Appendices

To support the report: An evaluation of the MLA
Their Past Your Future 2 programme, 2008-2010

May 2011

Contents

Appendix 1: References

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Appendix 2: Project brief

The purpose of the evaluation
The evaluation of TPYF2 was a two-year research project, starting in 2008. At the time of the evaluation, MLA used research and evaluation to inform the development and implementation of their programmes and activities, helping them to meet one or more of the following strategic aims (MLA 2008):

1. Increase and sustain participation in the sector;
2. Put museums, libraries and archives at the heart of national, regional and local life;
3. Establish a world class and sustainable sector;
4. Lead sector strategy and policy development.

MLA also had the following 'key evaluation questions' which provided a context for their research and evaluation projects:

1. **Reaching targets and strategic objectives:** Has the programme or activity reached its agreed targets? What contribution does it make to MLA's strategic objectives?
2. **Implementation**: How effective was the management of the programme or activity in delivering agreed objectives and reaching targets?
3. **Impact:** What are the effects of the programme or activity on our main stakeholders (in particular the MLA sector and its consumers)?
4. **Additionality:** Could the same impact have been reached through different programmes or activities?
5. **Policy and programme development:** What are the needs of the sector? What models have been tried before to deal with these needs? Which specific needs is MLA best positioned to address?

It was considered that the evaluation of TPYF2 would contribute to MLA's strategic aims 1, 3 and 4 (as above) and to answer the following key evaluation questions:

- Reaching targets and **strategic objectives** for the Big Lottery and MLA (see below)
- Relating the **impact** and outcomes of the programme and the effect the programme activity would have on participating museums, libraries and archives and the stakeholders – young people and communities
- The **additionality** that the programme would evidence.

The evaluation was expected to be qualitative and outcomes-focused in terms of considering the outcomes for the individuals and communities involved in the project. The evaluation would cover projects running in Years 2 and 3 of the programme, although data collected by the Year 1 projects would also provide contextual data for the evaluation where appropriate. The evaluators would work with the TPYF2 Project Manager Eve Pattinson to ensure achievement of the project aims.

Appendix 3: Research Methods

Contents

Table A3.1: Return of evaluation tools by projects in Years 2 and 3	
Table A3.2: Number of response cards returned by projects in Years 2 and 3	
Table A3.3 List of research activities for each case study	
Table A3.4: Participants in the themed focus groups, community cohesion and intergenerational practice	
Table A3.5: Participants in the themed focus group and interviews for Youth Engagement	
Table A3.6: Attendance at the two advisory group meetings and Terms of Reference	
Example research tools: • Form A: Project Description • Form B: Project Significance • Sample Consent Forms	

Table A3.1: Return of evaluation tools by projects in Years 2 and 3

Lead organisation of project	Form A	Form B	Response cards
Hampshire Archives & Local Studies	x	x	x
The Lightbox	x	x	x
Haslemere Education Museum	x	x	x
Kent Libraries and Archives	x	x	-
The Mass Observation Archive, University of Sussex	x	x	x
Dover Museum	x	x	-
Maidstone Museum and Bentlif Art Gallery	x	x	x
Nottingham City Museums and Galleries	x	-	-
Derby Community Library	x	-	-
NCCL Galleries of Justice	x	x	-
Daventry Library	x	x	-
Wellingborough Library	x	x	x
Welwyn Hatfield Museum Service	x	x	-
Norfolk Museums and Archaeology Service	x	-	-
Sainsbury Centre for Visual Arts	x	x	-

Lead organisation of project	Form A	Form B	Response cards
Stevenage Museum	x	-	-
Royal Norfolk Regimental Museum	x	x	-
The Florence Nightingale Museum	x	x	-
Belton House, The National Trust	x	x	-
St Edmundsbury Heritage Service	x	x	x
Essex County Council (Heritage Education)	x	x	x
Bexley Local Studies & Archive Centre	x	-	x
RIBA British Architectural Library	x	x	-
London Borough of Sutton Library Service	x	x	x
Locomotion NRM	x	-	-
Beamish Museum Limited	x	x	x
Tyne & Wear Museums	x	-	-
Darlington Libraries and Community Learning Service	x	x	-
Museums North	x	x	-
Northumberland County Library Service	x	x	-
South Tyneside MBC Libraries / Local Studies Library	x	x	x
The Heritage Centre, Bellingham	x	-	-
Congleton Museum	x	x	-
Warrington Museum and Art Gallery	x	x	-
The Fusilier Museum	x	x	x
Port Sunlight Museum and Garden Village	x	x	-
Cumbria County Council	x	x	x
Devon and Cornwall Constabulary	x	x	x
Trilith	x	x	x
Sherborne Museum	x	x	-
The Dean Heritage Centre	x	-	-
Poole Libraries	x	x	-
The Museum of Barnstaple and North Devon	x	-	-
The Tiverton Museum of Mid Devon Life	x	x	-
Staffordshire Arts and Museum Service	x	x	-
Bath Place Community Venture	x	x	-

Lead organisation of project	Form A	Form B	Response cards
House on Crutches Museum Collections Trust	x	x	x
Staffordshire Schools' Library Service	x	x	-
Royal Air Force Museum Cosford	x	x	-
North Yorkshire County Council, Scarborough Library and Information Centre	x	x	x
University Archives, University of Huddersfield	x	x	-
Bradford Museums, Galleries and Heritage	x	x	-
City of York Council	x	-	-
North Norfolk Railway	x	-	-
The Bishop's Stortford Museum and Rhodes Arts Complex	x	x	-
The Farmland Museum	x	-	-
Derbyshire County Council	x	x	x
Nottingham City Library and Information Service	x	x	x
Westminster Archives	x	-	x
Culture, Libraries and Learning, Haringey	x	x	x
Archives, London School of Economics and Political Science	x	x	-
Eastside Community Heritage	x	x	-
Orleans House Gallery	x	x	x
The Women's Library, London Metropolitan University	x	-	-
All Hallows by the Tower	x	x	-
London Borough of Islington	x	x	x
Historic Royal Palaces – Tower of London	x	x	-
Seven Stories, the Centre for Children's Books	x	x	x
The Literary and Philosophical Society of Newcastle upon Tyne	x	x	-
Blackpool Council's Arts Service	x	-	x
The World of Glass	x	x	x
The People's History Museum	x	-	x
York Museums Trust - York Art Gallery	x	x	x
Blackburn Museum and Art Gallery	x	-	-
Cumbria Archive Service	x	x	-
Museum of the Queen's Lancashire Regiment	x	x	-
Bolton Libraries	x	x	-

Lead organisation of project	Form A	Form B	Response cards
Stockport Art Gallery	x	x	x
Brighton Museum and Art Gallery	x	x	x
Royal Naval Museum	x	x	-
East Sussex Record Office	x	-	-
Cornwall Record Office	x	x	x
Wiltshire Heritage Museum	x	-	-
Bristol's City Museum & Art Gallery	x	x	x
Stoke-on-Trent Museums	x	x	-
Staffordshire Library and Information Service	x	x	-
Ryedale Folk Museum	x	x	-
Bradford Libraries	x	x	x
Hull Libraries	x	-	x
Yorkshire Film Archive	x	x	x
The Royal Armouries, Leeds	x	x	x
Catterick Garrison Library	x	x	x

Table A3.2: Number of response cards returned by TPYF2 projects, Years 2 and 3
NB Projects in italics returned response cards after the deadline and were not included in the SPSS and NVIVO analysis

TPYF2 Project	No. of response cards returned
90 Years of Remembering - Hampshire Archives and Local Studies	42
Frames of Refuge - The Lightbox	40
Remember Never Forget, Remember Never Again - Haslemere Educational Museum	50
Post Up: The War of Images - The Mass Observation Archive	19
Bridging Gaps - Maidstone Museum	11
Poles in Wellingborough - Wellingborough Library	65
Forgotten Legacies - St Edmundsbury Borough Council	127
The Impact of War on Your Community - Essex County Council	33
Norfolk's War - Norfolk Museums and Archaeology Service	41
World War One - Stevenage Museum	103
Norfolk Men on National Service - Royal Norfolk Regimental Museum	9
Not Forgotten - Westminster and Bexley Archives	109

TPYF2 Project	No. of response cards returned
Little Belgium – Beamish Museum	10
Respecting the Past - South Tyneside MBC Libraries / Local Studies Library	33
Examining Conflict: Northern Ireland - The Fusilier Museum	30
Auschwitz to Ambleside - Cumbria County Council Library Services	119
Keep the Home Fires Burning - House on Crutches Museum Collection Trust	31
Conflict and Change - Scarborough Libraries	8
Same Faces Different Lives - London Borough of Sutton Library Service	21
When Hitler Stole Pink Rabbit - Seven Stories	14
Wigan Heritage Services	14
Re:connaissance - Derbyshire County Council	86
Who Do We Think We Are? - Stockport Art Gallery	96
Reflections on War - York Art Gallery	32
The Art of War - Blackpool Council's Arts Service	72
Barnard Park: Conflict, Change and the Urban Landscape - London Borough of Islington	101
Cinderellas of the Soil? - Brighton Museum and Art Gallery	12
Conflict Then and Now - The Royal Armouries, Leeds	47
Daily Life in St Helens During Conflict – The World of Glass	39
A Safe Place to Go - Cornwall Record Office	27
I Can Still See You: Images and Memories of World War Two – Yorkshire Film Archive	13
Conflict and the Media - Bristol's City Museum & Art Gallery	12
Behind the Wire - Catterick Garrison Library	31
Impacts of War - Orleans House Gallery	6
Haringey Charmed Life Project - Culture, Libraries and Learning, Haringey	8
When Elephants Fight - Hull Libraries	*108*
Respect, Recognition and Relationship – Devon and Cornwall Constabulary	*87*
The Italian Connection - Nottingham City Library Services	*11*
From the Grand Trunk Road to Britain - Bradford Libraries	*47*
A City Speaks – Life in Manchester during the Second World War – The People's History Museum	*25*
Farmers in War Time - Trilith	*24*
Total	**1813**

Table A3.3 List of research activities for each case study

Post Up: War of Images – a partnership between the Mass Observation Archive, University of Sussex, and Brighton Photo Biennial 2008
This artist-led intergenerational project aimed to increase awareness and understanding of the impact of 21st Century conflict using the Mass Observation' s archive's WWII material, Brighton Photo Biennial (BPB) exhibitions, and participants' personal experiences as starting points. The research activity for this case study involved two days in Brighton undertaking interviews and observation of project workshops, and two follow-up telephone interviews.

Date	Activities	Researcher(s)
06 11 2008	• Observation of workshop • Interview with Dorothy Sheridan, Mass Observation Archive • Interview with Juliette Buss, Education Consultant Brighton Photo Biennial and Project Manager • Interview with Paula Sergeant, Headteacher, Patcham High School • Discussion with Jamie Wild, Curator, Lighthouse • Discussion with Fiona, workshop leader and student at London Central Speech and Drama Discussion with Robyn Steer, Community media and visual arts co-ordinator, Patcham High School	Sheila Watson
24 03 2009	• Telephone interview with Fred Faulkner, veteran	Ceri Jones
25 03 2009	• Interview with Anna Morse, veteran • Interview with Juliette Buss, Education Consultant, Brighton Photo Biennial and Project Manager • Interview at Patcham High School with three Year 9 students, Amy, Tara and Lydia; Robyn Steer, Community media and visual arts co-ordinator and James Parker, Head of Humanities	Sheila Watson Ceri Jones
02 04 2009	• Telephone interview with Anthony Lam, artist	Ceri Jones

Conflict and the Media – a Bristol Perspective: Bristol's City Museum and Art Gallery		
Closely linked to the development of the new, flagship Museum in Bristol (opening in 2011), the project worked with a group of students from Ashton Park School working with eyewitnesses of war and conflict to produce five films around themes of war and conflict that were relevant to the diverse communities of Bristol. The research activities undertaken for the case study included interviews with key participants, partners and project leaders, observation and visits to key sites in Bristol on two separate occasions.		
Date	**Activities**	**Researcher**
14 10 2009	Observation of Conflict Resolution session 'What is Conflict?' at Ashton Park School Interview with Donnie Houser and Karin Molson, Museum Learning Officers	Jocelyn Dodd
01 02 2010	Interviews at Bristol Museum and Art Gallery: • Julie Finch, Director, Bristol Museums • Sarwat Siddiqui, Community Curator, Bristol Museums • Sandra Stancliffe, Museum Learning Manager, Bristol Museums • Donnie Houser and Karin Molson, Museum Learning Officers, Bristol Museums • Anna Farthing, Harvest Heritage, Arts and Media Interviews with veterans and eyewitnesses: • Halina (Polish community) • Martin (Radio Salaam Shalom)	Jocelyn Dodd
02 02 2010	Interviews at Ashton Park School: • Year 9 students involved in the project • Andrew Steward, History, Advanced Skills Teacher • Sean Kay Smith, English and Media Teacher • Chris Gardner, Headteacher Interview at Community Resolve • Hen Wilkinson, Strategic Director	Jocelyn Dodd
08 02 2010	Telephone interview with Andrew Steward, History, Advanced Skills Teacher, Ashton Park School	Jocelyn Dodd

The impact of war on your community: Essex Heritage Services		
'The Impact of War on Your Community' was a project led by Essex County Council Heritage Education, working with staff at the Museum of Harlow, Braintree Museum and Essex Record Office. Two schools paired with Braintree Museum and Harlow Museum learnt about the impact of past and present war and conflict on their local community. One school, Gosfield Primary School, used Radiowaves to document their experiences. The case study focused on the experiences of Gosfield School and took place after most of the activity for the project had finished; one day was spent by researchers talking to the participants about their experiences.		
Date	**Activities**	**Researcher(s)**
03 06 2009	Visit to Braintree Museum – interviews with • Mark Curteis, Heritage Learning and Access Officer, Essex Heritage Education • Lesley Killin, Visitor Services Manager, Braintree Museum Visit to Gosfield Primary School , Gosfield – interviews with • Gary Fisher, Deputy Head • 12 pupils - Alex, Tony, Emily, Megan, Oscar, Josh, Oliver, Nick, Natasha, Aiden, Darley and Jake	Jocelyn Dodd Ceri Jones

Exploring the Defence Industries in Post War Hatfield - Welwyn Hatfield Museum Service		
This project involved students from Onslow St Audreys School exploring the impact of defence industries on their local community through the perspective of past workers from Hatfield industries who were involved in the manufacture of weapons. The research activities included an observation of a school session at de Havilland Aircraft Heritage Centre and a follow-up visit to interview the project leaders, the students and their teacher		
Date	**Activities**	**Researcher(s)**
24 03 2009	• Observation of 'get to know you' session at De Havilland Aircraft Heritage Centre with students and teachers from Onslow St Audreys School • Interview with Sarah Adamson, Art and Heritage Education and Development Officer	Sheila Watson
08 072009	• Observation at Onslow St Audreys School – 'rough cut' of DVD shown to teacher and students and discussions • Interview with History Teacher • Interview with students Jake, Jack, Sophie and Billie-Rae • Interview with Sarah Adamson, Art and Heritage Education and Development Officer, and Mark O'Sullivan, film-maker	Viv Golding Ceri Jones

Frames of Refuge: The Lightbox

'Frames of Refuge' aimed to create a greater and more nuanced understanding of the experiences of refugees and asylum seekers. The project worked with secondary school pupils from Winston Churchill School who carried out in-depth interviews with six refugees and asylum seekers to create, edit and produce a film and exhibition featuring these experiences. Two visits were made to Woking in conjunction with this case study to observe one of the interviews by the young people and interview those involved in the project.

Date	Activities	Researcher(s)
10 11 08	Visit and tour around The Lightbox Observation of interviewing and filming of a young woman, a refugee from Zimbabwe at Winston Churchill School Interviews with • Rib Davis Project Manager and Special Projects Manager, Lightbox • Refugee from Zimbabwe • Year 9 Pupils from Winston Churchill School, Woking • Nigel Davis, Extended Schools Coordinator and Community Liaison and Geography Teacher from Winston Churchill School, Woking	Jocelyn Dodd
17 07 09	View exhibition and film at the Lightbox • Rib Davis, Special Project Leader Interviews at Winston Churchill School, Woking • Year 9 pupils (Text Group) • Year 10 pupils (Art Group) • Year 11 pupils (Media Group) • David Smith, Head Teacher • Nigel Davies, Extended Schools Coordinator and Community Liaison and Geography Teacher	Jocelyn Dodd Viv Golding
27 07 09	Telephone interview with Marilyn Scott, Director of The Lightbox	Jocelyn Dodd

Not Forgotten: Raising Awareness of the Meaning of Remembrance Day on the 90th Anniversary of the Armistice - Bexley Local Studies and Archives Centre

Not Forgotten aimed to inspire children aged 8-11 years to explore the impact of the First World War on their local area and to discover its legacy today through the compelling stories of four soldiers who came from the Kent area. The case study focused on the experiences of

	All Saints Church of England Primary School in Chatham, which followed the story of Monty Daniel, who has no known grave. Four separate visits were made to gather data for this case study.	
Date	**Activities**	**Researchers**
09 10 2008	All Saints Primary School, Chatham • Observation of the session at the school with Year 5 and Year 6, led by Peter Daniel and Simon McKeon	Ceri Jones
13 11 2008	Westminster Abbey, London • Observation of the Remembrance Service for the 4 schools and families of the soldiers	Jocelyn Dodd
19 01 2009	Westminster Archives, London • Interview with Peter Daniel and Simon McKeon	Jocelyn Dodd Ceri Jones
16 03 2009	All Saints Primary School, Chatham Interviews with: • Gillian Hall, Headteacher • Ten pupils from Years 5 and 6 • Focus group with teachers Ryan Neal, Claire Thurston and Katharine Payne	Viv Golding Ceri Jones
	A Home of One's Own: Rebuilding Hackney Post World War Two - RIBA British Architectural Association Library Service This project was designed around the themes of post-conflict reconstruction, architecture and people. It aimed to look at the long-term responses to the upheavals of the Second World War, looking specifically at the re-building of Hackney which was devastated by bombing between 1940 -45. This case study involved a number of activities that were undertaken by RCMG researchers, including observations of sessions and interviews with key participants to capture their experiences of the project.	
17 12 08	Observation of session at the Bridge Academy with students and the Senior BEEs Focus Group with the Senior BEEs Visit to Hackney Building Exploratory • Interview with Karen Elmes, Lifelong Learning Officer	Jocelyn Dodd
18 02 09	• Interview with Paul Snell, Education Officer, British Architectural Association Library	Jocelyn Dodd
12 03 09	• Interview with Elizabeth Green, Access and outreach Officer, Hackney Archive • Interview with Hackney Building Exploratory staff: Claire Toogood, Head of Learning and Ashley McCormick, Projects Officer	Jocelyn Dodd

Date	Activities	Researcher
	• Interview with student from The Bridge Academy • Interview with Ruth Springer, Humanities Subject Leader and Carla Small, Humanities NQT, Teacher	
31 03 09	Interview with Irena Murray, Sir Banister Fletcher Director of the British Architectural Library	Jocelyn Dodd
10 06 09	Interviews with students from the Bridge Academy	Jocelyn Dodd Ceri Jones

Conflict and Change: WW2 and the Effect on Scarborough's Fishing Industry
North Yorkshire County Library and Community Service
Conflict and Change was an intergenerational project which set out to explore the maritime history of Scarborough, looking specifically at the effect of WWII on the fishing industry through the use of archives, local history materials, creative activities and reminiscence workshops. It aimed at finding ways to break down barriers and overcome mutual mistrust between young people and older people, which had been identified as a concern in the town. The case study activity for this project covered two days; one day of observation and informal discussions with participants and a follow-up visit to capture staff and participants experiences of the project.

