dragon Café: Mental Fight Club

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The Spirit of Southwark project bought together a range of heritage-based creative activities at Mental Fight Club's 'Dragon Café' with the aim of inspiring people in Old Southwark to explore the heritage of their own particular locality. Participants in the project explored the area between London Bridge and Elephant & Castle to uncover how it's historical, physical and cultural heritage promotes or inhibits a sense of mental well-being; *'to facilitate learning and connection with the immense heritage of our outer locality and explore how the riches it contains can help us find meaning in our own inner lives'*. The project was run by Mental Fight Club, a voluntary sector organisation that works creatively with mental health service users and other members of the community to diminish stigmatisation and difference and to promote the transformative quality of the arts for mental well-being.

The project began with a series of six 'walk-shops' around the area during which participants were encouraged to creatively interpret the *'treasure that is Southwark'* through film and photography. The walk-shops were led by local guides with extensive knowledge of the area and long experience of group facilitation. The creative outputs from the walk-shops were bought together as an exhibition in a series of thirty A1 posters displayed in the Dragon Café. The exhibition will be re-displayed there from time to time and the project lead is exploring other venues in which to mount the exhibition.

Following the creation of the exhibition a film club was started at the Dragon Café. Mental Fight Club's partners in this part of the project were Southwark TV, a local community TV trust who began by showcasing examples of their work covering the contemporary, historical, cultural and physical heritage of the wider Borough of Southwark, to give a flavour of what can be achieved through film. The film club ran at a fixed time but on a flexible basis so that people were not obliged to sign up but were free to join in whenever they wanted. The club, which attracted around 15 individuals, was run as two 10 week blocks and aimed at skilling people up with interviewing and camera skills. The intention was to create a set of films that explored participants' relationship with Southwark and to build a sense of connection with the area. The club also involved two *'brilliant talks'* from the chief librarian at the Local Studies Library. A total of four films were created each exploring a different place within Southwark and the film makers' emotional relationship to it. For example in 'The Hidden Garden', one participant focused on the local parks and gardens that had helped to promote a personal sense of well-being, while 'Linda's Film' remembered places in the film makers life exploring their significance in relation to key life events including World War 2. The films have been screened at the Dragon Café and will be screened again when the Dragon Café re-opens in February. The project lead is also exploring opportunities for the films to be screened a variety of other venues including the Tate Modern Community Film Club and through Southwark local authority.

The project also had input from the University of Central London in the form of a series of three bespoke evening workshops called 'The Archaeology of the Mind'. These sessions, delivered by Dr. Beverly Butler a senior lecturer in Cultural Heritage and Museum Studies, bought together psychology with heritage in a way that the project lead described as *'fantastic...mind-blowing'*. The workshops covered themes including the 'Jerusalem syndrome' and on one evening participants were encouraged to bring in objects and explore their personal connection to them. The workshops were so well received that the Dragon Café is hoping to bring them back in the future.

Outcomes for heritage

- An exhibition that creatively translates the cultural, physical and historic richness of the borough of Southwark;
- A series of four films that represent a set of personal interpretations of the significance and meaning of the heritage of Southwark.

Outcomes for people

- A sense of connection with the area and the wider borough of Southwark 'mental illness is about alienation and detachment so this was about reconnection';

- Skills in designing and mounting exhibitions;
- Photography, film making and editing skills;
- Knowledge of, and the ability to creatively interpret local heritage;
- Pleasure and enjoyment in engaging with the project 'The project was a dam fine experience'.

Outcomes for communities

- Skills gained in film making are going to be used to make a series of short films about the Dragon Café that will be used to promote the project to the wider community;
- The films are available to view on YouTube and the project has been the subject of a podcast on Dragon Radio.

Lessons learnt

- The funding for the project enabled Mental Fight Club to employ a professional walk leader. The walks have demonstrated the personal benefits of going on a local history walk including health and well-being benefits and learning;
- Successful participation in the All our Stories programme has demonstrated that Mental Fight Club is able to deliver a complex heritage project.

Spoken World - The Making of Wessex

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote local community heritage through the oral art of storytelling.

The grantee for Making of Wessex, Spoken World, is a grant-funded voluntary community arts organisation based in Somerset. It runs projects centred on the tradition of oral storytelling and related activities such as music and visual arts. Their work (funded by bodies such as Awards for All, Children in Need, and the Somerset Community Foundation) typically engages with disadvantaged groups and uses participatory workshops to develop appropriately representative stories for those involved. The three part-time staff at Spoken World, employed on a project basis, are professional story tellers, and are assisted by up to three voluntary workers.

Spoken World developed a story-telling project about Wessex, focusing on its mythology, historical settlers, and how recent population change has contributed to the fabric of cultural heritage seen today in the region. The project aimed to engage local school children, learning disabled adults and minority ethnic groups in story-telling so as to help develop a shared sense of place centred on Wessex.

The three different groups each participated in a series of workshops where two project leaders told stories about different historical periods, legends and folk tales, and contemporary cultural change. To inform story-telling, the project leaders undertook research and site visits to the Roman Remains and Hot Springs in Bath and the Museum of East Asian Art in Bath.

Using oral history techniques at workshops, the project leaders also facilitated participants' own story telling about the history of Wessex and their family background and heritage. This involved telling stories sometimes using art, drama and music. Service users at Fiveways Resource Centre in Yeovil (part of Somerset Learning Disabilities Services) who had difficulties in speaking used a 'Khavad' device to tell their stories. This is a storytelling cabinet specially designed to have changeable images on its many surfaces upon which are depicted episodes from the story being told.

In one set of workshops, a class of 30 eight and nine year old school children from Ash Primary School outside Yeovil participated in eight workshops each lasting half a day. In another set of workshops, 12 learning disabled adults took part in eight half-day workshops at the Five Ways. There were also four days of workshops with four people from minority ethnic backgrounds. Attempts were made to engage minority ethnic participants through Polish and Chinese associations, but this proved challenging. Eventually individuals were engaged through personal contacts of Spoken World and were not considered organisational representatives.

To inspire and develop their stories, participants went on visits to sites of historic and cultural interest. The school children were taken on visits to the Ancient Technology Centre in Dorset and the Somerset County Museum in Taunton. Service users of the Five Ways Resource Centre visited Glastonbury Abbey, and a minority ethnic participant visited Barrington Court (a National Trust Tudor manor house). Project leaders were supported on each visit by staff, teachers and volunteers. Participants also drew material for their stories by conversations with their own families about their cultural heritage.

Outcomes for heritage

- Video recordings were taken of all activities and were edited into a 50 minute DVD. Audio recordings of stories were also taken, together with some interviews with museum education officers, county archivists and re-enactors.
- At two different presentation events project leaders told stories and participants talked about their own stories and site visits. The event at Ash Primary School attracted an audience of around 30 parents and invited guests. The event at Five Ways Resource Centre was attended by around 40 people, including the wider community of service users at the Centre.

- The events also featured a showing of a short version of the DVD, copies of which were also given to attendees. The full DVD is still in production but will be distributed to visit sites and other stakeholders on completion.
- Spoken World also produced an impressive project booklet featuring 12 or so of the project's stories spanning different historical periods (Early Britons, the Romans, Early Christians, the Saxons, the Vikings). The booklet was distributed at the presentation events.

Outcomes for people

- Participants developed a sense of history and place through story-telling and also gained historical and cultural knowledge. They learnt how things like food, landscape, lifestyles and language have changed over time.
- Learning disabled adults developed communication skills and were able to visit places they would not have otherwise.
- Minority ethnic participants were able to show how communities from other countries contribute to the current cultural make-up of Wessex.
- Teachers developed more awareness of how important using story telling is as a way for children to learn and develop a sense of time and place. Likewise, during site visits museum staff and other professionals gained awareness of the importance of storytelling as a way of representing history and heritage.