Date	Activities	Researcher
30 10 2008	• Whole day observation of the fourth day of the week long project. This session took place in the library & included discussion groups around the themes of food/ conditions at sea/ families/ fishing /videoed interviews/ activities investigating archive photos and ephemera/ questions about new technology • Informal discussion with young participants, Key youth worker • Informal discussion with older participants • Informal discussion with volunteers from Scarborough Maritime Heritage Group • Informal discussion with Library Schools Officer, Scarborough Library • Informal discussion with video maker and graphic artist • Interview with Denise Gilfoyle Project Co-ordinator • Interview with Lee Taylor, Principal Officer, Scarborough Library	Jocelyn Dodd
16 12 2008	Post project visit • Interview with Denise Gilfoyle Project Coordinator • Lindy Rowley Partner –Scarborough Maritime History Group • Interview with Frederick Normandale - Older participant • Interview with Ross Tyson- Older participant • Interview with Devon Page-Younger participant	Jocelyn Dodd

When Hitler Stole Pink Rabbit - Seven Stories: The Centre for Children's Books
The film produced as part of this project formed an integral part of a retrospective exhibition celebrating the life and work of author Judith Kerr. Seven Stories worked with a class of Year 5 and Year 6 pupils from Christ Church CE Primary School and used the book 'When Hitler Stole Pink Rabbit' 'as a platform to enable young people to explore themes of being a refugee, new cultures, friendship and family, making connections between these themes within their own lives and the historical impact of WWII. Data was collected on three separate occasions for this case study.

Date	Activities	Researcher(s)
17 06 2009	Christ Church Primary School • Observation of workshop with class teacher, pupils, Seven Stories and Magic If film company Interview at Seven Stories • Interview with Liz Bamber and Sarah Millar, Learning and Participation Co-ordinators	Ceri Jones
16 07 2009	Interviews at Christ Church Primary School • Liz Bamber, Learning and Participation Co-ordinator, Seven Stories • 17 pupils in small groups of 3 and 4 • Class teacher, Karen Sample Magic If Film Company, Ouseburn Valley • Interview with Ian McLaughlin	Jocelyn Dodd Ceri Jones
22 01 2010	Interviews at Seven Stories • Kate Edwards, Chief Executive • Alison Gynn, Director of Programming	Jocelyn Dodd Ceri Jones

Respecting the Past: South Tyneside Remembers War Time Experiences - South Tyneside MBC Libraries
'Respecting the Past: South Tyneside Remembers Wartime Experiences' was a multi-faceted intergenerational project run by South Tyneside MBC Libraries, responding to the need to develop the local studies libraries collections to make them more relevant to local audiences. Table 13 shows the research activities undertaken for this case study.

26 02 2009	Interviews with: • Anne Sharp, Local Studies Librarian • Mark Freeman, Libraries Manager for South Tyneside • Lindsay Casselden, Community Development Co-ordinator for South Tyneside	Jocelyn Dodd

	Observation of 'Humanity and Courage' event in the library theatre	
15 09 2009	Interviews with: • Adam Hall KS3 Co-ordinator of Culture and Heritage and pupils at South Shields Community School • Anne Sharp, Local Studies Librarian • Hildred Whale, Information and Education Coordinator • Mary Lowe Customs House Arts Centre • Members of Write Together, creative writing group • Members of the Local History group and volunteers in the library • Members of Bold as Brass Theatre Company	Jocelyn Dodd Ceri Jones
17 09 2009	Follow-up telephone interview with Adam Hall, KS3 Co-ordinator of Culture and Heritage, South Shields Community School	Jocelyn Dodd

Interviews to explore Radiowaves
Two case studies were selected to illustrate the impact and potential of Radiowaves (RIBA British Architectural Library and Essex Heritage Services). Both demonstrated the huge potential for the use of new technologies, but have also highlighted a number of challenges and barriers to its use. These issues were further explored through interviews with Radiowaves senior staff.

Date	Activities	Researcher(s)
31/03/09	Meeting at Imperial War Museum to present TPYF projects that have used Radiowaves • Haslemere Education Museum • RIBA • Essex County Council • RAF Museum, Cosford	Jocelyn Dodd Ceri Jones
2/09/09	Interview with Lucy Neale and Mark Riches, Radiowaves	Jocelyn Dodd

Table A3.4: Participants in the themed focus groups, community cohesion and intergenerational practice

Focus group	Venue	Participants
Community Cohesion, 22/01/2010	Seven Stories, the Centre for Children's Books, Newcastle Upon Tyne	Stephen Irwin (Blackburn Museum and Art Gallery) Zoe Brown (Tyne and Wear Museums & Archives) John Vincent (The Network – tackling social exclusion in libraries, museums archives and galleries) Ann Sharpe (South Tyneside Libraries) Liz Bamber (Seven Stories) Lee Taylor (Scarborough Borough Council) Gaby Lees (York Museums Trust) Jocelyn Dodd (RCMG) Ceri Jones (RCMG)
Intergenerational Practice 18/01/2010	School of Museum Studies, University of Leicester	Clare Meade (NIACE) Matthew Joseph (Scarborough Borough Council) Roger Parish (Nottingham Libraries) Patrick Hanfling (Manchester City Council) Selma Ibrahim (Haringey Libraries) Jocelyn Dodd (RCMG, University of Leicester) Sheila Watson (University of Leicester) Ceri Jones (RCMG, University of Leicester)

Table A3.5: Participants in the themed focus group and interviews for Youth Engagement

Interviews		
	05/01/2010	Richard Clarke, The Mighty Creatives
	05/01/2010	Mary Mills, Former Chief Executive of Youth Bank UK
	05/01/2010	Harry Wade, National Youth Agency
	11/01/2010	Jan Kofi-Tsekpo, MLA Strategic Commissioning CPD Programme
	12/01/2010	Kirsty Leith, Head of Fund your Talent, Children and Young People's Culture Team, DCMS/DCSF
	04/02/2010	Claire Styles, The Reading Agency
	09/03/2010	Lee Taylor, Scarborough Borough Council
Focus group 09/09/2009	Young people in Scarborough who were involved in the TPYF2 project 'Conflict and Change: WW2 and the Effect on Scarborough's Fishing Industry'	

Table A3.6: Attendance at the two Advisory Group meetings and Terms of Reference

Date	Attendance
3 December 2008	Eve Pattinson (MLA) Nicky Morgan (MLA) Jenny Ngyou (MLA) Rachel Keogh (MLA) Steve Murray (MLA) Sam Heywood (Imperial War Museum) Dan Phillips (Imperial War Museum) Sam Cairns (MLA London) Jocelyn Dodd (RCMG, University of Leicester) Sheila Watson (University of Leicester) Ceri Jones (RCMG, University of Leicester)
1 September 2009	Eve Pattinson (MLA) Nicky Morgan (MLA)

Date	Attendance
	Jenny Ngyou (MLA)
	Rachel Keogh (MLA)
	Steve Murray (MLA)
	Dan Phillips (Imperial War Museum)
	Adam Edwards (Big Lottery Fund)
	Jocelyn Dodd (RCMG, University of Leicester)
	Sheila Watson (University of Leicester)
	Ceri Jones (RCMG, University of Leicester)
	Viv Golding (University of Leicester)

The tasks of advisory group members were defined in the **Terms of Reference** as:
- Highlighting where evaluation findings can best input into current or emerging policy developments;
- Advising on which emerging issues or themes the evaluation should focus on;
- Sanity checking emerging conclusions;
- Advising on additional sources of expertise or information;
- Suggesting additional experts to attend AG meetings as guests to provide input on specific issues; or
- Alerting us to new policy or programme developments that should be taken into account.

Form A: Project Description

Please complete this form electronically and email to Ceri Jones at RCMG, cj36@le.ac.uk **by** Friday 29 May 2009.

We want to provide a descriptive account for each of the projects involved in the Their Past Your Future Programme 2009-2010. In order to capture the aims, key activities and organisations involved, please can the <u>lead organisation</u> for each of the projects complete the following questions, providing as much detail as possible.

This is so we can check that the details that you submitted in your application represent the current scope of your project; it also gives you the opportunity to state any changes to your project scope, partnerships or contact details for the project lead. In most cases, we anticipate that this will be the same as your application.

1 Title of project	
2 Project start and end dates	
2 Name of individual completing this form	
3 Your job title	
4 Your telephone number / email address	

5   Who is the lead organisation for the project?

6   Who are the partner organisations involved in the project (if applicable)? Please list all of these, including any partners which are not museums, archives or libraries.

7   *What are the aims and objectives of the project?*

8   *Please describe the key activities taking place as part of the project*

10   **Please describe the participants in the project (for example school pupils, coll students, refugees and asylum seekers, families…)**

11   What are the major intended outputs of the project?

12   *What are the major intended outcomes for the project?*

Thank you very much for taking the time to complete this form.

Form B: Project Significance

Please complete this form electronically and email to Ceri Jones at RCMG, cj36@le.ac.uk by the following deadlines based on the end date for your project:

Group 1	Projects ending **on or before** 31 March 2009	Form B to be returned to RCMG by **31 March 2009**
Group 2	Projects ending **on or before** 31 September 2009	Form B to be returned to RCMG by **30 September 2009**
Group 3	Projects ending **after** September 2009	Form B to be returned to RCMG by **26 February 2010**

We want to capture the significance of the Their Past Your Future 2 Programme 2008-2009 programme in terms of its impact on organisational provision and practice.   We would like each lead organisation to reflect on the following questions, ideally in discussion with their partner organisations, and complete a copy of this form. For each question, please provide as full a statement as possible.

1 Title of project	
2 Name of organisation	
3 Name of person completing this form	

4   **What have been the successes and the benefits of your project?**

5   **What has the programme enabled you do to do and/or offer that would not otherwise have been possible? Please provide examples below.**
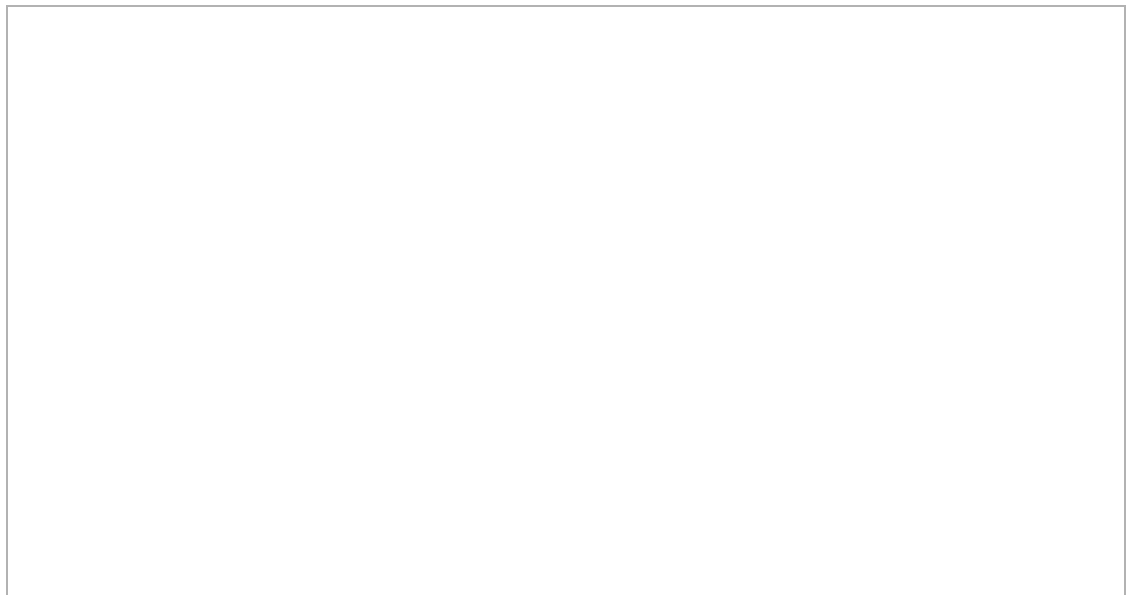
6   **Do you think that you could have reached the same impact through a different programme or through different activities? Please explain your answer.**

7   What do you think the strengths and weaknesses of the management of your
     project have been? Please provide examples below.

8   Based on your experiences, what do you think has been the impact on
     individuals involved in your project? Please give examples where possible.

9   Based on your experiences, what do you think has been the impact on communities involved in your project? Please give examples where possible.

10   **How do you think your project has changed the participants' views of conflict? Please give examples where possible.**

Thank you for taking the time to complete this form.

Evaluation of the MLA Their Past Your Future 2 Programme: 2008-2010

Consent form for adults

Material gathered as part of this study will be treated as confidential and securely stored.

Please tick the appropriate box.

I have read and I understand the information sheet	Yes ☐	No ☐
I have been given the opportunity to ask questions about the project and they were answered to my satisfaction	Yes ☐	No ☐
I understand that I can withdraw from the study at any time	Yes ☐	No ☐
I agree to the interview being recorded and my words being used for research purposes	Yes ☐	No ☐
I agree that my actual words can be used in any subsequent publications or use, including publication on the World Wide Web (Internet)	Yes ☐	No ☐
I am happy for my real name to be used along side my words	Yes ☐	No ☐
I would like my name to be acknowledged in the report and on the project web site (without being linked to my words or images)	Yes ☐	No ☐

Name (PRINT) _____

Signed _____

Date _____

Appendix 4: Overview of MLA data from TPYF2 and Project descriptions

A4.1 Overview of contextual data from MLA

The following data provided by MLA provides contextual data to the TPYF2 programme.

Number of workshops
Most projects enabled their participants to take part in some kind of workshop. Many of them covered a range of skills, including interview techniques, film-making and production, sound recording and editing, animation, IT packages, oral history, podcasting, radio programmes, blogging, digital photography and reminiscence techniques. Workshops were devised for schools around the theme of war and conflict, held on-site or as outreach sessions. Exhibition building and development, conflict resolution, creative writing and drama / role-play workshops also featured. A couple of projects involved seminars for museum, library and archive professionals for example Historic Royal Palace's 'Challenging History' project. Workshops were led by museum, library and archive professionals, by volunteers or by creative practitioners including film makers, artists, animators, storytellers and living history actors.

A total of 2,159 workshops were carried out over the three years of the programme, with the majority of workshops (60 per cent) taking place in Year 2.

Number of workshops	Year 1	Year 2	Year 3
	349	1304	506

Number of exhibitions
One hundred and fifty eight (158) exhibitions were developed and put on by museums, libraries and archives over the three years of the programme. Exhibitions were closely linked to the themes of the projects, including community history and local perspectives on war and conflict. Exhibitions were temporary or touring, often community-led, and could range from small displays of photographs to larger, more in-depth examinations of a topic accompanied by objects and learning resources.

Number of Exhibitions	Year 1	Year 2	Year 3
	45	86	27

Number of learning resources produced
The production of learning resources was a key feature of the TPYF2 programme, both non-digital and digital. The digital resources produced by the projects have been stored in a digital preservation archive maintained permanently by the University of London Computer Centre (http://www.tpyfdigitalarchive.org.uk/).

Over the three years, 750 learning resources were produced by the projects, further divided into 374 non-digital resources and 376 digital resources.

	Year 1	Year 2	Year 3
Non digital learning resources	56	226	92
Digital learning resources	124	193	59

Non-digital learning resources produced by the projects included resources, teaching plans, toolkits, workshops and activity packs for primary and secondary schools; drama performances; commemorative booklets, leaflets, newspapers and other ephemera; and loans boxes, reminiscence boxes and activity boxes that provide permanent resources for museums, libraries and archives. Digital resources included a web presence for most of the projects in some shape or form; online and eLearning packages for schools; films and animations, available on DVD or online; online maps and city tours; podcasts, blogs, short films and animations available on social networking platforms like Radiowaves; online exhibitions; and digital archives of photographs and oral history interviews (either as sound recordings or filmed interviews).

Participation in the programme
Across the three years of the programme, museums, libraries and archives worked with a wide range of individuals and groups from communities across England, both rural and urban. Participants included primary and secondary school students; older people over the age of 60 years; young men aged 18-20; refugees and asylum seekers; members of Black and Minority Ethnic communities; members of faith groups including Hindu, Sikh and Muslim; members of specific groups like Mothers Against Violence based in Manchester; University and college students; residents of social housing, nursing homes and retirement homes; members of drop-in and community centres; teachers; and carers. Veterans and eyewitnesses of conflict were equally diverse across the programme, not restricted to one particular war or type of conflict. Contemporary conflicts were represented as well as past conflicts. Some TPYF2 projects were made available to the wider community through exhibitions and celebratory events, and will potentially have reached even wider audiences through their online resources.

Participation in workshops
A total of 18,192 people participated in 2,159 workshops between 2007-2010.

Total participation in workshops	Year 1	Year 2	Year 3
	5207	7810	5175

Participation by age
Across the three years of the programme 30,676 individuals aged from 0 to over 60 years participated in a TPYF2 project. Whilst the projects appear to be targeted at a wide range of ages, some ages are represented in larger numbers than others, specifically young people aged 16 and under. This age group represented 61 per cent of the total number of participants over the three years of the programme.

Age	Year 1	Year 2	Year 3
Children 0-11	3540	5316	3027
Young people 12-16	1615	4024	1231
Young people 17-25	424	331	203
Adults 26-60	3077	2540	960
Older people 60+	1831	2119	438

Participation by gender
From 2008-2010, 18,141 males and 17,320 females participated in TPYF2.

Gender	Year 1	Year 2	Year 3
Male	6843	8018	3280
Female	5958	7865	3497

Participation by veterans and volunteers
A key feature of TPYF2 was bringing children and young people into contact with veterans and eyewitnesses of conflict. These veterans represented a range of war and conflicts, past and contemporary, including World War II, Korean War, India 1948 and Independence, the Gulf War, the Falklands War, Northern Ireland, Iraq and Afghanistan. Serving soldiers, members of the RAF and the Navy played a role in some projects. A feature of several projects was highlighting the involvement of members of the Black and Minority Ethnic communities in the British military and their contribution to the war effort. Eyewitnesses of war and conflict included individuals who had been children in the Second World War, former evacuees, refugees, and asylum seekers from a range of countries.

Just over 2500 (2,587) veterans participated over the three years of the project.

Number of Veterans	Year 1	Year 2	Year 3
	1028	1143	416

Across the three years of the programme, a total of 1064 volunteers participated across the 120 projects (Figure A4.9). Volunteers noted by the projects included older people, young people and established volunteers in museums, libraries and archives.

Number of volunteers	Year 1	Year 2	Year 3
	361	486	217

Visitors to exhibitions
The exhibitions produced during the TPYF2 programme gave people from wider communities across England an opportunity to engage with the projects. Over the three years a total of 566,313 visitors visited 158 exhibitions developed by museums, libraries and archives.

Total Visitors to exhibitions	Year 1	Year 2	Year 3
	204898	146564	214851

Number of primary and secondary schools
A high proportion of school age children took part in the TPYF2 programme. Over the three years of the programme, a total of 385 schools were involved in TPYF2 projects. The number of primary and secondary schools participating in TPYF2 projects was collected as a single figure by MLA.

Number of Primary and Secondary schools	Year 1	Year 2	Year 3
	99	170	116

Number of community and other learning organisations

Over the three years of the TPYF2 programme, 368 community organisations and 115 other learning organisations were involved in projects.

	Year 1	Year 2	Year 3
Community organisations	114	141	113
Other learning organisations	34	41	40

Conclusion

Over three years of the programme, 120 projects enabled almost 35,00 participants to take part in organised workshops and activities, leading to the creation of tangible and digital outcomes including learning resources, exhibitions, oral histories, films, animations and records of projects on social networking sites like Radiowaves. The theme of war and conflict brought together museums, libraries and archives across the sector, often working with external organisations, in a shared endeavour.

A4.2 Description of the projects

This section gives a short description of the projects in Year 2 (2008-2009) and Year 3 (2009-2010) of the programme based on information provided by each project in Form A: Project Description.

Description of Year 2 projects 2008-2009

Project Title	Lead Organisation	Timescale	Description
90 years of remembering: challenging pupils perceptions of why we hold Remembrance Day	Hampshire Archives and Local Studies	September 2008 - March 2010	Schools were given access to archive and museum collections in order to undertake research into their local war memorials, looking especially at the involvement of BME communities in the conflict of 1914-18, and at why we continue to mark Remembrance Day. Students were encouraged to be creative and cross-curricular in their research and outputs. Fundamental to the project was the creation of links with local community groups to explore issues around remembering conflict.
Frames of Refuge	The Lightbox	September 2008 - May 2009	Secondary school pupils worked with the museum to understand the real experiences of refugees. They were trained in interview and video production techniques, allowing them to produce a film, artworks and a travelling exhibition, based upon their interviews with refugees. A Refugee Day event was held at the museum, bringing together the refugee and student participants and members of the public.
Remember never forget, remember never again	Haslemere Educational Museum	September 2008 - April 2009	The museum worked with a group of Year 8 secondary school students, focusing on the Holocaust, and how events are memorialised. Students met a Holocaust survivor, and produced podcasts, blogs, videos and other work in response. Work was exhibited in the museum and on the website. The project has strengthened links between the school and museum, whilst developing students' understandings of history and their technical, artistic and emotional skills.
Facing the Great War	Kent Libraries and Archives	August 2008 - November 2009	The project focused on WWI and the impact it has had in shaping our world. Using contemporary artefacts, photographs and letters, the museum brought together young people, volunteers and local historians to research this time, particularly from a local perspective. Outputs included a commemorative booklet, articles, library displays, local publicity and a launch event. Through the project, participants gained skills and knowledge, community cohesion was enhanced, and access to the libraries and archives service was broadened.

Project Title	Lead Organisation	Timescale	Description
Post Up: The War of Images	The Mass Observation Archive, University of Sussex	September 2008 - December 2008	This artist-led intergenerational project aimed to increase awareness of the impact of 21st Century conflict using the archive's WWII material, Brighton Photo Biennial exhibitions, and participants' personal experiences. Through research, dialogue, writing and photography, a group of veterans, secondary school pupils and university students explored how media propaganda affects attitudes towards contemporary conflict. Together they devised a public event and exhibition that engaged with a wider audience using mobile and online technology. The materials entered the Archive's collection and produced resources for schools.
Eleven Empty Spaces	Dover Museum	September 2009 - March 2010	The project commemorated the 20th anniversary of the bombing of the Deal barracks, by collecting oral histories from those who were involved. Young people worked with an oral historian to conduct interviews. These materials were used to produce an e-learning pack for KS3/KS4 developing concepts of political alienation, identity, civic responsibility, trauma, loss and reconciliation, as well as a temporary and online exhibition. The project provides a record for younger audiences of an event which has not received widespread public acknowledgement, and allows citizens to record their memories of the event.
Bridging Gaps	Maidstone Museum and Bentlif Art Gallery	October 2008-March 2008	Teenagers worked with the local Ghurkha veteran community, carrying out oral history interviews to be archived and to produce podcasts. The project increased understanding between the young people and the Ghurkhas, while developing the young people's understanding of conflict and their technical skills. The museum has benefitted through the addition of the oral histories to their collections, as well as improved contacts with the Ghurkha community and greater awareness within the wider community.
'Coming home . . .'	Nottingham City Museums and Galleries	July 2008 - March 2009	During three day summer schools over three years, this project explored the impact of separation as a result of conflict. Through physical and creative activities, primary school children learned about different aspects of WWII, including rationing, evacuation and life during the war. In addition, this allowed topics such as healthy eating and exercise to be addressed, as well as raising the profile of the museum within this economically deprived area. Children benefitted from lasting friendships, a greater understanding of different attitudes and ways of thinking, and greater self confidence.
The Rush	Derby Community Library	July 2008 - February 2009	This project used the 60th anniversary of The Windrush ship's arrival in Britain to raise awareness of cultural diversity, heritage and identity. Intergenerational workshops and outreach encouraged discussion and self-expression through poetry, story-telling and creative writing. Participants included pupils from secondary and primary schools,

Project Title	Lead Organisation	Timescale	Description
			refugees, young people from across the community, aspiring writers, older people from Derby's West Indian and African community, and the general public. The project produced school resources and an exhibition, while encouraging participants to develop their skills and explore their views of community and asylum.
Exploring Identity: "What does it mean to be a citizen of the UK today?"	NCCL Galleries of Justice	August 2008 - March 2010	Pupils from primary schools interviewed WW II veterans and other people who live in Bulwell in Nottingham, asking the question 'what does it mean to be a citizen of the UK today?' Children visited the Imperial War Museum North and Eden Camp to provide background knowledge and an understanding of exhibition design. The recordings were used to create an audio visual resource and a travelling exhibition. The project encouraged intergenerational communication and understanding, improved the students' communication skills, and provoked members of the community to think about their identity.
Sharing your memories: Living in around Daventry during World War Two	Daventry Library	June 2008 - December 2009	This project used the Local Studies Collection and War Memorial to develop a deeper understanding amongst younger people of the effect of WWII on local civilians and veterans. Pupils explored issues of conflict, remembrance, identity, resolution and the impact of WWII in and around Daventry. The project established an ongoing study of this topic amongst different generations by working in partnership with Daventry Town Museum and Daventry Local Studies Collection. It also allowed for the collection of WW2 memorabilia, for example ration books and photographs.
Poles in Wellingborough	Wellingborough Library	August 2008 - January 2009	During a day of activities at the library, this project worked to promote understanding between the people of Wellingborough and the Polish people who have settled there since WWII. Children took part in discussions, watched a theatre performance, and produced their own creative pieces. Resources were produced for schools, and work was displayed in the Library. The project enhanced social cohesion and understanding, and heightened self-esteem for the Polish participants.
Exploring the Defence Industries in Post-War Hatfield	Welwyn Hatfield Museum Service	August 2008 - September 2009	Year 9 students worked with staff from Green Mill Museum, de Havilland Aircraft Heritage Centre, and a film maker to collect oral histories from veterans of Hatfield's weapons factories. The project engendered a greater awareness in the young people of the local and national significance of the factories, whilst also increasing their confidence and skills. It has strengthened links between the partner organisations, and given a voice to older members of the community.
Norfolk's War	Norfolk Museums	August 2008	Small groups of secondary students worked alongside museum staff and BBC Voices to

Project Title	Lead Organisation	Timescale	Description
	and Archaeology Service	- July 2009	record the oral histories of older people reflecting on their wartime memories. This material was used to produce short radio programmes and schools resources, designed to provide a picture of the local diversity of experience. Pupils gained technical and communication skills and greater intergenerational understanding was engendered.
Seeking new worlds in the museum	Sainsbury Centre for Visual Arts	August 2008 - February 2009	The Centre worked with Ethiopian and Congolese refugees, using museum objects to assist with their settling into life in Norwich. Working with artists, refugees addressed issues of trauma and communication, and explored memories from the cultures they have left behind. The work produced was disseminated through school resources and museum events. The project has enriched the understanding of the objects, and has helped the refugees to build relationships of trust, whilst developing skills and means of expression.
World War One	Stevenage Museum	July 2008 - November 2009	Secondary school pupils used museum artefacts, records and oral history interviews to explore WWI. A small group also produced a film, based on a trip to the Somme. The project was used to produce a wide range of resources for schools, including a DVD, loans boxes, a workshop and an exhibition. Pupils learned to use different types of historical evidence and developed technical and communication skills.
Norfolk Men on National Service	Royal Norfolk Regimental Museum	June 2008 - March 2009	An intergenerational project where secondary school pupils worked with veterans to understand the experience of men on National Service. Students worked with the museum to produce school citizenship resources and a graphic panel for the museum. The project focused on promoting understanding between generations, and encouraging students to find out about their own family histories. The museum was able to develop staff skills and knowledge in a new area.
Healing	The Florence Nightingale Museum	February - August 2009	The museum worked with school pupils and older people to explore concepts of health, healing, remedies and resistance, by focusing on the remedies used in their own homes and cultures. Through visits to other relevant museums, discussions and the production of educational resources, the project aimed to promote debate, raise the self esteem of participants, and encourage the valuing of personal viewpoints.
MGC (Machine Gun Corps) at Belton House	The National Trust	September 2008 - September 2009	Through the use of images, objects and narration, this project highlighted the role of Belton Park and the MGC during WWI, allowing for the interpretation of a subject that had not been tackled previously. Outputs included a lending exhibition, school learning resources and an event for members of the public and the local community. The museum sought to make the topic of WWI relevant to young people and to encourage people to find out more about their families' histories.

Project Title	Lead Organisation	Timescale	Description
Forgotten Legacies	St Edmundsbury Heritage Service	August 2008 - December 2008	Secondary school pupils used historical evidence to explore the experiences of local soldiers in the Middle East during WWI. Pupils were encouraged to understand the legacy of the war and draw links to the present. Schools hosted outreach workshops and held Remembrance day assemblies, to which community audiences were invited. Serving members of the Royal Anglian Regiment also gave talks. Other outputs included a loans box and DVD of historical evidence, both for use by schools. The project enabled the museum to strengthen links with local schools.
The impact of war on your community	Essex County Council (Heritage Education)	July 2008 - July 2009	The project developed partnerships between Essex Record Office, schools, museums, and community (including veterans) by using local resources to gain a broader understanding of the effects of war on communities. School pupils visited heritage organisations, learned interviewing techniques, received visits from serving soldiers and prepared displays of historical evidence. A learning package was produced, and heritage organisations strengthened links with each other. The project also promoted intergenerational understanding.
Not Forgotten: Raising awareness of the meaning of Remembrance Day On the 90th anniversary of the Armistice	Bexley Local Studies and Archive Centre	July 2008 - December 2008	This project used local and national museum collections to teach primary school pupils about WWI and its legacy. A range of educational and creative activities led to the production of school resource packs, DVDs, graphic panels, heritage maps and stained glass windows, which represented soldiers who fought in the war. The project has allowed the Centre to expand its educational offer, and to engage with schools and the community.
A Home of One's Own: Rebuilding Hackney Post World War Two	RIBA British Architectural Library	July 2008 - July 2009	This project used the architecture of Hackney, including social housing projects as a stimulus to focus on the longer-term impacts of WWII. Using archive material, and through the collection of oral histories, RIBA developed outreach services, intergenerational learning sessions, an exhibition and online resources. The project aimed to raise awareness of both people's personal experiences of war and the importance of the built environment.
'Same Faces, Different Lives'	London Borough of Sutton Library Service	September 2008 - July 2009	Secondary school pupils used evidence from the archives and oral history interviews to understand the background to, and personal experiences of the Spanish Civil War. In particular, the focus was on Basque refugees. Outputs included school teaching resources and an exhibition of archive material and the students' work, as well as a strengthening of the existing archives. Outcomes for the young people were an increased understanding of

Project Title	Lead Organisation	Timescale	Description
			historical research, increased empathy with refugees, and the motivation to learn more about the local area.
Locomotion	Locomotion NRM	September 2008 - September 2009	Primary school pupils worked with people who worked in reserved occupations during WWII to gain an understanding of the work of people in the past, and of remembrance and commemoration. Children took part in drama workshops, interviewed veterans and helped to design a dedicated website of digital resources. These contributed to a travelling exhibition. The project encouraged intergenerational understanding, the development of technical and citizenship skills for the children, and the development of technical and audience development experience in museum staff and volunteers.
Little Belgium	Beamish Museum Limited	May - November 2009	This intergenerational project promoted learning about the impact, culture and experiences of a group of people displaced by WWI. Tours and other activities for school pupils, video-conferencing with people in Belgium, the production of digital and print resources, an exhibition and the collection of oral histories has allowed the museum to engage with school and community groups to commemorate and empathise with refugees. In addition, the project built partnerships and relationships within and between the museum and community.
Memory Quest	Tyne and Wear Archives and Museums	November 2008 - October 2009	Pupils from primary and secondary schools worked with the museum and older generations to develop a series of resources and events exploring experiences of WWII and attitudes to war more generally. Working with artists, the project led to a performance, exhibition, tea dance and the collection of oral histories. The project encouraged the development of a range of creative, citizenship and communication skills in the young people, whilst strengthening relationships and understanding between all partners, including the museum and community groups.
Commonality and Conflict – Learning from the Past by Talking Now	Darlington Libraries and Community Learning Service	January - July 2009	Young people from a Pupil Referral Unit worked with people from the local Polish community to investigate shared themes of conflict resolution and improve intergenerational understanding. Pupils learned technical and interviewing skills, carried out background research in the library, and took part in conflict resolution workshops. The project produced bi-lingual resources to be used by local schools. The project aimed to encourage the development of social and other skills in the pupils, to aid with their move back into mainstream school life.
Views from the Battery –	Museums North	July 2008 - March 2009	Young people worked with heritage volunteers to develop interpretation materials to be used in the refurbished Blyth battery Education Centre. Training sessions were held to

Project Title	Lead Organisation	Timescale	Description
Intergenerational Training & Interpretation			promote best practice in intergenerational work within the heritage sector, whilst also building the networks of organisations carrying out this work.
Life in Berwick-upon-Tweed and Trzcianka during the Second World War	Northumberland County Library Service	July 2008 - April 2009	Children from Berwick-upon-Tweed and their Polish twin town of Trzcianka worked to explore their shared WWII heritage, thus enhancing friendship and understanding between the towns. Oral histories of the experiences of the wartime generation were collected by volunteers during reminiscence sessions. School children took part in various heritage-based creative activities. The project resulted in an exhibition, website and the addition of the oral history recordings to the archive.
Respecting the Past Remembering South Tyneside Wartime Memories	South Tyneside MBC Libraries / Local Studies Library	July 2008 - November 2009	Drama and local history research were used to promote understanding between generations, focusing on the theme of wartime memories. Oral histories were also collected, and resources produced using photographs and material from the archives as a lasting legacy to the project. Outcomes included enhanced understanding of the causes and impacts of conflict, as well as increased knowledge of how to use library services.
Countryside, Community and Conflict - North Tynedale and Redesdale and the Second World War	The Heritage Centre, Bellingham	Sept 2008 - November 2009	Material was collected by volunteers and older community members to explore local rural wartime experiences. An exhibition of artefacts, archive material and photographs, together with oral histories, plus outreach sessions and the development of school resources allowed for the sharing of these little-heard stories. Participants gained technical and creative skills, and school groups have developed their knowledge of the personal impacts of war on all members of the community.
"Johnny Comes Marching Home"	Congleton Museum	September 2008 - January 2009	Taking the theme of homecoming, this intergenerational project brought together older people with experiences of war and local school children, allowing for wider explorations of social issues relating to peace and conflict. Activities included the collection of oral histories, a touring theatre performance, and a range of educational resources, including booklets, teacher packs, reminiscence packs and online resources. The project promoted intergenerational and cultural awareness, whilst allowing museum staff and volunteers to develop their skills in partnership and project work.
Warrington's Wartime Generations	Warrington Museum and Art Gallery	November 2008 - October 2009	Reminiscence sessions and oral history collection with local war veterans by young people helped to foster intergenerational understanding, whilst providing materials for the study of war and conflict. Resources produced include an education resource pack, DVD of oral histories and archive material, and online resources. Events were held to commemorate and celebrate the project. The project promoted community cohesion and local pride, and

Project Title	Lead Organisation	Timescale	Description
			developed participants' technical and interpersonal skills.
Examining Conflict: Northern Ireland	The Fusilier Museum	July 2008 - November 2009	Museum staff and volunteers worked with veterans to deliver filmed sessions and discussions to secondary school pupils. The newly produced films include oral histories and archive news footage, and were used alongside handling sessions to discuss issues around conflict, peace and social cohesion. An exhibition was produced to engage a wider community audience, while additional teaching resources added to the school provision.
Some went to war, to some war came	Port Sunlight Museum and Garden Village	July 2008 - December 2009	The project aimed to increase understanding of the effects of WWI and WWII on the local area, for both formal and informal audiences. Outputs included drama, oral history collection, an exhibition, educational resources and themed events. These allowed for the development of skills, knowledge and experience by museum staff, volunteers and participants. As a result of the project, intergenerational understanding and community cohesion and pride were improved, and relationships between the museum and partner organisations enhanced.
Auschwitz to Ambleside	Cumbria County Council	September 2008 - August 2009	A touring exhibition, talks and workshops, were used to present the story of child Holocaust survivors to primary and secondary students and visitors from within the community. The project aimed to allow intergenerational and community understanding, and to promote engagement with the libraries and archive service.
Respect, Recognition and Relationship: Transforming Community Through Drama and Film	Devon and Cornwall Constabulary	July 2008 - March 2010	This project used drama, film and oral history collection to bring together and challenge stereotypes between the police, teenagers and older people, by focusing on the role of police during times of conflict. Sessions were recorded to produce educational DVDs and resource boxes, supplemented by replica artefacts. As well as encouraging understanding, the project also allowed participants to gain technical, creative and communication skills.
Farmers in Wartime	Trilith	September 2008 - March 2010	Young people from farming backgrounds interviewed people who were farming during WWII, contrasting the experiences of the older and younger generations. These were used to produce podcasts, which were supplemented by educational resources. These materials were added to the County Record Office archives. The project encouraged participants to develop media skills, and to develop openness towards the value of other people's experiences.
Make do and Mend	Sherborne Museum	July 2008 - January 2010	This project focused on the memories of women in wartime through the production of oral history and photographic archives. Pupils learned about the ways in which women found ways to overcome problems, and compared these to modern life and living in a "throw-

Project Title	Lead Organisation	Timescale	Description
			away society". Outreach events encouraged intergenerational interaction, and drama, cookery and sewing workshops helped pupils to understand women's experiences. The project brought together different generations and the museum, and produced lasting resources such as a web site and loans boxes.
A Forester's War	The Dean Heritage Centre	July 2008 - February 2009	This project brought together school children, volunteers and people who had first-hand experience of WWII to record interviews. These were used to inform a loan exhibition, which included photography and artefacts, as well as adding to the online resources and archive. The project encouraged intergenerational understanding, experience and confidence in participants.
Right to Vote	Poole Libraries	September 2008 - September 2009	This intergenerational project looked at the conflicts associated with democracy in Britain, focusing in particular on the life of a suffragette from the local area. Young people from local schools carried out research, interviewing older people from the local community, and took part in drama, film making and podcasting to produce a touring exhibition. The project engaged young people in the issues of democracy and the local community and developed their technical and communication skills.
North Devon at War	The Museum of Barnstaple and North Devon	August 2008 - June 2009	Working with school children, military personnel, refugees and asylum seekers and creative practitioners, the museum focused on war and conflict from the 20th Century, in particular the experiences of people across the region. The project allowed children to explore the wartime experiences of others, whilst enriching the museum's audio and written archives, developing on-line learning resources, creating a wartime garden, holding a celebratory event, and producing a film. The aim was to extend the museum's role as a focus for community building.
Their Past Your Future Phase 2	The Tiverton Museum of Mid Devon Life	September 2008 - September 2009	The museum worked with students, older people and the wider community to increase awareness and understanding of the contribution the community made in WWII and its impact on peoples' lives – residents, evacuees, land girls, GIs and POWs. Students carried out historical research and collected oral histories from older people in the community. This led to the production of learning resources and culminated in a film show and themed event for participants.
Training for the Trenches	Staffordshire Arts and Museum Service	July 2008 - July 2009	Primary school pupils took part in a series of interpretive learning activities based at the Brocton Army Training Camp on Cannock Chase, focusing on the experiences of local soldiers during WWI. The museum produced a set of online and object based teaching resources, which were combined with costumed interpretation and tours. The project

Project Title	Lead Organisation	Timescale	Description
			enriched the children's understanding of this period of history, whilst allowing the museum to expand its learning programme.
Moving Times	Bath Place Community Venture	August 2008 - July 2009	Moving Times, an online and paper-based newspaper created by young people, documented the impact and legacy of 20th century conflict on the Polish, Czech, Sikh and Irish communities of Leamington Spa by recording interviews and adding images to the Community Archive. The project encouraged citizenship skills and community cohesion by increasing young peoples' understanding of others' experiences of conflict. The Community Archive gained wider publicity and new images and oral history recordings for posterity.
Keep the Home Fires Burning	House on Crutches Museum Collections Trust	July 2008 - January 2009	Army cadets worked with a reminiscence worker and storyteller to assist with the collection of oral histories from local war veterans. The project brought together different generations and members of a scattered rural community, developed the skills and understanding of young people, and increased the museums' own digital capacity. Wartime objects and photographs were also collected for use in future projects.
Remembering the Past, Present and Future	Staffordshire Schools' Library Service	December 2008 - June 2009	Focusing on the impact of war on the local area, the library service worked with pupils to assess the range and impact of memorials at a local Arboretum, and design and make their own memorial. Intergenerational workshops gave pupils the opportunity to interview war veterans. The project led to the production of school resource packs and exhibition materials for the library service, thus helping to extend their service to local users.
'This is what happened to me'	Royal Air Force Museum Cosford	July 2008 - October 2009	The museum worked with schools, war veterans and their relatives to raise awareness in the young people of the contribution made by the armed forces. Oral histories were collected by the young people, leading to the production of videos and podcasts, to be used online and in learning resources. By bringing together generations in this way, the project aimed to foster a deeper understanding between members of the community, whilst also developing the skills of the young people involved.
Conflict and change: WWII and the effect on Scarborough's Fishing Industry	North Yorkshire County Council, Scarborough Library and Information Centre	September - December 2008	During this project, a group of 'at-risk' young people took part in a number of activities to develop their understanding of the history of the local area, and to develop their skills and confidence. This included visits to local historical sites Eden Camp and Scarborough Harbour, research with a local history group, the production of video diaries, and the development of exhibition and print materials. As well as the production of these resources, the project helped to break down intergenerational stereotypes and develop a pride in local history.