Outcomes for communities

- The presence of school children at the Five Ways presentation event raised the profile of learning disabled adults in the community. The Team Manager at the Five Ways Resource Centre said: *"the group of service users who took part had varied levels of abilities and it was amazing that they all had opportunities in their own ways to take part in this project. A positive outcome for all of us was the community inclusion of working with a local school"*.
- Stories raised understanding for audiences about what it is like to come from another place, and through this helped to foster community building.
- Outcomes for the organisation included developing IT and media skills (blogging and DVD production), getting more of a public profile in the area, developing story-based historical knowledge, having more confidence in running projects, and moving towards a more historical orientation to story-telling work.

Lessons learnt

- The project benefitted from the use of specialist equipment (the 'Khavad' device) to ensure that learning disabled adults were able to fully take part.
- Spoken World experienced some challenges with implementation. They found the recording of project data a 'huge learning curve', which was mainly due to the technical IT requirements. They would also have benefitted from better film-editing software.
- Good working relationships with partners, such as the school and Five Ways, strengthened the project.
- Some organisations already had story-telling programmes at their venue, but one or two were a little more resistant to this way of engaging audiences.
- Engaging ethnic minority groups was challenging and would have been improved by better pre-existing relationships with representative groups in the community.

St Joseph's School: Hartlepool Hidden History

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

This project was led by St Joseph's Primary School in Hartlepool and involved a mixed group of pupils from year groups' three to six who attend the after school club there. The children spent time researching the history of Hartlepool and making a DVD based around their discoveries. Beginning in 1651 AD and working through the Vikings, Normans, Victorians and the two World Wars they explored its social and industrial heritage, maritime and railway history and prominent figures that have helped shape Hartlepool as it is today.

The children researched the rich industrial and shipbuilding heritage of Hartlepool through visits to local museums, Hartlepool Art Gallery, the docks and Seaton Carew Beach and Green. The material researched by the children was captured on a DVD. The school built a productive partnership with Hartlepool College of Further Education and worked with its Creative Director to write a script and produce the DVD to a high standard. The DVD presents the history of Hartlepool beginning in 1651 AD and focusing on key events that have shaped the town's development since. The children also took part in a series of workshops led by an historical re-enactment group. They used the workshops to develop a performance built around what they had researched.

The project culminated in two screenings of the DVD and performances by the children. The first of these was held at Hartlepool College of Further Education and was attended by over 300 people including the Mayor, local press and radio, the children and their families and members of the public. The second screening and performance were held at Hartlepool Art Gallery attracting 200 invited guests and members of the public.

The school has since been contacted by community based groups wanting to play the DVD to their members.

Outcomes for heritage

- The DVD will be distributed free to other schools, voluntary sector organisations, charities and other agencies;
- The local radio station has suggested they play the DVD at the local cinema and has offered to promote this for two weeks on the radio.

Outcomes for people

- Key learning outcomes for children are an awareness and appreciation of Hartlepool's heritage;
- Children have gained in confidence and transferable skills in undertaking historical research. They will be using these skills beyond the life of the project and have showed interest and enthusiasm to research other historical events and people;
- The teacher leading the project has '*learnt a huge amount about Hartlepool - things that I didn't know before*';
- Children and people attending the screenings and performances have gained a sense of pride in the local area.

Outcomes for communities

- There has been considerable interest in the project shown among staff in the school and a 'snowballing' of information and knowledge;
- The DVD will be used within the wider school community as part of the centenary of the Great War this year. The work done on the bombardment of Hartlepool during World War 1 will be filtered down into the curriculum;
- The DVD has been posted abroad to people living in Australia and New Zealand who have family back in Hartlepool;
- The school has forged productive partnerships and links with local museums and the Art Gallery that will be built upon in future work;

- Interest has been shown by community based groups in screening the DVD to other members of the public.

Lessons learnt

- Involvement in the project has demonstrated the value of working with children in this way and their enthusiasm to learn about their local history and heritage;
- Successful completion of the project has demonstrated that the school is able to deliver a grant-based heritage project. This has increased confidence and willingness to apply for further grants in the future.

Start in Salford – The Story of Brunswick House

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The Story of Brunswick House documented the history and stories associated with Brunswick House, allowing participants to share and reminisce about their memories of the building.

The grantee for this project, Start in Salford (SIS), is an arts and wellbeing centre based in Brunswick House, Salford. They have a fully equipped arts studio and workshop which runs numerous sessions, with their main target audience being people with mental health problems. SIS have 19 paid staff, around 50 volunteers, and a bank of sessional artists. This project was run by a team of five people, coordinated and led by Michelle Dennet. Three professionals – a filmmaker, photographer and facilitator – were also employed.

The final output of the project was a film and installation held at Salford Museum and Art Gallery, as part of an exhibition celebrating 20 years of Start in Salford. The aim of the film was to capture the local community's stories about Brunswick House. Stories were collected in three ways:

- Through a targeted publicity campaign, (including going out into the community and knocking on peoples' doors), culminating in an Open Day at the end of April (to include a guided tour and workshops);
- Through workshops at the already-established Over Fifties project for Salford residents; and
- Through visits to care homes in the area (to allow older generations to contribute). The visits to care homes were facilitated through the use of materials collected from the Open Day and Over Fifties club.

Seven people came forward with their stories and spoke on camera, contributing to the final film. The film also included archive shots of newspaper clippings and photos, collected from a visit to the local Salford Museum and Art Gallery to view their archives and images. The filming and editing was all done by an ex-volunteer of SIS, who has now set up his own filmmaking company. They tried numerous different techniques and styles for cutting and presenting the film, eventually settling on quite a 'classic' style, as they felt this would best reflect the tone of the piece. For those people who came to the Open Day, but didn't want to be speak on the film, their photos of the House were used as part of the installation, supplemented by 'modern' photos of the same spots. They found this was a great conversation starter.

SIS held a summer fete at the mid-point of the project, where the community were invited into the building to celebrate the project. This was really successful, and got the wider community to enter, and engage with Brunswick House, 'it was lovely to see the general public coming into the gardens and integrating with users, there was a lovely sense of cohesion'. The final exhibition has also been a great success, with the film played on an interactive screen with headphones. Holding it at the Salford Museum and Art Gallery was particularly beneficial; it has a high profile locally, which really encouraged people to participate in the project, as they knew they were going to be able to show their friends and family the work, in such a location.

The exhibition will run until 23rd May 2014. In addition, SIS will be holding a mental health conference alongside. SIS have often found that exhibitions and projects fail to engage high profile attendees, they therefore plan to run this conference and link it to the exhibition. The University will host the conference, then delegates (which include Ruby Wax, a local MP, and the Salford City Mayor) will be invited back to the Gallery for lunch. They hope to get around 150-200 delegates to attend.

Outcomes for heritage

- It has got people interested in the heritage of Salford, and raised the profile of not just SIS, but also the Salford Museum and Art Gallery. Many of the participants, their friends and family, had not been to the Museum before the final exhibition. Both participants and guests remarked they were likely to go again, following the project. Similarly, the mental health conference will bring high profile guests to the Museum;

- It's also changed the perception of heritage, 'when people think of Heritage Lottery Fund there's the perception that it's all to do with dusty books and bones' the digital work and film helped to address these sorts of misconceptions.

Outcomes for people

- It introduced participants' families to their own history. It started conversations about local, personal history including Sunday schools, and traditions such as the Mayday walks;
- The project has helped more generally with some of the stigma attached to mental health, and might help people to live better, and more comfortably, within their local community;
- This is a very close knit community, many of whom grew up together; the small group conversations unlocked stories such as mayday walks taken together as children;

Outcomes for the community/ organisation

- It's shown people the quality of work Start in Salford can produce. Lots of visitors to the exhibition have been pleasantly surprised by the quality of the film, and how well put together everything was; many people don't expect a community organisation to be able to produce such high quality work;
- The Summer Fete was particularly successful at 'opening the doors' of Brunswick House to the local community; many people attended who would never normally enter, and just wandered through the garden, 'that will continue to be a legacy'.