Project Title	Lead Organisation	Timescale	Description
The Two Minute Silence	University Archives, University of Huddersfield	August 2008 - July 2009	School pupils were trained in the use of technical equipment and interview techniques, to allow them to explore conflicts from WWI to the present day, and to mark the 90th anniversary of the two minute silence. Interviews with older people, and historical research, were used to produce online resources and to add to the University Archives, as well as inspiring creative activities such as poetry writing.
Z Polski do Anglii: Polish Communities in Britain	Bradford Museums, Galleries and Heritage	July 2008 - September 2009	A major exhibition for Cartwright Hall Gallery used photographs of the local Polish communities and spoken testimonies to explore the experiences of Polish people in the local area, with an additional focus on the impact of WWII. The project aimed to bring together old and new Polish communities, as well as increasing understanding of Polish people within the wider community. Online resources, in both English and Polish, made the project accessible to a wider audience.
York and the Nuclear Threat	City of York Council	July 2008 - April 2009	An intergenerational group, including young people at risk of offending, produced a number of resources, focusing on the impact of the Cold War on the people of York. Starting with oral history collection, resources included online podcasts, educational resources, and a map of relevant sites around the city. Participants learned about their local area, whilst developing their technical, research and communication skills, and fostering intergenerational dialogue and understanding.

Description of Year 3 projects: 2009-2010

Project Title	Lead Organisation	Timescale	Description
Train of thought	North Norfolk Railway (NNR)	May – July 2009	This project used filmmaking to bring together children and veterans and to explore the impact of conflict on society, in particular looking at the experience of evacuees. The children interviewed veterans and carried out other creative work. The project brought together generations, added to the teaching resources, developed the skills of both participants and staff, and raised awareness of NNR within the local community.
'Men in Stortford's thoughts': Bishop's Stortford's First World War Book	The Bishop's Stortford Museum and Rhodes Arts Complex	May - November 2009	The project explored the impact and legacy of WWI on the local community through working with the local youth theatre, music groups and schools. The theme was explored during a series of events, including drama and music performances, film showings, and an exhibition based on oral and family histories. More permanent resources include a DVD and a website. The project helped to develop young people's skills, whilst also giving them a voice to express their views on this subject to a wider audience.
Conflict and Community: The Lasting Legacy of Waterbeach Barracks	The Farmland Museum	May 2009 – March 2010	Primary school pupils worked with the museum and creative practitioners to interview veterans, produce artworks, develop an exhibition, and make a film, focusing on Waterbeach Barracks. The project led to the production of educational resources and a handling collection. Participants developed their skills, knowledge and understanding, and increased intergenerational understanding. The project also strengthened the relationship between the Farmland Museum and Waterbeach Barracks and village.
re:connaissance	Derbyshire County Council	May 2009 – March 2010	Primary school children and older people worked together to re-interpret wartime collections through visual art, oral history and the collection of memorabilia. Working with an artist, participants created an exhibition of people's experiences of WWII. Using the arts in this way allowed young people to understand the meaning and impact of conflict, as well as its contemporary significance, showing how it affected the area where they live and what impact it would have on their lives.
The Italian Connection: a story of identity and integration in post-War Nottingham	Nottingham City Library and Information Service	May 2009 – January 2010	The project highlighted the economic and social developments which can follow conflict by charting, through an inter-generational oral history project, the story of the Italian community in post-WWII Nottingham. Staff and volunteers worked with members of the Italian community and local school children to collect oral histories and produce publications and internet resources. The aim was to promote positive images of the integration of new arrivals to the community.

Project Title	Lead Organisation	Timescale	Description
Not Forgotten	Westminster Archives	N/A	Primary school children visited Westminster Abbey and the Tomb of the Unknown Warrior, and carried out research, to explore the themes of sacrifice, suffering and remembrance in WWI. Educational resources produced for the project also focussed on developing literacy and historical research skills in the children. A remembrance assembly was then performed for older people and veterans from the local community, encouraging the sharing of viewpoints between generations.
Haringey Charmed Life Project	Culture, Libraries and Learning	July-December 2009	Young people interviewed African/Caribbean elders and war veterans, and used the recordings to produce a book and DVD. It enabled veterans to share their experiences with others, and so to contribute to community and intergenerational understanding and cohesion, and enabled young people to learn more about the history of conflict. The project ended with an evening event to allow the young people to present their findings and the veterans to share their experiences.
Telling the Story of a Peace Movement	Archives, London School of Economics and Political Science	June – December 2009	Young people took part in workshops and interviewed veteran peace campaigners, giving a focus to Citizenship work in school, and creating material to add to the archives. They focused on the range of community activities and campaigns, and went on to produce their own peace campaign. The project fed into the development of educational resources, and strengthened the relationship between the archives and the CND peace education programme.
Ireland – What was all that about then?	Eastside Community Heritage	May 2009 – March 2010	A mainly Muslim group of young people from East London interviewed members of the British Army who served in Northern Ireland, and members of the Troops Out Movement who campaigned against the deployment of the British Army in Northern Ireland. Discussions around terrorism, peace and human rights were encouraged. The project allowed the production of oral histories, a touring exhibition, a DVD and educational resources, and gave the young people skills in mediation, enquiry, communication and technology.
Impacts of War	Orleans House Gallery	September 2009 – March 2010	Secondary school pupils worked with the gallery on a project to explore the impact of conflict since WWII, particularly on people in the local area. Through a series of workshops, pupils researched conflict, developed interview skills, met and interviewed veterans and refugees, developed an exhibition and produced publicity materials. Education resources and outreach sessions were developed to run alongside the exhibition. The project developed the skills of participants, and allowed interviewees to share their experiences of conflict with a wider audience.

Project Title	Lead Organisation	Timescale	Description
Women and Peace	The Women's Library, London Metropolitan University	October 2009 – March 2010	This project brought together refugee women and students of a local girls' school to explore the theme of peace and produce an illustrated anthology of creative and life writing. Participants developed their creative and communication skills, as well as their confidence and self-esteem. It also helped to engage a new audience with the Women's Library, and to strengthen relationships between partner organisations.. It ended with a celebratory event on International Women's Day.
Faith Under Fire	All Hallows by the Tower	June 2009 – January 2010	This project focused on the importance of faith and spirituality during WWI and WWII, using interviews with veterans, as well as photographs and historical documents, to generate citizenship-linked learning resources. Stories of wartime experiences were used to explore children's personal experiences of conflict. The project encouraged intergenerational understanding and dialogue, and increased the self-confidence of participating veterans and pupils to work together.
Barnard Park: Conflict, Change and the Urban Landscape	London Borough of Islington	June 2009 - December 2009	This project brought together local school children with the University of East London Department of Civil Engineering to investigate how an urban landscape changed as a result of conflict and regeneration, carrying out a survey of the area, and producing an exhibition of the findings. Children worked with the local history centre to research the changes to the area. The project complemented a series of other activities by the local history centre, and strengthened links with local schools.
Challenging History	Historic Royal Palaces – Tower of London	April - December 2009	This project consisted of a series of training seminars for museum professionals, allowing them to develop their understanding of the ways in which museums can tackle controversial subjects, the differing roles of museums across cultures, and to inform their own educational practice. This helped to both increase the skills of individual professionals, and to improve dialogue and practice across the sector.
When Hitler Stole Pink Rabbit	Seven Stories, the Centre for Children's Books	April – October 2009	This project used Judith Kerr's novel as a platform to enable children to explore themes of being a refugee, new cultures, friendship and family, and to make connections between these themes and their own lives. Children met the author, and were inspired to write their own stories and take part in drama activities. A film of the project formed part of a Judith Kerr retrospective exhibition held at Seven Stories.
The Peace of Paper	The Literary and Philosophical Society of Newcastle upon	May – November 2009	Participants, including refugees and asylum seekers, took part in a number of workshops and other activities, to explore historical and personal responses to conflict and peace. Activities included creative writing, site visits and conversations between different groups to share experiences. These were used to produce an anthology. Project participants also

Project Title	Lead Organisation	Timescale	Description
	Tyne		recommended relevant books to be added to the collection. The project aimed to increase awareness of cultural provisions amongst the participants.
The Art of War: a 21st Century Creative Approach to Commemoration	Blackpool Council's Arts Service	June – November 2009	Primary school children worked with artists and veterans, and carried out research in local libraries, to explore how art can be used to help understand and remember conflict. Children produced their own creative works in response to their learning experiences, which were compiled into a publication, and celebrated during an event. The project developed the children's research, communication and creative skills, and provided a model of good practice to be passed on to other local schools.
Daily Life in St Helens During Conflict	The World of Glass	September 2009 – March 2010	Primary school children worked with older members of the community, including ex-servicemen, to explore the local experiences of war and conflict. A wide range of activities were used to engage participants, including drama and creative activities, discussions and debates, reminiscence and object handling. Activities were designed to increase skills, confidence and citizenship. The project culminated in the production of an educational DVD and a launch event.
A City Speaks – life in Manchester during the Second World War	The People's History Museum	March 2009 – January 2010	This project allowed the museum to extend its living history educational provision, through the creation of a WWII character and accompanying school workshop, and animated film based on local wartime footage. These resources aimed to broaden people's understanding of the impact of conflict and to encourage people to be inspired by museum settings. School groups were involved in the trialling of these resources.
Reflections on War	York Museums Trust - York Art Gallery	March – November 2009	The Art Gallery worked with community groups to produce a temporary exhibition on personal reflections and reminiscences of war. An oral history strand to the project collected personal stories, and participants also created artworks to be displayed in the community exhibition. A series of school and family workshops and resources were produced to support the project. A significant aspect of the project was to increase the community's sense of ownership of the gallery.
We also served	Blackburn Museum and Art Gallery	June 2009 – January 2010	After spending some time researching WWII, young people from local schools were filmed interviewing war veterans about their experiences, contrasting Muslim and non-Muslim experiences. This was then used to produce a DVD for local schools, along with teacher's resources. The project gave ex-servicemen a voice, whilst allowing schools to explore local history and challenge interracial conflict, and helping the museum to build on links made with the local community.
Business As Usual	Cumbria Archive	April 2009 -	During this project, the Archive Service worked with school pupils, war veterans and

Project Title	Lead Organisation	Timescale	Description
	Service	March 2010	volunteers to produce a travelling display and a teaching resource based around role play. These activities were designed to allow veterans to go to schools and enter into dialogue with the pupils about personal responses to conflict, focusing on the end of WWII and feelings now. The project encouraged intergenerational dialogue whilst also developing social and communication skills in the pupils.
Pack up Your Troubles!	Museum of Lancashire	June – November 2009	The museum worked with primary and secondary school pupils, older people and volunteers to share knowledge and experience and to overcome stereotypes between the generations. Outcomes included a set of reminiscence boxes, a sculpture, and wartime themed activities during the remembrance parade. The project also aimed to increase awareness of the museum within the community.
Positive Futures	Bolton Libraries	September 2009 - March 2010	A secondary and primary school worked together through a combination of visits to museums and heritage centres, creative workshops and oral history to research and reflect on shared perceptions of the impact of WWII. These perceptions were used to produce a learning resource, a collection of poems and diaries, a DVD, public readings and an exhibition. Outcomes for participating pupils included development of skills and knowledge, as well as increased confidence.
Who Do We Think We Are?	Stockport Art Gallery	May 2009 - February 2010	Gallery staff and volunteers produced a series of resources and ran workshops exploring the sinking of the Arandora Star in 1940, looking in particular at personal stories. Schools and community groups took part in creative activities designed to encourage the drawing of parallels between the past and present. Some young people were given the opportunity to contribute to an exhibition on the same theme. The project aimed to encourage new audiences to visit the gallery.
Cinderellas of the Soil?	Brighton Museum and Art Gallery	May 2009 – May 2010	This intergenerational project aimed to promote understanding and engagement between young people and veterans of the Women's Land Army and to encourage exhibition visitors to investigate their own family and community's wartime memories. Young people collected and filmed oral histories from the veterans, which was used to produce a film and activity resources, and to inform a schools' conference. The project encouraged intergenerational understanding and developed the technical and communication skills of participants.
Face to Face: Documenting experiences of conflict	Royal Naval Museum	June 2009 – December 2009	This intergenerational project involved primary school pupils being trained by a film professional to carry out interviews investigating experiences of conflict. Taking on the role of film directors, journalists and editors, pupils worked with servicemen from WWII to the present day. This was used to develop kitbag-inspired remembrance resources for use by

Project Title	Lead Organisation	Timescale	Description
			schools and community groups. Participating pupils developed their skills, whilst increasing their empathy for soldiers and their understanding of the impacts of war.
If it wasn't for the war	East Sussex Record Office	October 2009 to March 2010	School children worked with older people in the early stages of dementia and their carers to research and carry out oral history interviews on the impact of WWII on local people's lives. These led to the production of a drama performance and event, and also a DVD toolkit of good practice for working in community settings. As well as the exploration of experiences of war, the project challenged young people's perceptions of mental health and ageing. Older participants, many of whom experience social isolation, enjoyed the sharing of memories.
A Safe Place to Go: Evacuation in Cornwall	Cornwall Record Office	June 2009 – March 2010	This project worked with intergenerational groups to record and publicise the experience and legacy of evacuation in Cornwall, and to relate these histories to the experience of contemporary travelling communities. In particular, the project focused on the use of oral history to collect memories. This led to the creation of a web resource aimed at KS3 students and their teachers, and also the production of a DVD-based film, which was sent to all secondary schools in Cornwall.
Wartime Wiltshire	Wiltshire Heritage Museum	April 2009 – February 2010	This intergenerational project recorded and interpreted the contribution of the people of Wiltshire during both World Wars. Outputs included family workshops, an exhibition, education activities, learning resources and the collection of oral histories. These were developed to encourage creativity and engagement with learning activities outside of school, as well as to improve school resources. The geographical areas targeted included hard to reach groups, and the project aimed to develop confidence and skills within these groups.
Conflict & the Media – a Bristol Perspective	Bristol's City Museum and Art Gallery	June 2009 – March 2010	Secondary school pupils took part in sessions to develop their understanding of conflict and the media, and their skills in communication, research and the process of film-making. They then interviewed older people and used these to make films about a range of conflicts from the last century. The project focused in particular on raising awareness of the diversity of experiences of the people of Bristol, and on encouraging the pupils to develop a more questioning attitude towards the media.
What did you do in the war?	Stoke-on-Trent Museums	May 2009 – March 2010	This project aimed to encourage intergenerational dialogue between people in sheltered accommodation and young people, focussing on WWII. Reminiscence videos were produced for the oral history archive, and participants also worked together to deliver a wartime themed event. Younger participants gained experience of using technical

Project Title	Lead Organisation	Timescale	Description
			equipment and conducting interviews, while all participants gained an understanding of other people within their community.
Yes! We Have No Bananas	Staffordshire Library and Information Service	Started September 2009	This intergenerational project involved primary school children and volunteers from the local community exploring ideas of citizenship and local identity through food and rationing on the Home Front and during the years immediately following World War II. The project aimed to encourage community participation in cultural activities. During the project, oral histories were recorded and made into a DVD-based resource pack for Staffordshire primary schools.
Ryedale's Great War	Ryedale Folk Museum	Autumn 2009 - March 2010	During this project, local primary schools worked with the museum staff and volunteers, and other community to produce a mobile exhibition, which took the form of a kitbag containing items relating to WWI and teaching resources. During outreach sessions, children filmed their own digi-stories, which were used in the kitbag. The project allowed participants to develop their knowledge, understanding and skills in an enjoyable and creative way, while also encouraging community dialogue and participation.
From the Grand Trunk Road to Britain	Bradford Libraries	May 2009 – February 2010	This project worked with families and schools in the local, mostly Asian, community to explore people's personal stories in a wider historical context. Oral history collection fed into the production of a film on the theme of migration, made by secondary school pupils, which was shown in the entrance to the new library extension. Reminiscence sessions were also held with family groups, and other educational sessions were held with schools. As well as benefitting participants, the project helped to develop skills and confidence amongst staff and volunteers.
When Elephants Fight: Stories of conflict across cultures and generations	Hull Libraries	April 2009 – March 2010	The project focused on the suffering of innocent people caught up in war and conflict across the world, from the experience of Hull in WWII to the experiences of the many refugees who live in the city. People from across the city were involved, including refugees, local people, young people at risk and creative practitioners. Participants shared and collected personal stories of conflict, which were used to create exhibitions, a DVD and school workshops. The overall aim was to promote community cohesion and understanding.
I can still see you: images and memories of World War Two	Yorkshire Film Archive	April 2009 - March 2010	During this project, artists, young people and veterans explored ways of using film to promote intergenerational dialogue and understanding, and the resolution of conflict. Screenings of the film were accompanied by reminiscence sessions, available to the general public. Educational activities were developed, focusing on exploring WWII through film and photography. The project encouraged younger people to explore the impact of

Project Title	Lead Organisation	Timescale	Description
			conflict on people's lives, and older people to talk about their experiences.
Conflict then and now, exploration, learning, and resolution: an inter-generational education programme for schools	The Royal Armouries, Leeds	May – December 2009	A series of workshops were run in primary and secondary schools, focusing on the nature of conflict and resolution. Children interviewed people with direct experience of conflict, from WWII to the present day. These were used to produce a film for use in the galleries. Educational resources were also produced to support the project, bringing together history and citizenship. The project helped to validate the personal experiences of participants, and captured stories of wartime experiences which would otherwise soon be lost.
Behind the Wire	Catterick Garrison Library	April – December 2009	Local heritage organisations worked with school children and veterans to research and record personal stories of the effects of war on home life, from WWI to the present day. This fed into the production of an exhibition, sound recordings and a DVD, as well as educational resources. Participants gained skills in communication, research and interviewing techniques, as well as an increase in confidence. The project as a whole focussed on increasing understanding and community cohesion.

Appendix 5: Case studies

5.1 Intergenerational practice leading to community cohesion

Conflict and Change: WW2 and the Effect on Scarborough's Fishing Industry

1. Title of the project	Conflict and Change: WW2 and the Effect on Scarborough's Fishing Industry
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	North Yorkshire County Council Library and Community Services
4. List of key partners involved in the project	Scarborough Library and Information Centre Scarborough Maritime Heritage Centre Connecting Youth Culture Scarborough Urban Forum County records Office 4Youth Uturn project
5. Names of team members working on project R&D and delivery	Lee Taylor
6. Final year	2008
7. Project start date	January 2008
8. Project end date	December 2008
9. URL link to project website	none
10. Description Key activities - To work with group of 7-10 young people (11-19 yrs) and 5-8 older people (60+) - Assisted Research using archive material from Scarborough Library, the County Record Office and the Scarborough Maritime History group. - Work with professional artist to create exhibition materials - Work with professional video artist to introduce participants to digital technology enabling the creation of a project video diary. - Trip aboard the Coronia which was involved in the Dunkirk evacuation incorporating reminiscence workshops - Tour of Scarborough harbour incorporating reminiscence workshops - Trip to Eden Camp Museum to provide additional context to the period	
11. Target audience- Local people The young people were aged between 11-18 years and were predominantly young men. All were in some way 'at risk' and vulnerable with a range of social issues and varying levels of need. Youth agencies referred individuals to the project and it was an opportunity for the young people to be involved in positive activities. Reasons for referral varied; one young person was disabled, another was the main carer for his	

mother and was bullied. The Youth Offending Team referred one young man who had become part of the judicial system. A young man with anger management issues and ADHD participated alongside his key worker.

The older people involved in the project were aged over 60, mainly retired, former fishermen or connected with the fishing industry in Scarborough. They had lived in the area around the harbour all their lives. The group was dominated by men, who were recruited through the Scarborough Maritime Heritage Group which had gained their trust and was very knowledgeable about the community.

12. Aims and objectives

The specific aims and objectives of Conflict and Change were:

- *To foster a mutual understanding between 'at risk' young adults and older generations*
- *To raise the confidence and aspirations of young people*
- *To break down existing generational stereotypes*
- *To introduce project participants to new technologies such as digital photography*
- *To introduce participants to different research methods, both formal and informal*
- *To use informal and engaging ways to educate young people on local, national and international history*
- *To celebrate the history of Scarborough Town*
- *To provide a valuable historical resource for the Scarborough Maritime Heritage Centre.*

13. Process

This intergenerational project brought young people and older people together to develop trust and mutual understanding. It focused on the history of the fishing industry and experiences of people who lived and worked in Scarborough during World War Two, drawing on a variety of local sources, archives, museums, local studies material, visits, and lived experiences. The project aimed to find ways to break down barriers and overcome mutual mistrust between young people and older people, which had been identified as a concern in the town emerging from an Urban Forum meeting in 2007.

The project was led by Scarborough Library, part of North Yorkshire County Council Library and Community Services, working in partnership with Scarborough Urban Forum, Scarborough Maritime Heritage Group, Connecting Youth Culture, 4 Youth and North Yorkshire County Record Office. The Library worked with a small group of 'at risk' young people who were individually selected by youth agencies to be involved in the project, and a group of mainly retired fishermen living in Scarborough's old town, who were recruited by Scarborough Maritime Heritage Group.

Conflict and Change was facilitated by project worker, Denise Gilfoyle, who was recruited specifically to co-ordinate the project, and worked in collaboration with a graphic artist and video maker. The project involved an intense week of activities in October half term 2008 and the production of a number of resources including an exhibition and DVD documenting and resulting from the activities. Scarborough Library and North Yorkshire County Record Office provided primary source material and organised visits to Eden Camp, Scarborough Harbour, and The Coronia, a boat involved in the evacuation of Dunkirk.

14. Number of participants in the project or visitors to date	18 participants Visitors -unknown

15. Impact and Outcomes of the project

The **outputs** were a range of source materials both about the process of the project and about the history of the Second World War in Scarborough. A DVD recorded the process of the project from a diary of the project week made by the Video Artist. A second DVD captured the oral histories and interviews with the older participants about the fishing industry in Scarborough during WW2. A portable touring exhibition was produced, comprising of eight printed screens compiled from archive material, newspaper articles and photographs from the local studies collection of Scarborough Library which were selected by project participants in collaboration with the Graphic Artist. This exhibition was accompanied by a leaflet outlining the key aims and objectives, together with a photograph album with relevant articles as an accompanying resource. The exhibition was made available for display in schools and other agencies in Scarborough and the surrounding district. By January 2009 the exhibition and DVD had been presented and shown at five community and organisation meetings in the town including: Town Team, Renaissance, Castle Ward Tenants and Residents, Scarborough Urban Forum and Scarborough Library. There were plans to exhibit the work at the County Records Office in Northallerton, Scarborough Castle, St Mary's Church, Seafest, Lifeboat Week and local schools. A copy of each DVD was given to participants for their families, together with printed material, certificates and a group photograph. For those participants who did not already have it, they were given library membership and details of home delivery service for older people.

The major **outcomes** which were identified for the project participants included:
- Mutual understanding and friendships generated between the older and younger generations
- Scarborough Maritime Heritage Centre will gain a valuable promotional tool for the Maritime Heritage Project as well as further resource material
- For the older generation as well as helping to break down negative stereotypes of the younger generation it will ensure that the experiences and stories of the older generations as well as Scarborough's maritime heritage are celebrated and preserved for future generations
- For the younger generation it will provide a valuable informal learning opportunity for a group of young people who often feel estranged from the more traditional approaches to learning. It will help to instil a sense of pride and history in their surroundings
- Led to further interest and desire to be included in intergenerational projects with four further projects currently in the pipeline
- Charles Kirby (younger participant who uses a wheelchair) has been invited to sail on the Lord Nelson Tall Ship alongside a buddy, by the kind arrangement of one of the older participants Fred Normandale. Fred's family are arranging the funding and the placement and this will hopefully take place summer 2010

16. Evaluation	
17. Tips	

18. Future Developments		As a result of *Conflict and Change* the Urban Area Forum launched the initiative 'Scarborough 2009 – An Intergenerational Town' with a series of ongoing projects.
19. MLA Work package		
20. MLA Programme		
21. Domain		Libraries, Archives, Museums
22. Role in developing the sector		Partnerships
23. Social groups		Children and Young People (Young people at risk) Older People
24. Social outcomes	Community cohesion & inclusion Celebrating local identity Learning & skills Positive outcomes for vulnerable group	
25. Higher level geographical coverage		Yorkshire and Humber
26. Main person leading the project		Name: Lee Taylor Org: North Yorkshire County Council Library and Community Services Tel: 01609 533588 Email: lee.taylor@northyorks.gov.uk
27. Alternative contact Enter as many details as possible		Name Org. Email
28. Estimated budget		£17,220.00
29. Final budget		£17,954.40
30. Funding source(s)		£10,000.00 TPYF £7,954.40 Support in kind (not specified)

Key findings

Intergenerational practice was a critical element of this project. By the end all the participants were enthusiastic and vocal about how much they really enjoyed the project. The response cards reflected their enthusiasm, including the card below completed by one of the older participants: There were very high and sustained levels of attendance with most young and old participants attending for the whole week. It was really significant for the young people as consistency and commitment can often be lacking in their lives. For the older participants - especially the very elderly members in their late eighties - it was also a big commitment to participate in the whole week, when levels of energy can be limited, and a testament to how much they really enjoyed the event. For Fred Normandale, a man of few words, who celebrated his 86th birthday during the week, he described the project as: "well it was A1 to my liking" and a birthday he will remember. Enjoyment is a really key factor and it is easy to overlook its significance; it makes events memorable and significant.

However the project began with much suspicion and some anxiety. Some older participants expected the young people to be noisy, naughty and unruly and loud. Others tolerated young people, but with a caveat as long as they were well mannered; "I do not mind young people

as long as they remember their manners". One person was ready to expect anything: "Some good, some bad, some indifferent". Only a minority of the older people thought the young people would be well behaved and interested.

Figure 1: TPYF2 response card
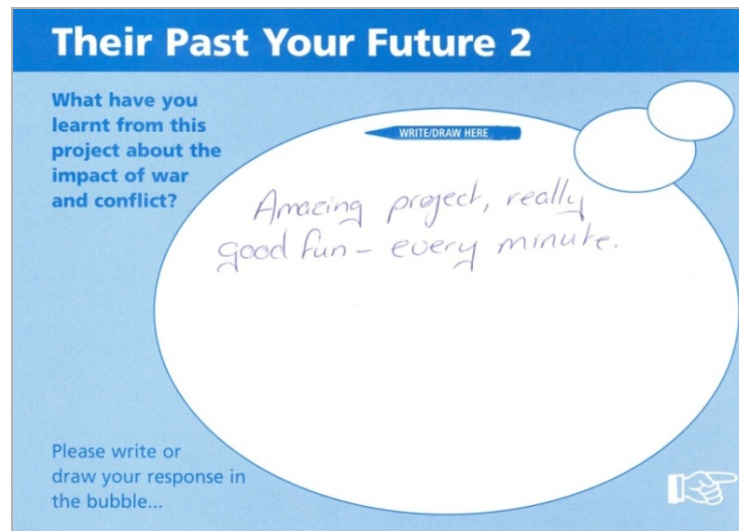
The young people views of older people before they started the project were diverse, varying from nervousness to negativity. One young woman was anxious and apprehensive about working with the older people:"I felt a bit scared at first… I thought it would be hard because they would ask me questions I would not know".Others were reserved: "I felt shy around them until I got to know them". Another young person thought "they would not be easy to talk to". A few young people were more positive about older people; "I thought they seemed very polite" or they were "happy and content". But this optimism came with some reservations of being misjudged by older people: "they are not willing to share their information they did not think we were interested in the past, but we are". Some of the young people had much more negative expectations:"I thought they were going to be a bit grumpy… boring… not easy to talk to… They can sometimes be a pain in the backside - get off my lawn - and that's your first impression". One young person did not like the way older people pigeonholed others:"I did not like how they labelled Pakistani and Black people".

Through the project the generations built a rapport with each other and there was an increasing affinity which grew out of shared experiences. By the end of the project the young people's views of older people had changed entirely, they had no negative views. The young people began to see the older participants as people rather than as polar opposites:"I suppose it's hard to imagine them as young, so in a way I see them more as people that were like me once" The older participants had valuable experiences which told them a new and different history in real and familiar places:"I found working with old people cool man, I was surprised at them knowing all these things, by their childhoods and their lives in general*".*

The young people began to respect the older participants; they began to see them as people. Sharing a sense of humour was a real bond between the generations:"They are a good laugh when you get to know them". The more reserved young person, who was anxious and nervous at the start, realised, "I can speak to them properly and politely". Bonds developed for a number of reasons: family connections created links between the generations and one older man was the friend of a young person's Uncle. Even nick-names created links. 'Bludgie Blades' inherited his nick-name from his granddad and the older participants loved this connection with their past in a tight knit community, renaming him 'Young Bludgie'. Male role models emerged from the intergenerational aspects of the project which created bonds too. A real bond and connection was made between Mark (younger) and Tom (older), a real friendship which grew out of Tom being very forthright and clear about boundaries: "Don't piss me about because I'm not standing for it". As the project leader reflected about Mark:"He really liked having the male role-models and it being a very male-orientated project. He wants to be a fisherman he says".

In contrast, some of the older participants were still rather guarded in their views of young people. They acknowledged that young people are mischievous and boisterous and through their own stories it was obvious that they had been just that when they were young:"I know you get some cheeky ones but overall not a bad bunch… I get on well with them all".

Charlie was amazed some time after the programme to be stopped in the street by one of the teenagers, who said hello and shook his hand. Charlie was absolutely delighted; it made him feel noticed, and a little more bit more important, a tiny action but of huge symbolical significance. This level of respect over a longer time-frame seems to demonstrate to older people the growing respect the project engendered in young people.

Did this intergenerational project help lead to a sense of community cohesion? The project was effective in building good relationships between people of different ages. It very clearly improved intergenerational relationships; the mistrust was quickly replaced by respect and friendship. The negative stereotypes and misconceptions of each other were broken down, and the young people in particular became much more positive about the older participants. The older participants already had a very strong sense of belonging to the area, of which they were extremely proud. Over the course of the project, the younger people became much more positive about it too. Their increased knowledge and understanding of the area gave them a greater sense of place and also an impact on the young people's self esteem:

> "Having pride in my heritage led to me feeling better about myself".

Young and old both found a shared sense of value in their heritage. In an area where traditional industries like fishing have declined, acknowledging that past and evidencing this through collections and exhibitions in public places was an important part of creating a cohesive community, valuing older people's experiences, but giving younger people as sense of where they have come from too.

5.2 Maximising the impact of a project

When Hitler Stole Pink Rabbit, Seven Stories: The Centre for Children's Books

1. Title of the project	When Hitler Stole Pink Rabbit
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Seven Stories Centre for Children's Books
4. List of key partners involved in the project	Magic If Harper Collins publisher Judith Kerr Christ Church Primary School
5. Names of team members working on project R&D and delivery	Liz Bamber
6. Final year	2009
7. Project start date	April 2009
8. Project end date	October 2009
9. URL link to project website	n/a

10. Description

The project 'When Hitler Stole Pink Rabbit' ran between April – October 2009. Led by Seven Stories: The Centre for Children's Books, it formed an integral part of a retrospective touring exhibition celebrating the life and work of author Judith Kerr. Seven Stories worked with a class of Year 5 and 6 pupils from Christ Church CE Primary School in Newcastle to produce a film about Judith Kerr and her life as depicted in the children's book 'When Hitler Stole Pink Rabbit', a semi-autobiographical account of Judith Kerr's early life when her family were forced to leave Germany in 1933 to escape Nazi persecution. The themes were particularly significant for the children, many of whom have experiences of being displaced from their country of origin and the need to develop emotional resilience and 'survival' skills against a backdrop of social and economic disadvantage. The project worked in collaboration with Magic If Film Company.

The project was a strong marriage between a young, dynamic organisation, a comprehensive and unique archive of work belonging to Judith Kerr and a theme that resonated with the children involved.

11. Target audience	Families, children

12. Aim

The aim of the project was to use 'When Hitler Stole Pink Rabbit' as a platform to enable young people to explore themes of being a refugee, new cultures, friendship and family, thus making connections between their own lives and the historical impact of WWII. The specific objectives for the young people involved in the project were as follows:

- Explore the project themes through drama, film-making, picture book and storyboard creation and family engagement
- To meet the author, engage in dialogue with Judith Kerr and learn about her childhood experience of being a refugee
- Develop empathy: by considering the thoughts, feelings, experiences, attitudes

and beliefs of others
• Interpret Judith Kerr's original illustrations for 'When Hitler Stole Pink Rabbit' and the childhood drawings she made of her travels as a refugee.
A very special part of the project was the opportunity for the children to meet Judith Kerr with the aim of raising "the young people's aspirations and motivation to write". For Seven Stories, the aim was to develop new ways of involving young people in interpretation of the collection and exhibition development; and creating activities for schools and families that support community engagement.

13. Process

The project involved workshops at Christ Church CE Primary School led by the Seven Stories Learning and Participation team.

Through six workshops, plus a visit to Seven Stories, the children explored the themes in 'When Hitler Stole Pink Rabbit'. Sessions involved drama, role-play and games, creative activities, devising questions to ask Judith Kerr, and making picture books and storyboards about their own individual journeys. Themes included timelines, leaving home, experiencing a new culture and language, and hopes for the future. Magic If captured images of the workshops.

The highlight for the class was meeting the author, Judith Kerr, hearing why she wrote 'When Hitler Stole Pink Rabbit' and listening to her read. The children took part in a workshop during the day and were given the opportunity to look through the Seven Stories archive of Judith's childhood drawings and picture books. The final event was a 'premier screening' of the film for the children and their families. The film was on show as part of the exhibition at Seven Stories, with plans to upload the film onto 'You Tube' (the Internet video platform) to allow for wider public access.

14. Number of participants in the project or visitors to date	35 participants 70,000 visitors 200,000 expected for the exhibition tour

15. Impact and Outcomes of the project

The major output of the project was the exhibition film, featuring the children from Christ Church School. The film takes the form of 'chapters' and includes Judith Kerr talking about her experience of being a refugee, the children's own stories about conflict, displacement and experiencing new cultures, and dialogue between Judith and the children of Christ Church School. The aim of the film is to; inform visitors to the Judith Kerr exhibition about 'When Hitler Stole Pink Rabbit' from the perspective of the young people involved; raise awareness about the impact of displacement due to conflict and war; make connections between current issues experienced by refugees and asylum seekers and Judith's own experience of being a refugee from Nazi Germany. The exhibition will tour will include Scarborough, Museum of Childhood Bethnal Green & Plymouth, reaching up to 200,000 visitors.

The project was a positive and memorable experience for the children, who enjoyed the process of exploring the issues, whilst working towards a purpose which they could be proud of: "I just hope that doing a project like this contributes in some long-term tiny way to just people's lives being positive" (Sarah Millar, Learning and Participation Co-ordinator). The children gained a deeper understanding of people of different races and

backgrounds to themselves, and of the experiences of families displaced by war. Seven Stories staff were also keen that the project would promote a lifelong interest in reading and its value for learning about the lives of others, as well as providing an opportunity for reflection on one's own life and experiences: "that they might be more likely to think of reading as something that could really open up ideas and possibilities, to journeys for them and be more fully engaged in that as a positive thing" (Liz Bamber, Learning and Participation Co-ordinator).

In terms of the impact on exhibition visitors, the film was intended to allow them to; learn about Judith Kerr's life and the wider context of her escape from the Nazis; see the link between this and contemporary experiences of displacement; and to respond to the film through writing and vox-pop recordings.

For the organisation, this was a new style of working, which was much more 'issues-focused' than their previous projects. The project was intended to feed into the development of the schools and future exhibitions programmes, as well as having an impact on staff development and developing "existing practice in involving young people in interpretation of our collection and exhibition development" (Liz Bamber).

16. Evaluation	
17. Tips	
18. Future Developments	Partnership working with the Imperial War Museum on war and conflict and children's literature
19. MLA Work package	
20. MLA Programme	
21. Domain	Museums/ Archive
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young people Refugees and Asylum seekers
24. Social outcomes	Children and Young people • Positive activities for young people • Reading related to 'achieving economic wellbeing' • Making a positive contribution Older People • Older people sharing experiences, and life stories with younger people Community safety • Stay safe – exploring difficult topics through drama e.g. relationships, emotional interactions Every child matters Developing self-esteem
25. Higher level geographical coverage	North East/UK
26. Main person leading the project	Name: Liz Bamber Org: Seven Stories Centre for Children's Books Tel: 0845 271 0777 x 731

	Email : liz.bamber@sevenstories.org.uk
27. Alternative contact	
28. Estimated budget	£13,690.00
29. Final budget	£14,161.00
30. Funding source(s)	£9,835.00 TPYF
	£4,326.00 Contribution from other sources, not specified

Key Findings

This project is significant for having maximised its impact, both in terms of the in-depth impact for the project participants, and for reaching an extremely wide audience through a temporary and travelling exhibition. The success of the project can be attributed to a combination of effective project management and a huge amount of enthusiasm from all partners and participants. In particular, Seven Stories showed a clarity of focus which enabled the three main partners (museum, school and film company) to have a clear vision of what the project would involve, how it would work, and what it's parameters would be. In addition, the partners shared a similar ethos in that they were concerned to enrich and develop the learning opportunities (both social and academic) and the well-being of the children involved in the project. The subject of the project, "When Hitler Stole Pink Rabbit", managed to link the theme of TPYF2, the recent acquisition of the Judith Kerr archive material, and the concerns of the local school to engage with pupils' experiences of conflict and displacement.

Throughout the project, commitment was shown by all participants, including the school and museum staff, film company, the children and Judith Kerr (who came up to Newcastle-upon-Tyne to meet the class). This was in part due to the maintenance of good communication between all partners. Seven Stories had worked with both the school and the film company in the past, and so good working relationships were already established, and could be built upon (although this was not an inevitable part of the project). In addition, partners were clear about the resources that were available for the project, including costing and time available. By being clear about the limits of the project, Seven Stories were able to respond flexibly to the needs of the participants.