Lessons learned

- SIS found face-to-face contact was the best way to engage people with the project. They had leaflets, posters and emails, but found that it was going out and knocking on doors that really encouraged people to attend the open days;
- Having the Salford Museum and Art Gallery as the exhibition venue was key to engaging people, participants were encouraged that there was going to be an exhibition at the end (which friends and family could see) and that it would be in such a locally well-known venue;
- There were some challenges around getting people to speak on camera, with quite a few people uneasy about being filmed. This led to them having fewer participants in their film than they would have liked;
- They have found the digital archive quite laborious to use; the process is quite time-consuming, particularly the requirement to write a story or blurb attached to each photo, plus the time taken to upload photos;
- Without the HLF funding the project would not have gone ahead in this form. They may have tried to do something simple with their in-house photographers, but they would not have been able to involve the community. They hope to apply for HLF funding again soon.

Swannington Trust – Surrounded by Heritage

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

The project aimed to increase the local community’s interest in and awareness of the industrial heritage sites owned and managed by the Swannington Trust in Leicestershire. The Trust hoped to achieve this through engaging other community groups in the work of the Trust, increasing the interest of schools in visits to the sites and the local economic history, improving the interpretation at the sites one of which is also a museum, and providing materials which could promote visits to the sites to a wider audience.

This gave rise to an ambitious set of activities for the Trust which included:

- Encouraging other community groups to work with them to develop their interpretation of the sites’ history. This included the Women’s Institute (WI) in making period clothes for children and guides to wear; an art group in painting historic scenes for display; and a U3A Group in creating contextual photographic material to enhance the computer reconstruction of the Swannington Incline (produced by de Montfort University for the Trust);
- Organising school visits to the sites with the preparation of volunteers and schools for the visit. The grant enabled transport to be paid for and portable toilets to be provided;
- Enhancing the recognition of the sites among the local population through new signage and interpretation boards, materials aimed at children (story books including *The Tale of Teddy Miller*), filmed histories about different parts of the site for sale and use in promotion;
- Increasing the themed events at the different sites (such as the bell pit) and the museum to attract new visitors. These included an Easter egg hunt, a Strawberry Fayre and an art display.
- Taking steps with other local history groups and individuals to bring together local records and artefacts to improve access to them and use in the Trust’s visual displays and exhibitions.

By the end of 2013 the Trust had organised visits by seven schools involving 249 pupils. The visits were longer than they had anticipated (generally around four hours, rather than two) taking smaller groups to different properties. Six themed events took place and these had contributed to the museum attracting more visitors than in 2012.

Work is in progress to complete the design and installation of the new signage and boards and improve the interpretation of the computer reconstruction and the 3D model of the Incline which the Trust now has. The story books have been written and printed and are being made available to local schools. The films have yet to be completed.

Outcomes for heritage

- The WI’s and art group’s work has enabled the history of the Mill and other sites to be better explained to visitors especially children.
- In developing activities for the school visits and the guided walks, Trust guides have learnt how to tell the story of the sites in a clear way.
- The Trust instigated the consolidation and cataloguing of local archives and the collection of material from other sources about the area for the first time. This work will be ongoing.
- The interpretative models, boards and published materials will explain the sites for different groups of visitor, young and old.

Outcomes for people

- The young visitors have learnt about their local heritage and enjoyed the visits; some have returned with their families to other themed events.
- Trust members have learnt how to be guides for parties and ‘tell the story’ better.
- Trust members and volunteers in other history groups are equipped to index and scan archive materials.
- Active members of the Trust have put in many additional hours of voluntary time to deliver the activities funded by the project over the year. *‘Far more than we ever imagined’.*

Outcomes for communities

- The Trust has gained some new members mainly from the community groups they have worked with on the project.
- The themed events have increased the number of visitors to the Mill on days of opening during 2013. *'The grant allowed us to take a risk with new activities to attract visitors such as having the corn grinding at the mill. This has paid off and we will be able to do some of these again in 2014 because we know how to make it break even and make a little money for our funds'*
- Far more young people have come to the sites in 2013. *'We did not try and get local schools interested in visits because we could not cope with them. Now we feel we can; some schools are interested in returning and we will market ourselves to over 50 schools. The reading books which link the stories to the sites which we are going to distribute to schools will help with this'*

Lessons learnt

- The project had a lot of elements and stretched the capacity of the active members of the Trust to deliver them during the year. Some work, such as on the boards and the films, have had to wait until volunteers are free to do them.
- The computer model of the Incline produced by the University is excellent *'we could not do anything like this ourselves'*. However the scale model a volunteer produced and the contextual photography and plans are needed to provide context.
- Having materials to enliven the visits to the museum and for outreach work and advertising should bring new visitors to the sites in the next few years. *'We did not have good materials for promoting ourselves; people in the area did not know we were here and what the restored buildings represented in our local history'*.
- The project made the active members realise they needed more help and training to improve their displays and interpretation so they are seeking a small grant for consultancy.

Swansea Chinese Centre - Immigrant experience of first generation Chinese Immigrants in Swansea and surrounding areas

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

"There is a large Chinese community here, but no-one knows why they came here or anything about their lives"

This project aimed to tell the story of first generation Chinese immigrants in Swansea. Led by Swansea Chinese Community Co-op Centre, the focus of the project was to find out more about the experiences of this group when they first moved to Swansea and how they settled in the city. This was the first heritage project that the group worked on and the project actively involved its members to produce a final output. The grantee worked with Swansea University, West Glamorgan Archive Office and a volunteer base of seven people.

The project began in October 2012 with a launch event which was attended by 56 people. They were also featured in the local newspaper on 3rd January. Originally, the project had set out to collect people's photographs to produce a DVD. However they realised that people were not bringing photographs in because they did not have many in the first instance. Instead the grantee decided to produce a video.

The grantee worked with Swansea University, a partnership which happened through word of mouth. The university was an ideal partner as they have conducted research into Chinese settlements. In addition they were running another community project in Swansea – this provided the Chinese Community Co-op Centre an opportunity to access people who could help them with the All Our Stories Project, as well as student volunteers. The University provided a lot of in-kind support to the project.

The project was slightly delayed because they needed somebody who could understand Cantonese to help with the editing of the film. The IT consultant, who is based at the Centre, showed the team how to edit to make a story more interesting. The university provided free training and workshops on oral histories and interviewing techniques. In addition, West Glamorgan Archive Services showed the team how to use archive images and materials.

By May 2013, 10 oral histories had been recorded. The interviews typically lasted 45 minutes but had to be edited down to four to five minutes for the DVD. The next few months were spent editing these down into bite size pieces. In addition, the stories had to be translated into two languages – Cantonese and English.

This project would not have gone ahead in the form it did without the All Our Stories funding. The opportunity came at the right time because the grantee wanted to capture the stories of the elders of their community before it was too late. The grantee believed that this was the only fund they could have accessed as other funders do not have a heritage focus.

The final output was a DVD. The National Museum of Wales, West Glamorgan Archive Centre and the local college all have copies of the DVD. In addition, the audio recordings are available on the Chinese Centre's website as well as on YouTube. They would eventually like to compile a book, but this may be well into the future.

The grantee described this experience as very meaningful. It can help young people understand their family history better – some young people may not know much about their grandparents' stories and the struggle they endured: *"You find out more about the person behind their smile."*

Outcomes for heritage

- The project captured the stories of a minority group.
- The DVD will be placed in West Glamorgan Archives and Swansea University's Library.

Outcomes for people

- The outputs from the project will help to develop an understanding of the Chinese experience in the UK
- The university offered free training to the volunteers.
- For the people who put the film together, they were able to develop their interviewing skills, film making and editing skills.

Outcomes for communities

- Young people from the Chinese community develop a better understanding of the experiences of their grandparents' generation.
- The DVD will also be distributed locally to the community and copies placed within local schools to share learning. Moreover, the interviews are also available on YouTube and the grantee's website. These could attract new audiences.
- New partnerships have been established with the university and Archive services.
- The feedback from the local community about the output has been positive.

Lessons learnt

- Not many elderly people in the community had photographs to give to the project. In hindsight, the grantee would film any future oral history projects that they undertake. The lack of photos caused a slight delay.
- Commitment of volunteers varied – some were able to give more hours, whereas others did not. Again, volunteers with limited time could delay the progress of the project.
- New relationships with the local university mean that future opportunities can be explored together.
- The grantee was very pleased with their output given the small amount of funding that was available. This was possible because of the commitment of the group.

Treftadaeth Brynaman Heritage - Brynaman Bounces Back

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

Located in South West Wales, Brynaman was once a thriving village. Up until 15 years ago a carnival used to take place – this is something that many of the children who reside in the town do not know much about. The project was led by Treftadaeth Brynaman Heritage, a community history group, who had films of the area without any audio. The films focused on the carnival and World War 2.

One element of the project was to add spoken words and photographs to the films that they already had. In addition, they wanted to capture the stories of the elderly residents in the town, but they had no means of doing this. The All Our Stories funding allowed the group to capture these. The intention of these stories was to help children and other young people in the community to have a better understanding of what life was like for their grandparents and great grandparents.

The group had a core team of six volunteers. They attended two ten week training courses at the Black Mountain Centre where the group is based. The first training course was on filming techniques and using equipment and the second course was on sound and editing.

In April, the group visited 'Swansea at War' where they photographed and filmed their visit. At the end of July 2013, the group visited the National Library of Wales to search through the collections for anything to do with Brynaman. However, nothing was found that could be incorporated into their final output. As a result, they decided to approach the luncheon club based at the Black Mountain Centre to ask if they could interview the group or if they had any photographs that they could bring in. They also put an advertisement in the local newspaper. They had a good response through this as well as through word of mouth. Members of the local community dropped off photographs to the centre and the group of volunteers met on a weekly basis to sort through these. The project was due to come to a close in October 2013, however the group was granted an extension until the end of February. There will be a celebration event (to be held on 19th February) for all those who participated in the project with another celebration event in May which will be for the general public. The DVD will also be made available to schools.

This project has benefited the group – not only have they received photographs which they were able to digitise but they also gained knowledge in using filming equipment and confidence to apply for grants in the future. They are hoping to work on more themed films in the future.

Outcomes for heritage

- A DVD that encapsulates the carnival that used to take place in Brynaman. This will help younger members of the community, who may be unaware that this carnival used to be a prominent part of their area, to understand their local heritage.
- The stories of the elderly residents are preserved in a digital format
- Educational packs will be made available to the local schools

Outcomes for people

- It was an enjoyable experience for all those involved.
- The volunteers engaged in training sessions on filming equipment and editing. The skills learnt from these courses would equip them to work on more themed films in the future.

Outcomes for communities

- Children and young people in the community will have a better idea of what life was like for their grandparents' and great grandparents' generation

Lessons learnt

- Flexibility was important – due to a key member of the team being unable to participate due to personal reasons, HLF granted the project an extension
- Training received as part of this project took place at the venue that the group is based. This made it easier for participants to attend as they are familiar with the building and saving on travel time if it was held elsewhere.
- As the group did not find anything of relevance to their area at the National Library of Wales, they were able to turn to the local community and the local media to source materials that could be used for this project. They were overwhelmed by this support.

Treuddyn Community Council- Treuddyn Urdd Project

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

To coincide with the 90th anniversary of Urdd – the Welsh League of Youth – the Treuddyn Urdd Project looked to publish a book full of images and anecdotes from the local community. Another intended output was to produce a pictorial timeline of the Urdd to be displayed in the Village Hall foyer, with a film also produced as part of this project. The intention of the All Our Stories funded project was to reconnect individuals to their local history and the Welsh language.

The project team encompassed a network of 30 volunteers – including sixth form students, university students and senior residents from the local community as well as the help of a consultant. The consultant managed and delivered the project. Project activities included scanning photographs, translating documents from Welsh to English, producing a film and for primary school children to interview senior residents.

The sixth form students volunteered their lunchtimes in the autumn term to scan old photographs and to translate Welsh documents into English. A graduate also helped the consultant on the project with editing the film. The graduate and consultant provided digital storytelling training to the older volunteers. However, some older volunteers lacked confidence to apply these skills. Instead, they helped to select pictures for the digital story task and suggested ways to edit audio – which was particularly helpful when editing Welsh language films.

The project ran two intergenerational memories sessions at the local Welsh and English medium primary schools. Four elderly residents visited the two schools to share their life stories with the school children. The children also had an opportunity to interview the visitors. After the visit, the school children were asked to write their favourite stories to be included in the book.

The project received support from the Broadcast Journalism department at Glyndwr University in nearby Wrexham. This opportunity came about through another Heritage Lottery Fund project on family memories, where one of the project team is acting as an adviser. The project team attended a workshop on oral history techniques run by the University and since then they established a working relationship for the Urdd project. This worked well for the project as the university was local, meaning they did not have to travel long distances to access support.

The pictorial timeline was revealed at an event on 6th April 2013. The event was attended by 80 people and the project made a short film as their digital record. Moreover, an additional film was made for the schools to use in an inspection and a Head Teacher's appraisal.

There has been a lot of press interest in this project, including the local newspapers and Radio Cymru. Moreover, one member of the group also wrote pieces for their website and the council's newsletters to drum up publicity.

The book was launched in the autumn at an event. Approximately 100 people attended the event. Furthermore, the book has been distributed to the 750 households in the village.

Overall the experience of working on the project has been enjoyable. Without the funding, the group would have had "a big folder of photos." The project has brought the community and different groups together such as English and Welsh speakers along with older and younger citizens.

Outcomes for heritage

- The stories of the elderly residents in the village have been recorded to be included in a film and book.
- A pictorial timeline of the Urdd which is displayed in the village foyer.

Outcomes for people

- The children and young people who participated in the project took an interest in finding out more about their heritage.
- The graduate has gained work experience, where she was able to use her skills in a practical context.

Outcomes for communities

- The local community are able to find out more about their local area through a book, pictorial timeline and film.
- The community spirit was described as exceptional and brought together different groups of people – young and old as well as English and Welsh speakers.
- The community is reconnected with the heritage of Urdd and the Welsh language.
- The project team established a new relationship with a local university.

Lessons learnt

- The community were very supportive and engaged well in the project. The intergenerational element worked well and children learnt about their heritage.
- Although older residents engaged with the project and participated in digital storytelling, they were still reluctant to use IT equipment to put the digital story together. This meant the consultant and graduate placement had to take on additional work to put the digital story together.
- On reflection, the project would have liked to have engaged with schools earlier, giving them enough lead in time to plan around the school curriculum. In some ways, it was difficult for some of the sixth form students to stay engaged with the project due to A-level commitments.

Vauxhall Links – Vauxhall Links

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote industrial and transport heritage through community arts.

Vauxhall Links applied to AOS to run a community based arts project engaging the community in creative arts activities centred on the exploration and celebration of the history of Great Yarmouth's Vauxhall Bridge. Vauxhall Links and Fair Share have also contributed funds to the project budget.

The grantee is a constituted community group that has campaigned for the restoration of Great Yarmouth's Vauxhall Bridge, a Grade 2 listed former railway bridge. Vauxhall Links is partner in the major bridge renovation project undertaken by Great Yarmouth Preservation and Great Yarmouth Borough Council.

One of the first activities in January 2013 was 15 local people, including former station workers, contributing their memories of the bridge and train station. Three experienced volunteers from the local Time and Tide Museum conducted the recorded interviews, held at the Great Yarmouth Library. The stories helped to inform the story to be depicted on a mural.

Work also began in January on the 60 metre-long Mural art project to be erected in the run-down area around the station entrance near to Vauxhall Bridge. Around 50 different people spent a total of 31 days designing and painting the mural. About 20 young people took part, recruited from Post 16 Include and MAP (the Youth Information, Advice and Counselling Centre), and about 15 people were members of the public. Other contributors were already involved with Vauxhall Links. Artists supported the creative process. Nine people working on the mural visited the North Norfolk Railway to gain an insight into the railway.