Impact on children and visitors

For the children and teacher involved this was a very special project: "I think the children they know that they're part of something unique, they know that nobody else is doing this in the country and that's really special to them and that they've been chosen". For them, both the theme and the approach to learning were particularly appropriate. The theme of displacement in particular resonated with the personal experiences of some of the children: "just the fact that Anna had to leave her home and move away because we have several children who've had to move away." (Karen Sample, class teacher). As well as children who have moved to England, for the rest, the mobility and diversity of pupils in the school meant that they've all had to welcome children from outside their community and take their differences into account. Some of the children are from families that have left their country of origin because of war and conflict, including one boy who only started in the class at the beginning of the year but quickly made links between his experiences and the book. The

children were open to talking about their experiences as it is a situation they have to deal with continually due to the mobility of pupils in the school.

Because of both the significant numbers of children with English as an additional language, and high numbers of other children with behavioural and learning difficulties, many of the children in the class involved struggled with reading and writing. It was therefore important to both find alternative ways of working which allowed all children to be involved, and to encourage them to want to read more. The project made use of a range of activities over a period of weeks, which helped to make it memorable for the children involved. In particular, it made use of drama, film, art and other creative activity as an effective means of enabling children to explore, discuss and understand a text which covered challenging, often very grown-up themes. Educational sessions were skilfully facilitated by the staff to create a safe, supportive learning environment in which the children would feel confident in exploring their own responses to the text. The project was also embedded into the curriculum for the class involved, which meant that it could have a deeper and more substantive impact on the children and teacher involved.

As well as having a deep and lasting impact on the Christ Church school pupils, the production of a film to be shown in the Judith Kerr exhibition allowed the project to reach thousands of visitors to Seven Stories, showing them the contemporary relevance of this well-loved book. Thousands more have been reached as the exhibition has toured other venues around the country.

Impact on Seven Stories
For the relatively modest size of the TPYF project, the organisational impact on Seven Stories was huge. Several factors combined to make this possible. TPYF was a new way of working for the organisation which came at a time when it was evolving due to staff reorganisation. This gave them the opportunity to make the process of exhibition development much more intuitive, assigning the exhibition curator to the collection team "so that role would be more connected to the original material" and bringing the learning and participation team into the "development of concepts and exhibitions" (Alison Gynn, Director of Programming). Seven Stories is a relatively young and dynamic organisation, small enough to take risks and be experimental in their approach. 'When Hitler Stole Pink Rabbit' acted as a testbed for exploring how participant work with a local school could connect conceptually with the collections. For Kate Edwards (Chief Executive) the impact of the project "has been greater than the sum of its parts" enabling them to achieve "something that we've been working towards as part of our exhibition design for a long time" to provide a multi-sensory, immediate and thought-provoking experience for children and their families. The contribution that TPYF makes to the exhibition adds "a whole layer and dimension to the exhibition that would be a great loss if it wasn't there". The emotional engagement enabled by the contribution of the young people from Christ Church School "will stay with us… that's an absolute given. The way we think about the development and the emotional connection, if that can't make me cry or make me laugh or make me have some emotional reaction, it's not good enough" (Alison Gynn, Director of Programming".

Another significant outcome for Seven Stories from 'When Hitler Stole Pink Rabbit' was not only increased confidence to be able to address the theme of war and conflict in children's literature but also "the confidence of how to engage with the visitor" (Alison Gynn, Director of Programming). It was seen by the organisation as a "big step" to deal with an issue that is can potentially by very harrowing and upsetting for young children. The experience of the project has moved Seven Stories along its journey to "finding a voice and finding a Seven Stories approach to be able to talk about" war and conflict (Kate Edwards, Chief Executive). The organisation now feels that it is in a much stronger position to be able to explore some of the more "challenging books of the many books that have been written for children about war and conflict… "I think this experience has moved us on as an organisation to be able to do that with greater confidence and with a stronger voice" (Kate Edwards, Chief Executive).

By impacting deeply on a small number of people, and more broadly on a huge number of visitors, whilst maintaining focus and enthusiasm, this project has demonstrated an exemplary approach to maximising the benefits of a modestly funded project whist also having a huge impact on organisational working practices.

5.3 Refugee and asylum seekers voices

Frames of Refuge, The Lightbox

1. Title of the project	Frames of Refuge
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	The Lightbox
4. List of key partners involved in the project	Winston Churchill School, Migrant Resource Centre, Migrant Helpline Guildford Refugee Action Group
5. Names of team members working on project R&D and delivery	Rib Davies
6. Final year	2009
7. Project start date	September 2008
8. Project end date	August 2009
9. URL link to project website	http://www.youtube.com/user/TheLightboxGallery#play/uploads/7/5-HaPgjZ8Oc

10. Description
'*Frames of Refuge' was a project led by The Lightbox, the museum and gallery in Woking, Surrey, which aimed to create a greater and more nuanced understanding of experiences of refugees and asylum seekers. The project worked with secondary school pupils from Winston Churchill School in Woking who carried out in-depth interviews with six refugees and asylum seekers to create, edit and produce a film and exhibition featuring these experiences. A central aim of the project was to challenge pupils' and the general public's views of refugees and asylum seekers and present an alternative to the misinformation that is present in media reporting on the subject. 'Frames of Refuge' actively set out to increase the pupils' and public's tolerance of refugees. Alongside this, the project also aimed to challenge the general public's view of*

what it is to be a museum and gallery; as places where contemporary issues can explored.	
11. Target audience	Young people and the local community

12. Aim

The overarching aims of the project were to:
- *Represent and understand the real experiences of refugees*
- *Combat the negative stereotypes of refugees presented in the popular press*
- *Promote tolerance of refugees.*

The detailed aims and objectives were to work with a group of young people to:
- *understand the real experiences of refugees and their experiences of conflict, flight and resettlement*
- *reflect on the experiences of refugees*
- *represent the real experiences of refugees through the production of a film and through art work*
- *help the local public to come to a similar understanding of refugees*
- *use the process of in-depth interviewing*
- *provide contextual background about refugees*
- *create resources to challenge people's views of refugees*

13. Process

The project ran over the academic year 2008-9. The Year 11 students were trained in open-ended interview techniques by Rib Davies, Special Projects Manager, Lightbox. This concentrated on them learning to interview around key themes rather than set questions. Working in pairs the students carried out a series of in-depth video interviews with refugees, which were then filmed by another pair of students. The students worked over most of the academic year to complete the film, including the very lengthy editing process, most of the activities taking place outside the curriculum and in their own time. The students were also involved in the decision-making for the exhibition. Students from Year 10 GCSE Art created art work responding to the theme of 'Frames of Refuge'. Year 9 students had contextualizing workshops as part of an activity week with Migrant Line, which raised issues of what it is like to be a refugee. The film was launched and showcased at the exhibition opening at The Lightbox in July 2009, where it ran for two weeks. Designed as a touring show, it was exhibited at community venues including a local shopping centre, the Surrey History Centre and Woking Community Play Association, where a play on the same theme was written and directed by Rib Davis. Copies of the DVD were given to local schools and the film is available on the Internet.

14. Number of participants visitors to date	130 participants 2000 visitors

15. Impact and Outcomes of the project

Outputs – 6 video interviews carried out by 20 students, short film, artworks and an exhibition. These are on an extension to The Lightbox's website.

Outcomes - It was hoped that both the students and the wider public would gain a greater understanding of the full experience of refugees, and that in the process tolerance will be increased. The Lightbox would also benefit through challenging public perception both of refugees and of what it is to be a museum and gallery (Rib Davis,

Form A).	
16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Museums
22. Role in developing the sector	Partnerships
23. Social groups	Children and young people, Refugees and asylum seekers
24. Social outcomes	Community Cohesion • Diversity is valued and understood • Volunteering enables young people to make a positive contribution to their communities Health and Wellbeing Volunteering enables a stronger sense of self esteem
25. Higher level geographical coverage	South East
26. Main person leading the project	Name Rib Davis Organisation The Lightbox Phone no 01483 734817 Email ribdavis@thelightbox.org.uk
27. Alternative contact Enter as many details as possible	
28. Estimated budget	£21,392.50
29. Final budget	£21,392.50
30. Funding source(s)	£9,732.50 Their Past Your Future Partner contribution inc. in kind £5310, Lightbox inc. in kind £6350

Key Findings

Presenting an alternative view to the popular press

The project was driven by aspirations of The Lightbox to present the real experiences of refugees as an alternative to the misrepresentation of the popular press, and to demonstrate the ability of museums to engage with contemporary issues. This socially minded ethos was also reflected by the attitude of Winston Churchill school, which strives to address issues beyond the exam results of the students. The population of this school is largely white and middle class. None of the students are refugees, and so the students have almost no personal experience of refugees or asylum seekers. There was concern from the school that, while the students, prior to the project, gave little consideration to refugees and asylum seekers, what opinions they did have were affected by those found in the popular media.

The subject of refugees and asylum seekers is particularly challenging and complex, subject to much misinformation and 'scare-mongering' in the popular media that has leaked into public consciousness and attitudes towards immigration. The Lightbox's aim to promote tolerance and understanding towards refugees could not have been more timely, particularly in a community where there are very few people (if any) who will come into contact with a refugee or asylum seeker on a daily basis. Newspapers like the Daily Mail and The Times have been shown to have particular agendas towards refugees and government policy for immigration (Khosravinik 2008), and to present particular viewpoints on the issues without alternatives.

The young people admitted that before the project they had rarely thought about refugees and asylum seekers, and did not know what to expect from the refugees they would be working with. "I didn't really think that much about them. Nothing really no… it hadn't really affected me" (Tom). The lack of attention paid by young people towards the news suggests that more intense and focused ways of engaging with such issues are be necessary in enabling them to come to their own conclusions, rather than repeat the prejudices of others. As David Smith, Headteacher, commented: "some of them would have had prejudices before this, partly along the lines of these people coming over, why don't they stay in their own country? … And I hope they come away with a more balanced view about that." (David Smith, Headteacher).

Learning about the lives of refugees and asylum seekers
The film produced by the young people told the stories of six refugees, Afshin, Senenzia, Meena, Amirraza, Mohammad and one refugee who wished to remain anonymous. By introducing the refugees as individuals, each with a different story to tell, it begins to break down some of the barriers created by the mass media who typically talk about refugees as a homogenous group, conflating their experiences with those of other migrants to the UK.

The refugee's stories shared in the film make for harrowing viewing. They all had different reasons for leaving their home countries, which include Iran, Pakistan and Zimbabwe, including for political reasons. One refugee from Zimbabwe was attacked for belonging to an alternative political party to that which was in power:
"One night a couple of youth came, they were just being rowdy and noisy and they broke into the house and they said we know you from the street you're always talking about change but you know you were born after independence and they abused me and they started to just verbally abuse me and he hit me and they carried me off and I don't know where they took me but … it was horrible" (anonymous refugee from Zimbabwe).

The film makes it clear that refugees did not have a choice to leave. In particular, it brings attention to the extreme suffering, even torture, that leads people to leave their homes, which can be somewhat glossed over in much tabloid news reporting: "Well cos I mean you always hear on the news oh there's a war going on and okay an English soldier has died and things like that, but there are a lot worse things actually happening to the people that actually live there and are part of that country.   For instance they're getting tortured, beaten..." (Pupil).

The power of this film lies in the emotional engagement it enables with the six refugees, treating them as real people rather than a faceless group or statistic. Perhaps because the content of their lives was potentially too harrowing for the young people to explore, although it is glimpsed at, the film focuses on emotions, how the refuges felt when they were forced to leave their home and coming to the UK. For example, the refugees talk about arriving in the UK with nothing, the relief at escaping their terribly home situation, the confusion of being in a new culture and bureaucratic system, the loss if identity, and the state of limbo they are forced to live in. It captures the helplessness of the refugee entirely, having no choice and no say in what they can do once they arrive in the new country.

The reality of refugees' lives came as a shock to some pupils: "Well I didn't know it was going on in our country. So that's a bit of like a shock I think to people, cos you see our country as being really fair and stuff and understanding of other countries". The project enabled them to see beyond the popular perceptions of refugees abusing the welfare system: "Because it's not like they came into this country living in huge mansions. They must have had some rough places to live and some of them will have had to live on the street. Just really bad for them".

For the young people directly involved in the project, coming into contact with real refugees made them think more purposefully about an issue that was previously on the peripheries of their vision. This had an impact on their understanding, as demonstrated by Tom: "we realised these people have been through a lot of problems in their life and they'd had to abandon people who they were close to and all sorts of things". Another pupil described how they rarely paid attention to the news but that engaging with an individual made them take more notice: "When you like see something on the news or on the radio or in the papers about it, then instead of sort of like not like listening to it or reading it, you might like sort of pay a bit more attention… because you understand them a bit more than before". For many of the students involved with the interviews it was an emotional experience: "A few of the people that were being interviewed, they'd shown emotion during the interview. Some of them just started crying… Like a lot of them were happy to speak about it, but… it was obviously difficult for them".

Some of the pupils were surprised to learn that they had refugees in their community, that they were not a distant or a remote issue but very relevant to them. In particular, the fact that one refugee wished to remain anonymous for fear of reprisals really surprised the young people: "one of them didn't want to be… had to be like recorded from behind cos they didn't want their face to be seen, cos they thought that their family would be at risk or something like that. So it was all like the fact that it's like real and it's happening like just outside our doorstep. It's quite sort of… scary". Engaging with the real life experiences of refugees also potentially helped to distinguish between people who come to the UK for asylum and those who migrate here for other reasons. Because the young people don't come into refugees in their daily experiences there is perhaps a greater imperative to engage with the issues in a sustained and focused way, otherwise the only place they will find out about refugees is from the media: "It's like, you know there are a lot of schools that are in white areas and they say we don't have to do anti-racist programme because we don't have black people here. I don't

think the fact that there aren't many refugees living here means that we shouldn't run a project on refugees" (Rib Davis, Special Projects Manager).

Museums can engage with contemporary issues
The project was successful in changing attitudes because it gave a voice to refugees on their own terms, an opportunity for them to tell their story and convey their feelings about what they had been put through. This is in contrast to the media where often refugees are talked about *en masse* rather than as individuals, and rarely given a voice. This is unfortunately similar in museums where refugees are regarded as a group where, "their issues are really not very well articulated in museums" (Marilyn Scott, Director). It was a conscious decision therefore to challenge people's views on refugees and asylum seekers: "personally I would like the project to contribute to… the changing of attitudes towards refugees and displaced people, and by extension, immigration in general. So if you like there's a social engineering aspect of it as well" (Rib Davis, Special Projects Manager).

The museum itself provides the opportunity to present war and conflict in a different way to other media. Where people are bombarded with images of war that 'intrude' into their daily lives they become immune to it. Marilyn Scott (Director) suggested that in a museum people are more receptive to focusing on and learning about a subject: "[T]hat receptiveness and that time allows you perhaps to take in something and take in the message, so much better than you would in a situation where you're expecting it". Because people would not expect to see contemporary issues addressed in a museum, this also captures people's attention: "So I do think because… you're not expecting that material in that setting, and you probably are in a much more receptive frame of mind."

In terms of the impact on the pupils, there was a lot of evidence that the project did change their attitudes towards refugees. Although none of the pupils admitted to holding prejudiced views, for many of them the lives of refugees were very remote. The pupils' response cards demonstrated that the project had given them a much greater understanding of the meaning of being a refugee. It was evident that the project had 'humanised' refugees and asylum seekers for the young people. This pupil clearly saw refugees as the 'same' rather than as the 'other': "I learnt about other people's experiences, everybody's lives are not the same. It's people who are the same as me and you, people who struggle through everyday life". Pupils became able to put the issue of refugees in a wider, more global perspective, as opposed to the more narrow UK perspective of the media: "The UK isn't the country that most immigrants go to. That is the media is misleading when they report about immigrants".

5.4 The impact of using Radiowaves

The Impact of War on Your Community, Essex County Council Heritage Education

1. Title of the project	'The Impact of War on Your Community'
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Essex Heritage Education
4. List of key partners involved in the project	Museum of Harlow Braintree District Museum Essex Regiment Museum Essex Record Office Royal Anglian Regiment
5. Names of team members working on project R&D and delivery	Mark Curteis
6. Final year	2009
7. Project start date	July 2008
8. Project end date	July 2009
9. URL link to project website	http://www.radiowaves.co.uk/s/gosfield Material available on the Essex Grid for Learning website
10. Description The Impact of War on Your Community used local museum, archive sources and the lived experiences of older people and serving soldiers to help primary-school aged children gain a broad understanding of the effects of war and its impact on communities in Essex, in the past and today. The project ran from June 2008 with most of the activity for the schools taking place over the autumn term. It was led by Essex County Council Heritage Education, working with staff at the Museum of Harlow, Braintree Museum and Essex Record Office. Two schools took part in the project and were paired with their local museum; Gosfield Community Primary School with Braintree Museum, and Jerounds Primary School with Harlow Museum. Other partners included the Essex Regiment Museum, the Royal Anglian Regiment and the Royal Anglian Association, which provided expertise, information and links with veteran associations. As a later addition to the project, the educational social networking platform Radiowaves was used by Gosfield Community Primary School to present the children's work to a broader audience.	
11. Target audience	Primary schools, Teachers, Museums and Archives

12. Aim
The aims and objectives of the project were to:
    • Develop a partnership between Essex Record Office, local schools, museums, and their communities, including veterans
    • Use local resources to gain a broader understanding of the effects of war and its impact on communities in Essex, past and present
    • Develop a generic learning resource from the results to extend and develop the	

project.	

13. Process

With their partner organisations, the schools participated in a number of organised activities that were designed to investigate the impact of past and present war and conflict on their local community. Each school looked at a wide variety of evidence. Museum and archive collections were used to help the pupils build a picture of how the war impacted upon their local community and give them a tangible experience of the topic. Visits were made to their local war memorial and church. They visited their local museums and used the local Record Office to access documents, learning about what local people did during the war. After a session on oral history interviewing and recording techniques from Essex Record Office staff, the pupils used their skills to interview WWII veterans at specially organised tea parties. For pupils from Gosfield this linked in with the Radiowaves training and they were able to record these interviews as videos and podcasts to post on their section of the Radiowaves website. The project also looked at the impact of contemporary conflict as each school had a visit from a serving soldier with experience of modern-day conflicts.

14. Number of participants in the project or visitors to date	126 participants 600 visitors

15. Impact and Outcomes of the project

The project led to the development of generic learning package including teaching plans, ideas for further classroom activities and illustrative examples for teachers and museums wanting to carry out similar projects in the future.

The following outcomes for participants were anticipated by Essex County Council Heritage Education:

Organisations	• Museums, archives and schools gained a greater understanding of each other • Museum/archive staff gained a better understanding of how schools deliver the national curriculum and how to use heritage resources in the classroom
Young people	• Research and enquiry skills • How to discuss and debate ideas • ICT skills through using web based resources(such at War Graves Commission, Ancestry, etc) & Radiowaves • Literacy skills will be developed through written components that will be augmented through developed empathy skills and increased vocabulary • How to conduct interviews • Learn to respect other generations and each other (interpersonal skills)
Veterans	• Awareness of the thoughts and reactions of younger generations, able to inform and educate through their life experiences • Providing content and helping to shape the learning sessions, resources and displays

Teachers	• Using archives and collections in a creative way to inform their learning and lessons across a wide range of topics • How intergenerational learning and the techniques involved can be used effectively in the classroom
16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Museums
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young people Older people
24. Social outcomes	Community Cohesion - Building relationships, sharing a sense of place and belonging Health and wellbeing- Older people more involved in their communities Older people- Making a positive contribution sharing knowledge, and life stories. Combating negative stereotypes of older people Children and young people - Positive activities for young people. Increased participation leading to increased motivation
25. Higher level geographical coverage	East of England
26. Main person leading the project	Name Mark Curteis Org. Essex County Record Office Tel. 01245 244661 Email Mark.curteis@essex.gov.uk
27. Alternative contact Enter as many details as possible	
28. Estimated budget	£9,100.00
29. Final budget	£7,700.38
30. Funding source(s)	£4,200.00 TPYF £3,500.38 in kind contribution from the organisation

Key Findings

Radiowaves had a significant impact on the experience of the project. It was identified by the project leader and Deputy Head of Gosfield Community Primary School as the main reason for its great success:

> "By the end it was the one deciding factor that made the project what it was". (Deputy Head)

As a multi-layered resource, it offered many different ways for the children to contribute and present their learning, for instance through making videos, podcasts, writing in blogs, posting pictures and animations. For the pupils, Radiowaves was very different to their usual experience of school work. With its emphasis on new technology and child-friendly presentation, the pupils could have much greater creative freedom and independence. They could also publicise their work to a wider audience:

> "It's creating those real life audiences for children to present their work to, whether verbally or in written form. If you create a real-life context, it gives that enthusiasm and it gives a real-life experience". (Deputy Head)

It was very different to how the class would normally approach a topic. It enabled them to use different approaches to presenting their work. The pupils commented that usually when they do project work all they do is "research… we did nothing fun about it". But Radiowaves was enjoyable and they got to be more creative with their work, writing blogs and making podcasts:

> "If it wasn't for the project we probably wouldn't have done all the recording and things". (Tony)

The children really thrived on the social networking aspect, particularly the element of being able to comment on the site. It was a very different interaction to that in formal education, which the teacher noticed the children really responded to:

> "The blogging aspect was a key thing… being a different generation it caught me by surprise how much that they respond to each other's writing". (Deputy Head)

The pupils enjoyed working in a team to individual working, which Radiowaves supported. This collaborative aspect encouraged the pupils to work harder because knowing that other pupils would be responding or commenting on their work motivated them more than usual, "to make sure what they were producing was of a certain quality" (Deputy Head). Uploading their work onto a public website also gave the children greater motivation as the project leader explained:

> "When something's being recorded it makes it more permanent… it gives it more gravitas".

For instance, when the pupils interviewed their veterans because it was being recorded for Radiowaves they thought more carefully about it beforehand, "knowing that their work was going to be listened to or read by a wider audience, particularly an adult audience" (Deputy Head). They were more focused and put more effort in, being careful about phrasing questions to elicit an interesting response. Most of the children liked putting their views and experiences onto the Internet. They liked the fact that it was public and that 'the whole world' could potentially see their work:

> "At first it was quite weird to know that other people were watching it for all we know they could have been in another country that's watching it".

Appearing in Google was valued very highly by the children as this proved to them that their website was popular:

> "Because we'd gone on Google and typed in our names and it'd come up on Radiowaves at the top of Google and we were really, really happy".

Putting the site together and producing the content also gave them a real sense of ownership of their website.

The children were much more confident about using Radiowaves than the adults. The adults considered that Radiowaves was geared towards young people; it was something that they were familiar with already. The project leader was positive about taking on Radiowaves as part of the project because he liked the opportunity for children:

> "to speak to… and discuss things with their peers in an environment that they understand and are happy with".

The pupils were highly computer savvy. Most of them spent time at home on the computer, from 10 minutes to a couple of hours. They used social networking sites, watched videos or chatted to their friends.   Radiowaves was very similar to other websites, although some of the pupils had not blogged or made podcasts before. They quickly got to grips with Radiowaves and liked the ability to make their own page and post content to it; they used Audacity to edit their podcasts and add sound effects to them. They liked the greater creative freedom that Radiowaves gave them, in particular the ability to express themselves through a 'blog'. The children were much more confident than the adults and quickly saw the opportunities that Radiowaves could provide. The adults were much less comfortable with the technology:

> "The children led the technology side of it" (Deputy Head)

The responses of the adults ranged from not being sure what Radiowaves could do, to having no idea or no interest. Often the language of the technology was a barrier for adults, as the project leader explained:

"I mean being suddenly told that you've got to develop a podcast site, I didn't even know what a podcast was or iPods and things like that".

The Deputy Head was initially concerned about their capacity for uploading and editing the material onto the site. However he was pleased to see that the use of new technologies in the classroom was not as challenging as he expected:

"We know as teachers that technology is going to be driving much of education in the foreseeable future… just getting a little glimpse of that in reality and actually seeing how although it will require a change in the way we organise school classes it wasn't that onerous".

However not all pupils were comfortable with Radiowaves and the idea that their work was available for everyone to see online.   One student didn't like "when I can see myself on somewhere" and another boy thought the public element was intrusive. He preferred his work to be private:

"because your page is like your home… it's like somebody breaking into   your diary".

Another pupil didn't like the site being moderated by the teacher, "it was a little bit restricting cos well you could only like send comments if the teacher approved of it". There was some tension between using a social networking platform for formal education purposes when pupils are used to using them in a much more informal, unregulated manner.

The incorporation of Radiowaves into the project did not always go smoothly either. It was introduced quite late to the project and a significant hurdle was the project leader's lack of knowledge about Radiowaves. He had not heard of it:

"The main barrier for me was that I didn't understand what Radiowaves actually was and how it was going to work with my project… and because Radiowaves hadn't done anything precisely like that before they couldn't explain how it was going to work either"

Without a model or way of working it was difficult for the project leader to 'advocate' for the inclusion of Radiowaves to his project partners. It would have been more effective if Radiowaves had been incorporated into the project at the planning stages, or if there had been a model or accessible examples of projects to show the museums, libraries and archives sector what was possible with the technology.

5.5 The challenges of an ambitious project

A Home of One's Own: Rebuilding Hackney Post World War Two, RIBA British Architectural Library

1. Title of the project	A Home of One's Own: Rebuilding Hackney Post World War Two
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	RIBA British Architectural Association Library
4. List of key partners involved in the project	The Building Exploratory, Hackney Hackney Archives The Bridge Academy, Hackney Radiowaves The Doric Club
5. Names of team members working on project R&D and delivery	Dr Irena Murray Dr Paul Snell
6. Final year	2009
7. Project start date	July 2008
8. Project end date	July 2009
9. URL link to project website	http://www.architecture.com/LibraryDrawingsAndPhotographs/Educationprogrammes/Hackney/HackneyMLAproject.aspx

10. Description

A Home of One's Own: Rebuilding Hackney Post World War Two was a project designed around the themes of post-conflict reconstruction, architecture and people. It looked at the long-term responses to the upheavals of the Second World War, looking specifically at the re-building of Hackney which was devastated by bombing between 1940 -45. It focused on social housing projects which promised 'A Home of One's Own' including the Mapledene Estate in Hackney. The project brought together partners with extensive relevant collections -the RIBA British Architectural Library and the Hackney Archives - together with the expertise of the Hackney Building Exploratory who work with schools and community groups on architectural projects to augment the archive resources with the varied narratives of local residents and veteran architects. A key element of this project was to collect these new perspectives to enable a deeper interpretation of these collections. The project worked with a group of Year 8 students from the Bridge Academy, Hackney, a Humanities enrichment group, and the Senior BEEs, The Building Exploratory Explorers, a group of older people with an interest in the built environment and Hackney. Other participants included local residents of the Mapledene Estate and RIBA Doric Club members (veteran architects). The project took place between autumn 2008 and spring 2009.

A Home of One's Own worked with the social networking platform Radiowaves to create a multi-media site, using archive material, interviews with residents and architects and

the responses of students from the Bridge Academy. The project was planned as a pilot by RIBA to create a model which could then be replicated in other areas of the country, demonstrating access to collections and the local environment as well as focusing on the importance of conflict to society.

11. Target audience	Hackney residents pupils and older people People interested in architecture and design and better understanding the built environment

12. Aim

The aim of the project was to develop archive resources and linked material to better understand the built environment and the effects of conflict, and to ensure that people, archives and places are better connected. The objectives of the project were:

- *Exploration of archive collections for materials; linking national and local archive collections, to create complementary materials*
- *Collection of additional archive materials / oral histories*
- *Development of outreach services, using these materials, and in the gathering further materials*
- *Encourage inter-generational teaching and learning*
- *Demonstrate the impact of this project, including an exhibition and online resources*
- *Development of a model to access collections and the local environment, focusing on the importance of conflict to society*
- Question perspectives of Post-War British History, and assess the role of the built environment in understanding society and conflict, then and now.

13. Process

'A Home of One's Own' was led by Paul Snell, Education Officer at the RIBA British Architectural Library, in close collaboration with the Head of Learning, the Projects Officer and the Lifelong Learning Officer from Hackney Building Exploratory who facilitated the sessions with the Bridge Academy and the Senior BEEs. The Bridge Academy worked on the project for half a term (September – October 2008) as part of a Humanities extension activity where the young people were working off-curriculum. The Senior BEEs worked on the project from November 2008 to early 2009. The Bridge Academy worked with Radiowaves to create multi-media material. The Mapledene Estate, one of the post war social housing initiatives in Hackney was selected as the focus of this project because it had the most complete set of archive material.

The Bridge Academy and the Senior BEEs took part in a number of visits as part of the project. These included visits to the Mapledene Estate, Hackney Archives, and RIBA. Interviews were undertaken with older residents from the Mapledene Estate and with retired architects who belong to The Doric Club (RIBA).

Outputs included a toolkit, describing the project and offering a model for other groups; selected archive material; oral histories from residents and interviews with retired architects; online resources and interpretations through Radiowaves and online exhibition.

14. Number of participants in the	32 participants

project or visitors to date	

15. Impact and Outcomes of the project
For all participants, the project aimed to:
   • *Develop their understanding of the effects of conflict, and encourage further enquiry*
   • *Inform and better equip their use of archive collections*
   • *Introduce new environments, and inform them further how to read the built environment*
   • *Encounter new groups*
   • *Encourage them to voice their ideas and responses, and enfranchise them with new opportunities, methods to realise this*
For specific participants the following outcomes were desired:
RIBA Doric Club (veteran architects): greater involvement with their member institute, collections, other groups, and to foster greater cooperation within the group
Students and teachers: develop confidence in questioning the built environment, and demonstrate its potential within the curriculum. Encourage the pursuit of extra-mural visits, and demonstrate the potential of inter-generational community education.
Senior BEEs: develop areas of interest and offer new opportunities for learning, including collaborative work with other groups, notably the RIBA Doric Club.	

16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Archives, Libraries, Built Environment
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young People Older People

24. Social outcomes	Community Cohesion
	   • Building good relationships between people of different backgrounds and ages
	   • Individuals share a sense of belonging and of place
	   • Improved intergenerational relationships, breaking down negative stereotypes and misconceptions, developing trust and respect between the generations
	   • Contributing both groups feeling more satisfied with their local area and sharing a greater sense of belonging
	Community safety
	   • Respect and trust between generations, contributing to making people feel safer
	   • Shift in attitude makes young people feel more valued
	   • Positive activities in the community makes them want to make a contribution to their community
	Health and Wellbeing

	• Older people feel less isolated and more involved in the community • Stronger sense of self –esteem Older people • Intergenerational work enables older people to make a positive contribution through sharing knowledge, skills, experiences and life stories with younger people • Generation of active learning opportunities for older people • Combating negative stereotypes of older people Children and young people • Positive activities for young people • Increased Youth engagement • Combating negative stereotypes of young people Increased participation leading to increased motivation
25. Higher level geographical coverage	London
26. Main person leading the project	Name Dr Irena Murray Org RIBA British Architectural Association Library Tel. 020 7307 3644 Email irena.murray@inst.riba.org
27. Alternative contact Enter as many details as possible	Name Org. Email
28. Estimated budget	£13,600.00
29. Final budget	£9,901.92
30. Funding source(s)	£9,901.92 TPYF

Key Findings: the challenges of an ambitious project
A Home of One's Own was a project with ambition and vision. It was a development project, experimenting with new ways of working for RIBA. Built on a clear rationale to investigate the impact of the Second World War on the built environment, it looked at how a specific physical environment was shaped by the impact of war and conflict, the decisions that were made when rebuilding it, how the designs were developed, the motivation of architects and planners and what the resulting environment was like to live in. The project drew together archive resources and brought them to life with the lived experiences of people who had been professionally part of the re-building and people who subsequently lived in these areas, in order to interpret and offer new perspectives on these resources. The project questioned how and why the built environment emerged and the relevance of its legacy today. The RIBA kept this clear conceptual vision through the project, using it to model future practice so similar approaches can be used in other localities.

Partnership working was critical to A Home of One's Own, which was ambitious in its scale and scope. It showed what can be achieved by the joint working of different partners who

each bring different skills and resources to the project that collectively achieve much more than the organisations could have achieved separately. The partnership came together through an MLA London event to stimulate applications for TPYF2 funding, which the three main partners, RIBA, Hackney Building Exploratory and Hackney Archives, all attended. The event created the environment for the partnership to emerge but the partnership process happened very 'naturally'. The Director of the RIBA Library described it as "an organic meeting of minds" where each partner had something different and complementary to give. The Building Exploratory felt that, "it was a very easy partnership – a natural fit". The clear vision of RIBA meant that each partner could see the unique contribution they could make to the project and considerable time was invested by all the organisations to developing relationships and planning the project prior to its commencement.

The partners had different experience of project management but all the partners were able to draw on their strengths in contributing to the project. RIBA brought to the partnership an ambition which helped focus the activities. They provided access to an internationally significant architectural archive, and to the lived experiences of architects - the designers of the post war developments in Hackney - through their long established RIBA members (The Doric Club). Hackney Archives brought a wealth of archive material specific to Hackney including photographs, documents, plans and planning committee minutes, all of which helped illustrate the specifics of the post-war reconstruction in Hackney. The Building Exploratory brought a wealth of experience of using the built environment in Hackney with diverse communities. The strength of the partnership lay in their shared agenda and the mutual benefits that each partner would gain. Hackney Archives wanted their collections to be more accessible and to gain experience of working with young people. RIBA wanted their collections to be used in new ways, for new interpretations to be documented, for their collections to be digitised and to capture the memories and experiences of the post-war architects (The Doric Club) before that generation pass on and their experiences are lost. The Building Exploratory played a central role in the delivery of the project. They had the most experience of partnership and project working and were the most realistic about what was achievable in the timescale and for the amount of resources. They wanted to extend opportunities for people in Hackney to understand their local environment and specifically to give opportunities to established groups like the Senior BEEs. It was the complementary set of resources, of diverse skills and strengths of a shared agenda and ambitions which enabled this project to work. There was also a willingness of those who were more experienced to share, and support those who were less experienced.

The project had a significant impact on participants, developing their understanding of their local area and building a real sense of place. One of the teachers who had only seen Hackney as a deprived area began to see it as a place where different communities live, a place that people have a pride in with a sense of history and context:

> "It makes me feel really proud to teach [here] and it makes me care about the area a lot more".

The project enabled the young people to really get to know their area, understanding the roots of where they live.   The Senior BEEs' understanding of their home developed mainly

through their dialogue with the Doric Club, finding out more about the process of design, the ideas behind housing schemes in the bigger of context of post war design and the aspirations of the architects to build a 'brave new world'. Participants local and non-local to the area were able to better understand Hackney stimulating a sense of interest and pride. It created opportunities for dialogue between generations, and a shared sense of belonging.

The inclusion of Radiowaves gave the project an extra special dimension. It offered a multi-layered way for the younger participants to present their experiences of the project online, encourage responses from their peers and the wider public, learn new skills and reflect on what they had learnt. It built on young people's enthusiasm for social networking:

> "young people are growing up with different communication networks, Radiowaves lets them express themselves. Their own voices give us real evidence of their engagement". (Director, RIBA Library)

The young people loved using the technology - "it was quite good… it was quite easy using Radiowaves" – and they enjoyed putting their work up online so that other people could see what they had done. Their teachers were also very enthusiastic:

> "I thought Audacity is fantastic… I'm so glad I got the training on it… I really want to use it again definitely. Because it was so easy for [the pupils], they really understood how to do it".

Some aspects of Radiowaves were more challenging. Some of the pupils thought that the editing was hard: "cutting the bits out [editing] was quite hard". They liked the concept of 'blogging' because other people could go onto the site and make comments; however for some this was more difficult and was abandoned in favour of oral work and audio blogs.

However while the project had vision and ambition, was it over ambitious? How realistic was it about what it could achieve? In many respects it was trying to do too many things within the scale of the budget and was at times unrealistic about what was possible to achieve:

> "[The project] was too ambitious for comfort… it was a modestly funded project". (Director, RIBA Library)

Partnership organisations were not always clear about what they had to do and the Building Exploratory, who was tasked with co-ordinating the delivery of the project, admitted to having contributed twice as much time to the project than they were funded for. The project also met many challenges along the way, particularly in finding participants amongst the residents from the Mapledene Estate. It was only eventually possible through tenacious cold calling.

In particular, Radiowaves was a positive element to the project but it was unfortunately a later addition to an already complex project. There were not enough resources and it created many challenges for the project partners, which Lucy Neale of Radiowaves summarised as:

> "Planning, timing and missed opportunities, despite it having all the right ingredients".

Whilst seeing the huge potential of Radiowaves the Building Exploratory was wary and described it as "adding another layer of confusion". It created capacity issues, especially as the young people needed more support in the process than had been expected and planned for. The sometimes haphazard project management meant that Radiowaves staff were not always aware of everyone's role in the project:

> "therefore it was a challenge to know how we could make the most of these opportunities for Radiowaves".

RIBA felt that Radiowaves would be an ideal way to compensate for some of the limitations of the RIBA website, which is a formal, very rigid site where it is difficult to make changes quickly. In contrast, Radiowaves offered the opportunity for a much more flexible, multi-layered site. Was there a tension between RIBA wanting to create a set of interpreted resources of archive material combined with memories and young people's responses and the aims of Radiowaves, a site that is largely made by young people for young people? The project partners expected a much more edited and polished digital resource while the school saw the potential of Radiowaves much more as a process, one which could be used again, built upon and developed. Some of the partners were frustrated that the project did not deliver a tangible finished product, mainly because the process ended up taking more time than had been envisaged. For them it was "the beginning of a good resource" but the satisfaction of something being completed properly was missing.

5.6 Using collections to tell powerful stories of war and conflict

Not Forgotten: Raising Awareness of the Meaning of Remembrance Day on the 90th Anniversary of the Armistice, Bexley Local Studies and Archives Centre

1. Title of the project	Not Forgotten: Raising Awareness of the Meaning of Remembrance Day on the 90th Anniversary of the Armistice
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Bexley Local Studies and Archives Centre
4. List of key partners involved in the project	Westminster Archives Westminster Abbey Birkbeck Primary School, Bexley St Vincent de Paul RC Primary School, Westminster; All Saints CE School, Medway; Mundela Primary School, Folkestone Medway Local Studies and Archives Centre Chatham Dockyard and Historical Trust Kent Archives Service Age Concern Royal British Legion Abbey Community Centre Sub Rosa Theatre Company Tom Hillenbrand – Animator
5. Names of team members working on project R&D and delivery	Simon McKeon & Peter Daniel
6. Final year	2008
7. Project start date	July 2008
8. Project end date	November 2008
9. URL link to project website	none

10. Description

Led by Bexley Local Studies and Archives Centre and Westminster Archives, Not Forgotten inspired children aged 8-11 years in the South East of England to explore the impact of the First World War on their local area and to discover its legacy. It was focused around the lives of four First World War soldiers who have no known grave, telling the story of their lives through a range of resources including archive and museum collections, site visits, an animated film, a theatre performance and display at Westminster Abbey. The project was linked to the 90th anniversary of the Armistice and raised awareness amongst the younger generation about the impact of the First World War on their local communities and how and why society commemorates those who have died in war.