Greater Anglia Railway, the local train operator, and Fair Share Trust (£2,000 grant) contributed materials and resources for installation. The finished mural, unveiled at an event on 10 September, represents the town's transport history. The public event was partly hosted by Greater Anglia Railway and was attended by around 70-80 people, including the project participants and partners.

There was strong youth engagement. Ten 16 -18 year olds from Post 16 Include (and one referred by MIND) built model bridges from materials such as wood and acrylic and using CAD software and 3D printers. Nexus Engineering provided training. Eight 11-13 year olds from MAP (young people affected by challenging circumstances or issues) produced a short animated film based on the history of Vauxhall Bridge. Workshops, facilitated by Great Yarmouth Library, took place over 10 weeks and were supported by the project's lead artist (teaching stop frame animation skills) and youth workers from MAP. The learning programme also included visits to an exhibition of paintings at the Time and Tide Museum and to a cinema to see an animation feature film.

Another smaller aspect of the project was a public photography competition, advertised several times in the local newspaper and through schools and websites, and for which there were 50 submissions. Two children and four adults shared the cash prizes and 33 photos were developed and printed. In other work, the project's lead artist produced a Tram Trail map. The map¹⁷ shows a suggested trail to follow based on the route of the old trams, and features historic photos of landmark locations along the way. In addition, 50 school packs were produced for teachers to encourage the teaching of local heritage.

The project culminated in the 'Yarmouth Bridges' exhibition at Great Yarmouth Library running from 24 September to 12 October. This displayed all of the creative outputs and also included a large display board summarising the project, professional photos of the bridge restoration, highlights from memories sharing, and Tram trail leaflets. Around 95 invited guests attended the launch.

¹⁷ [Great Yarmouth Tram Trail](#)

Outcomes for heritage

- There is greater awareness and appreciation of local industrial and transport heritage through the mural, the 'Carry On Bridge' animation film¹⁸, the Tram trail, and the exhibition. The project's blog¹⁹ features a large number of photographs.
- Unique audio memories have been captured and are archived at the Time and Tide Museum.
- The mural represents a permanent, highly visible, and accessible artistic representation of heritage that will help to raise awareness of the important role that bridges, waterways, railways and tramways have played in the town's development.
- The project raised the profile of the bridge and helped to secure restoration funding.

Outcomes for people

- Young people gained creative skills through the animation and mural painting. Five animators attained an accredited Bronze Arts Award. Through the bridge model-building project, others gained formal learning in engineering.
- Marginalised and vulnerable young people were engaged in learning activities and as a result enhanced their self-esteem and employability.
- A wide range of people participated in creative arts and in doing so gained a new perspective on the area, a sense of local pride, and new awareness of heritage.

Outcomes for communities

- The outputs are accessible to a wide public audience and gained very good press exposure. The creative medium expands the reach of the Vauxhall Bridge campaign and encourages people to be aware of their heritage.
- The mural has contributed to the rejuvenation of a run-down area near to the train station.
- A large and diverse group of people have engaged in the project.
- The project has linked up different communities and groups, such as youth work agencies, libraries, museums, training providers, artists, and rail workers.

Lessons learnt

- The use of a professional artist ensured that the mural stands out as a high quality piece of public art.
- The project built on and supported a wider project with great significance for the local community.
- The different facets of the project enabled a large and diverse group of people to engage, and the inclusion of professional youth work agencies led to strong youth engagement.
- The project relied on strong partnership working and financial contributions from different partners. This was achieved by the high profile of the campaign to restore the bridge and the mutual benefit to partners such as the rail station.
- The project required significant volunteer contribution both from the mural painters and from some of the paid professionals, such as the lead artist and project managers at Vauxhall Links, who offered significant extra work on a voluntary basis to ensure that tasks were completed.

¹⁸ [youtube](#)

¹⁹ <http://vlinksallourstories.wordpress.com>

Walk East: Terraces, Tenements and Tower Blocks: A walk through the housing heritage of Bethnal Green

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to bring together local residents to research and photograph the residential buildings of Bethnal Green. The area, in the heart of London East End, has a rich mix of housing, from Georgian villas to Victorian terraces, tenement blocks to modern-day social housing developments. It was led by Walk East a social enterprise set up to share the pleasures and benefits of walking – for discovery, health and well-being, and community – with East London residents. The project was facilitated by Walk East's Director and a photographer from The Photo School, another local social enterprise.

Following the project's inception a group of 16 participants were very quickly recruited through existing community networks. Participants were mainly older, retired people who had an interest in photography or heritage or, in some cases, both. Over ten weeks participants attended weekly workshops dovetailing heritage and photography skills. Workshops began with a guided walk inspired by old maps, census returns and photos to set the scene for the forthcoming weeks. The chosen geographical area was broken down into mini-zones, each characterised by mixed housing stock. Each mini-zone was researched and photographed collaboratively by a sub-group of four of the sixteen participants enabling everyone to 'have a go'. The project facilitators made one mini-zone their own as an exemplar for what was possible to achieve. Subsequent guided 'photo-walks' and workshops were inspired by a range of archive material such as personal records, census data, trade directories, newspapers and photographs. The group made a visit to Tower Hamlets Archives which because it had been closed for a while meant they had the place to themselves and enjoyed personalised support from the team there.

During the project over 8,000 photographs were taken of the architecture and streetscapes around a two mile radius of Bethnal Green and a blog was set up as a forum to curate participants' contributions, share discoveries, photos and experiences. The blog has so far received over 100 posts and 200 comments and the site gets around 20 hits a day. The blog has also acted as a medium for conversations with others who are interested in doing similar projects and learning from the experiences of Walk East. The group is producing an illustrated walk booklet to share their experiences with people who are not online.

The project had a '*rosy glow about it*', – no one dropped out and attendance was at 95%. The project facilitators highlighted the luxury of plenty of time and seeing people make progress as real positives – the sense that everyone had '*moved on and learnt*'.

Outcomes for heritage

- The Walk East Director writes for a local newspaper 'East End Life'. He has written a piece for the paper inspired by the walks, using photos taken by participants and highlighting the history that they have uncovered. The article also steers people to the blog;
- Participants took a total of 8,000 photos, 400 of which have been uploaded to the project website;
- The walk booklet will be a resource for people interested in the architectural heritage of Bethnal Green.

Outcomes for people

- Post project feedback forms showed that all participants have gained skills including digital skills, photography, IT skills and heritage skills- researching the local area and use of archives. All participants have blogged at least once and all have shared photos taken;
- Feedback shows that participants have a sustained interest and intend to develop small personal heritage projects building on the skills and knowledge they have gained – examples including researching family histories, local buildings, streets and areas;
- Learning how to access and use archive materials, e.g. census, trade directories, newspapers and photographs;

- The project worked with people that it had not worked with before and developed the skills of people with no former photography or heritage knowledge and skills.

Outcomes for communities

- Greater knowledge and understanding of the heritage of Bethnal Green

Lessons learnt

- Having a longer period of time to work with participants than is usual for the organisation meant people engaged really well and maintained enthusiasm and commitment;
- The organisation wants to look at this project as a pilot that could be extended to work with other groups;
- The project has given Walk East the skills to engage people in more heritage based projects—‘the luxury of doing an HLF project has given me the space to try out new ways of doing things’;
- HLF were experienced as really trusting ‘hands-off’ funders that was much appreciated and allowed for experimentation and real learning.

WHALE Arts Agency – Then and Now, 20 in 12

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Wester Hailes Arts for Leisure and Education (WHALE) Arts Agency is a community arts organisation based in Wester Hailes, an area of Edinburgh with high levels of material deprivation. WHALE operates from a purpose-built arts centre which has a dark room and ran a photography group, called WHALE Snappers. However, the organisation lacked the funding to provide a professionally-supported photography group, especially one that could fully utilise the dark room. Discussion with the Snapper group members identified that the group would like to develop their skills further by capturing the stories of the history and the people of the Wester Hailes area through photography. The All Our Stories programme enabled the group to take this idea forward through the Then and Now project.

The WHALE Snappers photography group was attended by 24 participants over the duration of the Then and Now project – although around 12 participants attended each time. The project ran between February and November, with the group meeting on a weekly or fortnightly basis over that period, and culminated with a photography exhibition featuring the group’s work in three locations in Edinburgh.

The project grant enabled WHALE to hire a professional photographer to work with the group. The photographer a programme of learning and training to the group: starting from basic photography skills and progressing to dark room photography skills. At later stages of the project, the photographer gave participants advice on how to select photographs for inclusion in an exhibition, and how to frame and present their images for the specific exhibition.

In parallel to photography skills, the WHALE organised opportunities for group members to explore the history and heritage of Wester Hailes as an inspiration for their photography. Around eight members attended a trip to two Edinburgh libraries where Snappers explored and studied the image collections, particularly those depicting images of Wester Hailes life.

A further study visit and workshop was organised at Prospect Housing, a housing association based in Wester Hailes, which holds a large archive of photographs of people, buildings and landscapes of Wester Hailes. Around sixteen Snappers attended this workshop. A Prospect Housing officer who is very knowledgeable about the archive and the history of the area worked with the group to identify interesting images from the collection. Some Snappers were inspired to revisit the locations and people portrayed in the archive images.

The final exhibition opened at the Edinburgh Voluntary Organisations Council (EVOC) community centre in Leith in November and included images taken by group, as well as some images from the Prospect Housing archive. Around 45 attended the opening night celebration at the centre. The exhibition at EVOC ran for three weeks; as the centre hosts many events it is estimated that a much wider audience also viewed the exhibition.

The exhibition then was hung at the Plaza, a local shopping centre, which allowed WHALE to use a vacant shop as an exhibition space. The number of visitors to the exhibition was not recorded; through the project worker received feedback from the security guard’s working at the shopping centre who reported interest from the wider public in the photographs. Finally, the exhibition was hung at the WHALE centre itself where it is estimated that around 100 people viewed the photographs.

Overall, the project was a very positive experience for the Snapper group participants and the WHALE Arts Agency. Participants reported to the project worker that they had developed photography skills through participation in the group and – although they were initially nervous about showing their work in public spaces – they were proud of their achievements. Several group members continue to be involved in WHALE activities: some continue to be involved with the photography group while others are providing photojournalism for the Digital Sentinel, an online news website for Wester Hailes. Several participants reported that the project led to friendships being formed through the group and that they particularly enjoyed working with people of different ages in the group.

Outcomes for heritage

- Photographs of people, landscapes and buildings of Wester Hailes in 2013 were captured and presented, inspired by images of the community held in archives.

Outcomes for people

- The 24 members of the group received professional training and gained technical and creative skills in photography and developed skills in selecting and presenting photographs for a public exhibition.
- The 24 members of the group learnt about heritage of the local area and exploring records through exploring the photographs in Prospect Housing's archive; 8 members of the group also explored the collection at Edinburgh Central library.
- The 24 members of the group had an enjoyable experience; many particularly valued the opportunity to work with and make friends with people of different age groups.

Outcomes for communities

- Through the exhibitions, more and wider range of people engaged with heritage of the very local area; including visitors of a local shopping centre.
- Several members of the photography group using their photography skills to provide photojournalism for the Digital Sentinel, the community news site for Wester Hailes, and therefore continuing to contributing to the community.
- WHALE Arts Agency has developed stronger links and partnerships with Prospect Housing, EVOK and the Plaza and will use these links for community art projects in the future.

Lessons learnt

- Although many photography groups help their members develop skills, working towards a clear output (the exhibition) ensured that the members were pushed to develop their individual skills.
- Project participants engaged with this project to develop their photography skills and not specifically to engage with heritage. Nonetheless, this project demonstrates how it is possible to engage a wider range of people with local heritage by introducing a heritage topic as a secondary focus.
- Using an empty shop a shopping centre is an effective way for community projects to obtain free exhibition space in an area of high footfall and potentially present their work to a much wider audience that would be achieved in a typical heritage or community location.

Whitby Area Development Trust – Whitby: Then and Now

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Whitby – Then and Now aimed to capture local residents’ memories, stories and photographs of life in the community through a series of drop-in workshops. The photographs would then be scanned and uploaded to the Historypin website, linking each photograph to its location on Google Maps to dynamically illustrate how the town has changed over time. A core team of six members of the Trust coordinated activities.

Drop-in workshops were held each week for six months, encouraging people to bring their photographs in. Sessions were promoted by posters and fliers distributed through schools, shops, local societies, doctors surgeries and social media.

The photographs were scanned so that they could be uploaded to Historypin, and also so that the owners could retain the originals. The workshops encouraged participants to learn how to upload their own materials to the internet, but often people preferred the project team to do this for them. Participants were encouraged to tell the stories of the photographs they had brought in, and to contextualise the photographs and stories received into a narrative, workshops also saw volunteers with extensive local history knowledge undertaking research into local history using maps and reference books. Workshops varied in attendance between 5-10 participants. Volunteers initially aimed to record their discussions with people bringing in their photographs, but found that they were not comfortable, and so took written notes instead.

The sessions generated a huge number of photographs. The team whittled these down to about 500 that were deemed interesting and relevant to the themes that were emerging from the materials gathered and the research undertaken.

To further encourage and enable the community to research their history, experts were enlisted to deliver talks: a librarian on how to make use of free local archive resources for researching local and family history; and a local historian on Sir Hugh Cholmley, Lord of the Manor in 17th Century Whitby.

The other key element of the project was encouraging four schools to conduct research into local history and come together to present to each other at an event. A member of the project team engaged with school staff in advance of the school year to integrate the project with the curriculum. This volunteer also provided materials to support class activities and stimulate ideas, such as a history of significant events in Whitby.

Each school selected a theme: for example, one chose the history of boat building and fishing in Whitby; another chose the history of their school. Research methods varied: some schools made use of voice recorders provided by the project to record stories from their grandparents; a group of older pupils (aged 13, the others were aged between nine and 11) from one school undertook secondary research from the literature, citing their reference sources at the end of the presentation. All of the schools used PowerPoint presentations to share their findings. The Mayor of Whitby was present and congratulated the schools on their work. The event was also used as an opportunity to promote the wider project and the use of Historypin as a heritage resource.

The project team presented their own findings through two two-day exhibitions, each featuring printed copies of the photographs gathered, slideshows and films. It is estimated that approximately 250 people attended in total.

Outcomes for heritage

- Approximately 500 photographs illustrating features of historic life in Whitby were gathered, scanned and uploaded to Historypin where they are publically available.
- Interviews with the people bringing in the photographs alongside wider research into Whitby enabled the project to contextualise the materials received. The photographs were then interpreted thematically and presented on Historypin as themed collections with accompanying contextual explanations.

- While most photos were retained by their owners, some were donated to Whitby Museum Photographic Archive.

Outcomes for people

- School children enjoyed engaging in research, developed new skills and learned about local heritage.
- The schools event was enjoyed by pupils and teachers alike. There are now discussions about making this an annual event.
- Project volunteers developed their research skills and deepened their knowledge of the history of Whitby,

Outcomes for communities

- A large number and wide range of people engaged in heritage, from school children to older people. Most of these were previously unknown to Whitby Area Development Trust.
- As a result of the schools project, one school has set up a local history group.
- The project was also beneficial for the Trust. They had not run local history projects before, and so this developed capacity and confidence to manage and deliver projects of this type.

Lessons learnt

- Unfortunately, serious illness to key project members caused a number of delays to the project. However, the project has shown that with real passion for the project, a team of volunteers can pull together to ensure that it is a success.
- Participation in the workshops was slow to start but picked up, showing the value of word of mouth. With limited resources it was difficult to promote the workshops effectively. As a result, holding workshops continuously over a long period of time was effective in allowing word of mouth to build.
- Engaging with schools early was crucial. This allowed school staff to integrate the project activities within school planning for the next academic year.
- Furthermore, getting the schools together at a single event was well received by school staff. Allowing teachers and pupils to compare the process and results of their projects was helpful, and allowed all involved to learn about other aspects of their local history.

Wigan Leisure and Culture Trust – Objectage

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

This was an intergenerational digital media project, exploring the stories around everyday objects in the lives of people from Ashton, Wigan.

The grantee for the project is Wigan Leisure and Culture Trust (WLCT), an organisation which organises cultural and leisure services for the borough. The team for this project was led by Vicky Fletcher, supported by two learning and development officers. The lead partner in the project was originally due to be Age UK Wigan Borough, but they dropped out due to time constraints.

The overall aim of the project was to make a film, created almost entirely by the participants themselves. The original subject of the film was going to be ‘love and loathin’ in Wigan’. However, as the project evolved, this changed. WLCT found that younger participants, in particular, were reluctant to contribute creatively at all, ‘so a simpler, less confronting subject matter was introduced’. WLCT began by asking participants to describe what they had in their pockets; this led to wider discussions around the role of objects in people’s lives, including those which were important in the past, but have ceased to be now. Creative exercises were introduced, including writing from the perspective of the object, and reminiscing about objects and their uses. They found that there was ‘a wealth of stories around everyday objects.’

Participants were engaged over 18 sessions. The sessions were organised into pairs. The first would focus on training in a type of digital media (including camera work, technical support, stop frame and digital animation) and the second would be a reminiscence session, focussed around objects. Together, these sessions led to the production of a five minute film. Once complete, the film was launched at a ‘sharing event’ at Ashton library. The film was projected onto the walls, with sounds and music played to create a soundscape. Alongside the film, the group also set up a blog - curriculumplus- objectage to which they added stories and photos.

The project was intergenerational; participants were between 14-82, with 12 younger people and 13 older people. The young people were local NEETs, recruited via the Ashton youth council; WLCT also did some additional scoping work with the youth council around the type of issues they faced, and the kinds of training that might be useful. The intergenerational aspect was a response to some of the problems the area was facing - particularly anti-social behaviour between young people and elderly residents. It was an attempt to try to bring the generations together, and improve relations.

There are plans to continue and expand the project. Currently WLCT are working with the Wigan Museum of Life and representatives from the Ashton film festival about what they will do next. The intergenerational group already has plans to work together again, with a meeting planned to narrow down their ideas, with a view to bidding for more funding.

Outcomes for heritage

- The digital element helped to make the project engaging for the younger people; through this, it also made ‘heritage exciting and innovative for young people’;
- The film showed the importance of the mundane, and the everyday, to heritage. It demonstrated to participants how the ‘normal’ things that they do now, will be of interest to people in the future;
- This project got WLCT to think about heritage in a new way. Previously, they had done a few heritage projects, but in a more traditional format; this has expanded the way they think they can run heritage projects, and engage people with their work.

Outcomes for people

- The training was particularly beneficial for the elderly participants; it was very successful ‘at breaking through their preconceived ideas that digital technology wasn’t for them... getting over their anxieties’
- NEET young people gained a range of useful skills, in line with what the youth council had recommended;

- Sessions were held in libraries; this meant that many of the NEET young people entered a library for the first time.
- The project brought different generations together and improved relationships between them – ‘there was a need to develop stronger relationships between these groups... it wasn’t just about training’.

Outcomes for communities

- The project has created a new intergenerational group, which has maintained engagement beyond the end of the project, and is looking to apply for more funding;
- All the participants on this project were new to WLCT, and this part of Ashton was a new locality for the organisation to work in;
- The project has enhanced WLCT’s skills in working with young people, as well as their links into youth groups. It has also improved the organisation’s digital skills;
- The organisation’s capacity has increased. The group is likely to apply for funding again, and the participants themselves now have the skills to lead this bid, freeing up capacity within WLCT;
- Links with other organisations and heritage groups have improved; for example, WLCT have plans to meet with other All Our Stories groups in the Manchester area to discuss what they did, what they learned, etc.

Lessons learned

- Timescale and budget restraints restricted what the project was able to do – ‘if we had £5,000 more...’. WLCT also feel that they have raised expectations, and will need to look for more funding quickly to ensure continuity and that momentum is maintained;
- The project would not have gone ahead without AOS funding, ‘this funding was so valuable at a time when other sources are so tight... [for us] the timing was perfect’;
- Age UK dropped out (having initially been the lead applicant) due to time restraints. Though this didn’t adversely affect delivery (and Age UK’s contacts amongst the elderly community were used in the planning stage), it did lead to some administrative challenges. For example, the project didn’t receive the information about the media trust until after the project was finished.

Wolverhampton Civic and Historical Society – Looking Up Local Heritage: Engaging and Inspiring Young Women

A Heritage Lottery Fund ‘All Our Stories’ case study

Project summary

The *Looking Up Local Heritage* project aimed to celebrate Wolverhampton’s heritage, through a digital tour of the city’s blue plaques; and through engaging and training local women to become researchers, exploring experiences of life at the former Women’s Hospital (now West Park hospital) and celebrating the inspiring story of the first woman doctor in Wolverhampton. Very few of the blue plaques in the city celebrate women – the project aimed to redress this.

The project was coordinated by a small core team of Society staff, supported by volunteers including school pupils and university students.

The project began with a workshop for the women participants on how to use the archive. This was a beginners-level introduction, guiding the 12 trainees through how the machines worked, how to access newspapers and other documents and taking copies. Using these skills, they located the original plans for the Women’s Hospital, and project staff liaised with the local authority to use a special scanner to make a digital copy. These plans were then sent to an expert team at De Montfort University to produce both a digital reconstruction and a physical model of the Women’s Hospital; the latter 3D-printed in layers of resin. The model was on display at a presentation of the project in October 2013 at a local history fair. This drew interest from a range of people including the Mayor.

Wolverhampton has 100 blue plaques – more than any location outside of London. To support the development of the phone app, project participants took photographs of all of the plaques, and edited existing text on each heritage site to better fit the requirements of an app and mobile-ready website. They also carried out research to update information where required – particularly on the newest sites, since the most recent information on blue plaques in Wolverhampton was produced in 2009. Finally, participants worked to create a Google Map and plot the location of each blue plaque so that the phone app could support GPS functionality. It was a lot of work – the team achieved it by allowing participants to undertake tasks according to their interest and skills – some preferred taking photographs, whereas others were more apt for the research tasks. The team met twice a month at a coffee shop or at the archive to share findings.

The project culminated in the unveiling of new blue plaques at the former Women’s Hospital and at a nearby house taken over by one of the first two women doctors in Wolverhampton. The event included a guided tour around the new hospital, a photographic exhibition of the original hospital, and a tour around other blue plaques in the area. This event was held twice to reach a wider audience – despite bad weather on the second day, 33 people in total attended. The team were able to seek out and invite members of the families of the two women doctors the participants had researched, including two great-great-granddaughters.

At the time of writing, the project team were still waiting for the phone app and website to be finalised by De Montfort University; however, the 3D reconstruction and blue plaque booklet can be found on the Society’s website: cityofwolverhampton

Outcomes for heritage

- Two new blue plaques have been put up, commemorating the two first women doctors in Wolverhampton. Original research was undertaken in support of this.
- A digital reconstruction and model of the Women’s Hospital were produced. The reconstruction is publically accessible from the Society’s website.
- A phone app and mobile-ready website has been planned to interpret the blue plaque sites of Wolverhampton and make this information more easily and widely available. Both feature the results of research into the heritage sites.

Outcomes for people

- Participants learned a range of skills: using the archive; photography; and a range of IT skills including word processing, editing, and manipulating images digitally.
- Participants, the audience of the launch events and, possibly, users of the phone app have learned about the first two women doctors in Wolverhampton, and about the wider heritage of the city.
- The participants volunteered their time to undertake the research activities. These were new to Wolverhampton Civic and Historical Society and ranged in age from 16 to 70.
- All had an enjoyable time, particularly at the launch event. The project team believe they have inspired women – for example, the two great-great-granddaughters had not realised they had such an important and historically significant relative. “They really enjoyed it – they were the celebrities of the day!”

Outcomes for communities

- The Society raised its profile with groups who were not previously aware of the organisation and its work. Both the project participants and the audience for the events spanned a broad age range.
- The Society gained five new members as a result of the project.

Lessons learnt

- Ensuring the university partner had the plans for the 3D reconstruction of the Women’s Hospital as early as possible worked effectively to ensure that the model was completed on time for the history festival.
- The physical model produced worked well to engage people’s interest – the team found that it “really draws a crowd” and works well as a prop to spark conversation. However, 3D printing was considered expensive so it is important to make the most of opportunities to exhibit the results.
- Involving the family of the two first women doctors at the launch event was a great ‘hook’ – “people really loved the idea that the family had come and they could make a real connection – a coming together of the family which inspired people’s imagination about that connection to the past.”
- Allowing the participants to work at their own pace and apply themselves to tasks which best fit their skills and interests worked well to maintain interest throughout the project and ensure the research tasks were completed to plan. To support this, another effective practice was to have a relatively flexible approach to meetings rather than a rigid schedule, to work around participants’ availability.
- Unfortunately the phone app and mobile-ready website were subjected to delays, but the wide range of activities undertaken by the project meant the events had other outputs to exhibit and that there was still a great deal of value generated by the project.

York Archaeological Trust – Plotting the Past: Archaeology of York’s Allotments

A Heritage Lottery Fund ‘All Our Stories’ case study

Project Summary

Plotting the Past used archaeological techniques, archival research and oral history interviews to unearth the stories of York’s 16 local authority allotment sites, which contain more than a thousand plots.

Working with the York Allotments Association, the Trust arranged a series of workshops developing participants’ skills to explore various aspects of the 120-year allotment heritage and culture in York. The workshops, attended by a group of 30 allotment holders included:

- Training in using archives to undertake research: unfortunately this coincided with the closure of the York City archives which meant that they were unable to put these skills into practice during the project.
- Training to create a photographic record and oral history of the allotments including understanding and recording the heritage of sheds. Participants were encouraged to record sheds photographically and write a piece about them, exploring the increasing prevalence of ‘off the shelf’ sheds, compared with interesting examples of sheds constructed in the spirit of ‘mend and make do’, including sheds constructed from pieces of railway tracks and Anderson shelters. The reminiscences of participants were also recorded using audio equipment funded by the project.
- Yorkshire poet Ian McMillan discussing his poetry and leading the development of a collaborative poem on the subject of what the allotments meant to the participants. This culminated in the production of a poem on a huge roll of paper, which was wrapped round a shed at one of the sites. The poet subsequently wrote about the event in his column for the Yorkshire Post.
- Training to undertake geophysical and test pit surveys on allotment sites with the aim of uncovering the history of the physical sites. In these workshops, the planned activities were contextualised for participants through experts at the Trust describing what is already known about the physical history of the allotment sites; a leaflet was produced for each of the 16 allotments describing the historic landscape. Participants learned about previous Iron Age, Roman and medieval settlements. After this workshop, participants – along with their friends and family – undertook the archaeological work over the course of a weekend. The project uncovered some artefacts; mostly Victorian and often related to the activities that had taken place in the area of the allotments.

The team made a video record of the activities, including interviews with participants on their contemporary experiences of and perspectives on allotments, to enable a comparison of changing attitudes to allotments in York.

The project culminated in a two-week exhibition at an environment centre in York, attended by approximately 200 people. The exhibition featured displays of outputs from each of the workshops – including the photographic records, excerpts of participants’ oral histories, and objects recovered. The exhibition was kicked off by a party for the project participants and the public, showcasing the half-hour film that recorded the project.

The project has sparked a sustained interest in the heritage of the allotments, and the Trust is keen to continue activities – *“there is much more that could be done.”*

Outcomes for heritage

- Oral history was recorded, detailing the heritage of York’s allotments from the perspective of allotment holders across York’s 16 sites.
- Findings were presented at a two-week exhibition using a range of media. A record is also held on the Trust website; the team expect to be able to maintain the site for at least five years.

Outcomes for people

- Participants benefited from training in a wide range of skills. This included archaeological techniques, use of archives, photography and even poetry.

- Participants enjoyed taking part in this diverse range of activities, learning new facets of allotment heritage and culture, and attending the exhibition.

Outcomes for communities

- Allotment holders have a deeper understanding and sense of connection with the allotments of York.
- The Trust also benefitted from Plotting the Past. The successful delivery of this project has further shown that they are able to work closely with communities; they are building on this experience with a community project focussing on the Great War.

Lessons learnt

- The project team was able to draw on in-kind resources to deliver the project under budget. A photographer was willing to attend a workshop without charge; and hosting workshops in large sheds on-site meant that venue costs were minimised.
- The involvement of Ian McMillan lent another aspect to the project and provided a welcome boost of publicity and interest. This was not in the original project plan, but the team were able to adapt the project when the opportunity arose.
- Offering participants a range of different activities worked well to secure wider interest and continued engagement. In the event participants who weren't interested in particular activities sometimes took part after engaging in the other workshops.
- It was important to make clear to the participants before the dig that they were unlikely to make any very significant finds. With their expectations properly set, people had an enjoyable time and were excited by the relatively modest discoveries that were made.

100th Bomb Group Memorial Museum - Stories From The Bloody 100th

A Heritage Lottery Fund 'All Our Stories' case study

Project Summary

The project aimed to promote wartime heritage through film.

The grantee, the 100th Bomb Group Memorial Museum, is run by 20 active volunteers and assisted by 130 other members. The museum is a testament to the 100th Bomb Group of the Eighth United States Army Air Force stationed at Thorpe Abbots in Norfolk during WWII. It primarily exhibits and preserves aircraft and aeronautical equipment.

The museum applied to AOS to make a documentary film of the 'the Bloody 100th'. They wanted to use film to enhance the existing exhibit and to open up their wealth of archive material. This was a departure from the usual projects focused on preserving the exhibits.

The project employed a professional filmmaker. He conducted 12 interviews with local people who had first-hand memories of the airfield during wartime, and aviation heritage experts. The museum identified respondents and three interviewees were museum trustees. The film also featured rare archive film and photography of the airfield and recorded interviews with service men at the time. In addition, the project accessed specialist archive film from the East Anglian Film Archive. This was cleaned and digitalised.

New and archive audio was set to archive photography and film to tell a compelling story of the airfield.

The DVD will be distributed to interviews and museum trustees. It will be launched when the museum re-opens in March. The plan is for the DVD to be screened at the visitor centre on a new TV.

Outcomes for heritage

- The 35-minute DVD brings together archive film into one digitised film for the first time, therefore preserving this rare documentary evidence. Audiences will gain a historically accurate account of the airfield, which up until now has not been available via film.
- There is now a substantial archive of new oral histories from older local people. This may be used for future projects.
- Existing archive material is digitised for the first time, thereby preserving them and making them more widely available to larger audiences.

Outcomes for people

- The core team of three trustees have volunteered time totalling around 200 hours. The project gave them renewed enthusiasm.
- They have gained new skills in digitisation and project management.
- They have also gained skills and experience in using research to develop a documentary film script.
- The oral history contributors were delighted to be able to share memories. They got enormous satisfaction from recounting their childhood experiences.

Outcomes for communities

- It is hoped that the film will help to raise awareness of the museum and attract new visitors.
- Sending the DVD to schools may encourage school visits to the museum.
- The DVD will enhance the current exhibit through screening at the visitor centre.
- Five interviewees have become members of the museum.
- The film will help to keep the memory of Norfolk's wartime history alive.

Lessons learnt

- Digitisation was found to be a valuable and necessary process for the museum.
- The use of a professional filmmaker ensured a well organised project and high quality final output.

- Acquiring archive film from East Anglian Film Archive via the University of East Anglia was a protracted and challenging process due to delays and charges made. It was also not possible to access footage held by the Discovery channel.