The lives of four soldiers were at the heart of the project: Second Lieutenant Walter Tull

,Britain's first Black infantry officer; Sergeant Richard 'Monty' Daniel a shipwright from Chatham; Private Thomas Highgate, the first British soldier to be shot for desertion; and Captain Francis Swainson, killed on the first day of the Battle of the Somme. Despite no contemporaneous link with each other, the soldier's lives were woven together in a fictional narrative based on a real journey made by families in 1920 who had lost relatives in WWI to Westminster Abbey to visit the tomb of the Unknown Warrior. The project was based on a considerable amount of primary archival and historical research – some carried out prior to the project - enabling a wealth of detail to be made available for each soldier's life. Census information, birth, death and marriage records, photographs and other archival resources were supplemented with relevant objects and secondary evidence about the First World War.

The project ran from July 2008 to November 2009 working with four primary schools in London and the South East. Not Forgotten was predominantly a history project but introduced links with literacy and other curriculum subjects. It involved support from a number of organisations including Westminster Abbey, Medway Local Studies and Archive Centre, Kent Archives Service, Kent and Sharpshooters Yeomanry Museum, Chatham Dockyard and Historical Trust**,** Age Concern, Royal British Legion, Abbey Community Centre, the National Army Museum and the Sub Rosa Theatre Company.

11. Target audience	Primary schools, Exhibition visitors, soldiers families

12. Aim

The aim of the project was to inspire primary school children to discover the impact of the First World War on their local area and to discover its legacy today. The objectives of the project were to:

- Introduce schools to the rich collections held in local and national museums, libraries and archives
- Provide innovative and exciting opportunities for learning
- Communicate to the wider community the significant effects of those who were killed in War had on their local communities
- Learn about why and how society commemorates the fallen in all wars.

In particular, the project leaders were keen to convey the meanings, origins and significance of Remembrance to the younger generations:

> "to bring some kind of understanding of why… the pain and the hurt of the First World War created all of these memorials which surround us".

13. Process

The project involved the following activities:

- *Telling the story of four soldiers who were killed in the First World War and their impact both locally and nationally*
- *Use of archive material in education pack for literacy and history activities*
- *Use of archive material to create stained glass windows for each of the soldiers for the exhibition*
- *Creation of an animation showing route of the unknown warrior in 1920*
- *Creation of a Touring Exhibition 'Nov 2008 - Nov 2009*
- *Visit to Westminster Abbey and Memorial Garden*

• _Visit to local war memorials._ The project culminated with the four schools and relatives of the four soldiers coming together in November 2009 for a Remembrance service at the Tomb of the Unknown Warrior, led by Canon Jane Hughes, where pupils laid a cross for their soldier in the Memorial Garden, and watched a play performed by the Sub Rosa Theatre company telling the story of the journey of the soldier's families to Westminster Abbey.	
14. Number of participants in the project or visitors to date	8 veterans 32 older people 210 pupils 50,000 visitors to the exhibition 5.35 million viewers TV and Pod casts
15. Impact and Outcomes of the project _The project resulted in the following outputs:_ • _Touring Exhibition representing each of the 4 soldiers, one panel explaining the significance of the Unknown Warrior and one describing the TPFY2 Project_ • _Animated film, involving input from the schools_ • _Education resource literacy and history activities tied to the national curriculum, Biographical source packs on First World War soldiers from Westminster, Bexley, Medway and Folkestone._ The project had a huge profile and publicity after being picked up by the BBC. It was broadcast on the BBC 6 O'clock News, reaching 5.35 million viewers and broadcast in Trafalgar Square on 11th November 2008 as part of a series of 'Video Nation' shorts. There was a plethora of local newspaper, online and radio reports, prompting one of the project leaders to comment: 　　"I've never run a project where the impact has been so massive".	
16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Archives, Historical Environment
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young People Older People
24. Social outcomes	Community Cohesion 　• Celebrating local identity Community safety 　• Respect and trust between generations 　• Positive activities provided within the community makes them want to make a contribution to their community Children and young people 　• Positive activities for young people Increased participation leading to increased motivation
25. Higher level geographical coverage	London

26. Main person leading the project	Name: Simon McKeon Org: Bexley Local Studies and Archive Centre Tel: 0208 836 7370 Email: Simon.mckeon@bexley.gov.uk
27. Alternative contact Enter as many details as possible	Name: Peter Daniel Org: Email:
28. Estimated budget	£17,772.50
29. Final budget	£17,772.50
30. Funding source(s)	£9,992.50 TPYF £7,780.00 in kind (not specified)

Key findings

Not Forgotten was an exemplary project which showcased how well in-depth research and knowledge of museums, library and archive collections can be brought together to tell powerful, compelling stories about war and conflict. The project was rooted in the use of an expertly and carefully selected range of historic sources that immersed young people in WWI and showed them the breadth of its impact from multiple perspectives. Primary evidence was used alongside secondary evidence, including film, drama, archival sources (text and image), artefacts (medals, uniforms), and the built environment. The resources were used to build up a picture of each soldier, drawing on their life in their community as well as their experiences of WWI, as the project leaders explained:

> *"We wanted to be able to use and put together, when they were looking at their own individual soldier… the story themselves… so that they really understood everything about that individual, where they worked, where they were from. So they became more, you know, when they find out what happened to them, they were more involved with it."*

The resources were presented in ways that would engage children aged 8-11 years but would also challenge them, for instance the pupils of All Saints CE Primary School in Chatham worked with copies of actual records from the archives to piece together the life of Sergeant Monty Daniel. The schools added their own multi-sensory activities, for instance the teachers and pupils baked cakes from the period to find out what life was like.

Forming the core of the project was a strong central narrative that linked all the different, potentially disparate, elements of the project together – the journey of the soldiers' families to Westminster Abbey to see the tomb of the Unknown Warrior. Although fictional, the narrative had a basis in fact which helped to give it credibility, as Peter Daniel explained:

> *"I did some research the year before in Westminster Abbey Archives and found an Evening Standard article called 'The Mothers of Britain'. It was written on November 11th 1920 describing the burial of the Unknown Warrior and it described two mothers meeting on the train coming down to London from the North of England, both of them suddenly coming to the realisation they both believe their son was the Unknown*

> Warrior…. I'd remembered that story and I thought that was the way to connect it together."

The children responded well to the story-telling aspect of the project, but it also draws attention to the fact that the school needed the support of the archives not only to access but also to interpret the material on war and conflict. The school had worked previously with Medway Local Studies and Archive Centre but they had not used their resources in such an in-depth way. The project not only showed the primary school new ways to use archives in education, it also raised the profile of archives more generally, as the project leaders explained:

> "[It] managed to bring archives… to the forefront in these educational projects. Most of the time… when you talk about heritage or any of the heritage projects, it's mainly museums because they always have educational officers. Or alternatively it's the bigger… archive institutions".

Through the resources mobilised by the project WWI became less distant and abstract for the pupils involved. History was made tangible and relevant through the powerful stories of real people. These were iconic stories too, including Second Lieutenant Walter Tull, Britain's first Black infantry officer, and Private Thomas Highgate, the first British soldier to be shot for desertion and who is still the subject of controversy in his home town of Shoreham as to whether his name should be included on the local war memorial. The children remembered lots of detail about the lives of these soldiers, specifically Monty Daniel whom they had focused on. They remembered that "even though Monty was a general, they never found his stripes" and "so they put him back as a private and Jessie (his wife) fought for it but… she never got the money for him when he was a sergeant." They also remembered how he was a 'shipwright' and he worked at the dockyards. The project did not shy away from the reality and complexities of war either, presenting the human dimension alongside the factual content. The pupils were very thoughtful and reflective in their responses about war and conflict, for instance this pupil who talked about the impact of shell shock:

> "Lots of people they got shell shock from seeing explosions and seeing people die and peoples' parts of their body getting thrown around everywhere… The problem with is that at the start nobody noticed that shell shock could happen. So there was no injury on the body so they just went back to the front line but they were so scared".

Project leader Peter Daniel contrasted the approach they took to how he had been exposed to war as a young boy which had tended to glorify war and conflict and presented it as glamorous:

> "when I was 10, maybe it was different because we followed war films and action men and toy soldiers and that, but war was fairly glorified… because no-one had ever really explained to me the human suffering and that side of it. I just saw… the movie side of it."

The local aspect of the project – each soldier was linked to a school in their home town – was another important factor in making the history accessible to the children:

> "the whole significance of the day, which they probably have been vaguely aware of through the news or from Poppy Day at school, but now they had their own soldier to commemorate it had more meaning of why they were doing this" (Peter Daniel)

The use of local collections and stories also helped to make the wider concept of commemoration more relevant and pertinent to the children. Through the project the pupils were able to grasp the significance of the project in terms of why the nation remembers those who have fought in World War I and other conflicts, as their Head-teacher explained:

> "And when you hear… [a] 10 year old saying this is so important we don't forget, you know, we've got to thank past generations for what they've done for us, and we've got to make sure other people know about it so it never gets forgotten. I mean it made me cry. But they genuinely believed that I think".

The teachers were impressed with how well behaved and serious the children were towards the subject, particularly their behaviour during the ceremony in Westminster Abbey:

> "And the service that they had around the Tomb of the Unknown Warrior, they were so respectful, absolutely death silent. They all joined in with their responses. They all wanted to throw their poppy on afterwards."

Overall, the project generated a great deal of enthusiasm for the pupils and teachers involved, extending to the wider community. One unique aspect was project leader Peter Daniel's personal connection to Sergeant 'Monty' Daniel, which added a powerful, additional layer to the stories told through the project:

> "And at the end of every session I always made a big thing about [the parcel] that my great grandmother received when her husband died and his things were sent back and I said she kept it for fifty years… and that's one story". (Peter Daniel)

His connection really resonated with the pupils and teachers, the pupils almost treating him like a celebrity. The Head teacher of the school attributed his enthusiasm and personal passion in the subject to the children's motivation:

> "And the fact that Peter Daniel was a relative and he was talking about my relative and this is why I started the project in the first place. And [the children] were actually sort of looking, wanting to find out more, looking at census and looking at letters."

Not Forgotten also received unprecedented amount of media coverage for the archives: "we got on TV, radio and online." The catalyst for this interest from the press was the intensive research process, which led the project leaders to using the BBC website to find out more details for Captain Francis Swainson:

"We were trying to flesh [his story] out and particularly the biographical sources… A very distant relation came forward and she had such an extensive family tree, she eventually turned out the miraculous story that Francis Swainson's… brother was the grandfather of John Peel, the BBC Radio DJ. So that became such a great story that BBC Lancashire wanted to know more about that and it led on."

Having the BBC on board was a powerful medium through which to raise awareness of the project, not only enabling contact with the families of the soldiers, but disseminating the project outcomes:

"So all this came together just through the BBC… the power of the BBC is immense".

News reports on the BBC and live coverage in Trafalgar Square attracted much bigger audiences than was anticipated, people clearly seeing the significance of the heritage uncovered by the project. It was an "eye-opener" for both archivists in how to attract publicity, a much more proactive approach which "was very effective".

5.7 Community experiences of war and conflict

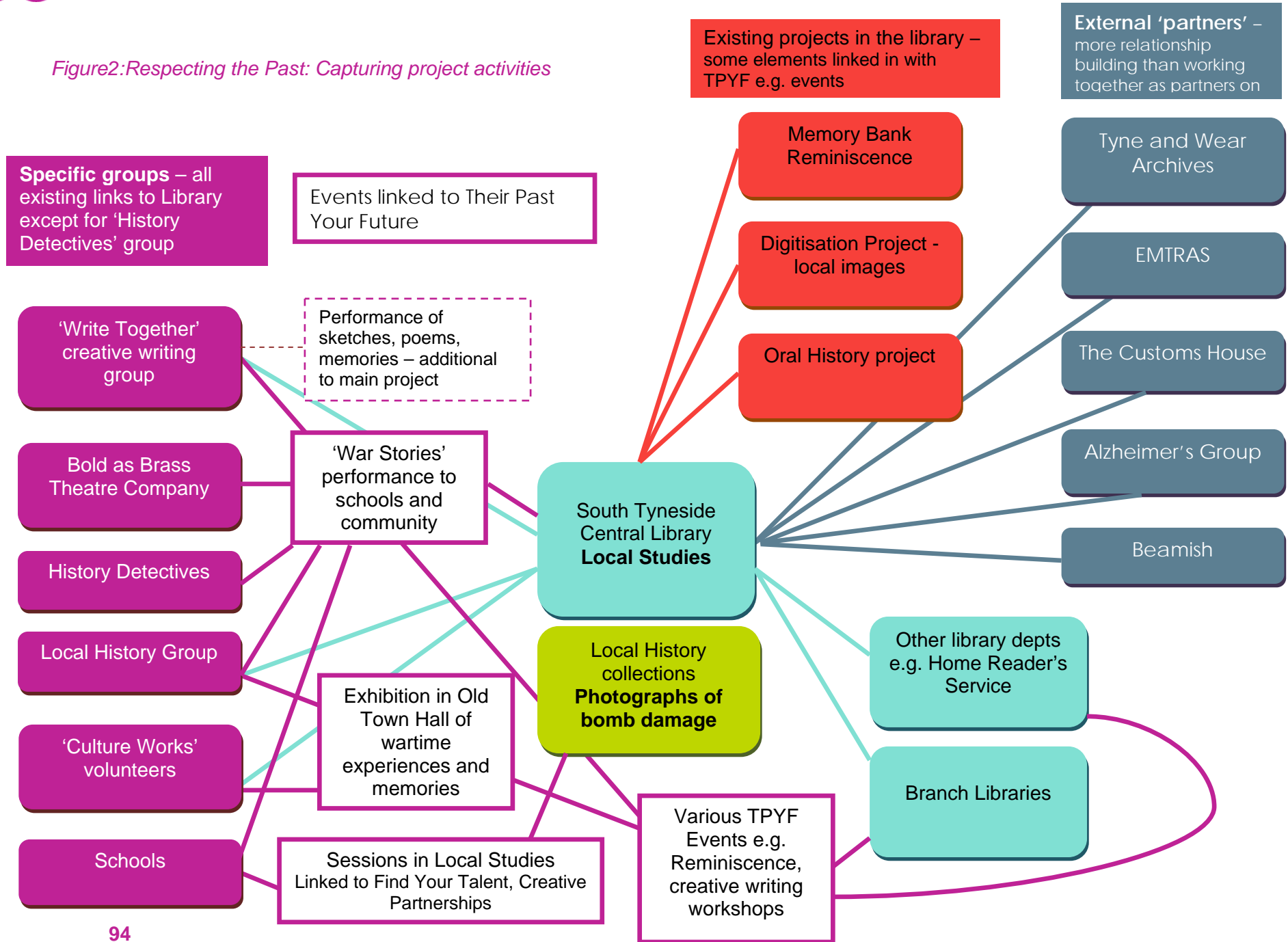Respecting the Past: South Tyneside Remembers War Time Experiences, South Tyneside MBC Libraries

1. Title of the project	Respecting the Past: South Tyneside Remembers War Time Experiences
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	South Tyneside MBC Libraries/Local Studies Library
4. List of key partners involved in the project	Council Cultural Development Team Council Community Development Team Creative Partnerships , Customs House Tyne and Wear Archives and Museums Bold As Brass Young People's Drama Group Local History Detectives set up by Project Worker Adult and Community Learning Librarians *Opening Cultural Doors – Volunteer Project* Pen and Tonic writing for health Memory Bank – reminiscence project to collect local memories Beamish Museum – outreach reminiscence
5. Names of team members working on project R&D and delivery	Anne Sharp
6. Final year	2009
7. Project start date	July 2008
8. Project end date	November 2009
9. URL link to project website	www.southtynesideimages.org.uk

10. Description
Respecting the Past: South Tyneside Remembers Wartime Experiences was a multi-faceted intergenerational project run by South Tyneside MBC Libraries. Drawing on the experiences and reminiscences of older people, along with archive material, photos, maps, ephemera, the project aimed to increase the knowledge, understanding and engagement with the history of South Tyneside in wartime as experienced by people from different communities in the local area. Archive material from the Local Studies library was developed and sourced through the setting up of a local history group for young people and a series of reminiscence workshops and activities supported by existing local studies volunteers. A series of public events accompanied the project including a drama performance by young people's theatre company Bold as Brass and an exhibition in the town centre.

The project ran from July 2008 – November 2009 and was led by the Local Studies librarian in conjunction with a number of partners, both established and new to the library. Community engagement was facilitated through new and established contacts,

for example with Age Concern, local history and BME (Black, Minority, Ethnic) groups.	
11. Target audience	Secondary Schools, older people, general public

12. Aim

The aim of 'Respecting the Past' was to deliver an intergenerational project which would bring together young people from South Tyneside, to research the effects of war on people from diverse communities in South Tyneside. The specific objectives of the project were:

- Recruit a project worker (in practice the funding was used to recruit two project facilitators to run creative writing and school sessions in the library)
- Set up a local history group for young people
- Work in partnership with Tyne and Wear Archives and Bold As Brass Drama Group
- Provide opportunities for different generations to see photographs, maps, ephemera, for reminiscence or research purposes – through displays, workshops and reminiscence sessions
- Create a drama for young people to perform in schools and to Veterans
- Collate a resource list to promote and improve access to sources in libraries, archives and museums
- Digitise photographs of bomb damage to put on the Capture the Spirit Website
- Develop an oral history group to record memories
- Provide opportunities for people to learn, share memories, develop new skills and socialise
- Value experience to create a lasting resource for future generations

13. Process

The project involved a series of public events and targeted activities linked to the theme of sharing wartime memories and utilising the Local Studies collections. Key activities are listed below and captured in the diagram which follows.

- Establish a local history group for young people, 'Local History Detectives'
- Bold As Brass Theatre Company to create a drama for young people to perform in schools and to public audiences based on research by Local History Detectives and older people, as individuals, or as part of a local history or other group
- Develop an oral history group to record memories
- Workshop bringing together Local History Detectives and Drama Group to watch DVD of bomb damage, and look at German target maps, photographs and other material
- Workshop using maps and photographs to engage older people in telling us where the bombs fell in Jarrow and Hebburn, linked to a poetry writing workshop
- Reminiscence sessions with local history group members as pilot preparation for 'Memory Bank' activities
- Display in Library Café
- Memory Bank reminiscence pilot with public
- Collate a resource list to promote and improve access to sources in libraries, archives and museums

• Digitise photographs of bomb damage to put on the 'Capture the Spirit Website' • Exhibition • Public events	
14. Number of participants in the project or visitors to date	870 participants 845 visitors
15. Impact and Outcomes of the project	See Section 9
16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Libraries and Archives
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young People Older people

24. Social outcomes	Community Cohesion
	  • Building relationships between people of different ages and backgrounds
	  • Individuals sharing a sense of belonging and of place
	  • Contributing to people feeling more satisfied with their local area
	Health and wellbeing
	  • Older people feel less isolated and more involved in their communities
	  • Volunteering enabled older people to develop a stronger sense of self esteem
	Older people
	  • Older people make a positive contribution to through sharing knowledge and life stories
	Young people
	  • Positive activities for young people
	South Tyneside MBC Performing Together Objectives
	  • C5/1 Increasing opportunities and participation in education, training and employment
	  • H2/3 Increasing involvement in cultural and community activities
	C4/1 Encouraging citizenship and social cohesion

25. Higher level geographical coverage	North East
26. Main person leading the project	Name Anne Sharp Org South Tyneside MBC Libraries/Local Studies Library Tel. 0191 424 7860

	Email anne.sharp@southtyneside.gov.uk
27. Alternative contact Enter as many details as possible	
28. Estimated budget	£15,300.00
29. Final budget	£19,593.25
30. Funding source(s)	£7,593.25 TPYF £3,000 Opening Cultural Doors fund, £9,000 Bold As Brass Theatre Company match funds from Coalfield Regeneration Fund

MLA

Figure2:Respecting the Past: Capturing project activities

Existing projects in the library – some elements linked in with TPYF e.g. events

External 'partners' – more relationship building than working together as partners on

Specific groups – all existing links to Library except for 'History Detectives' group

Events linked to Their Past Your Future

Memory Bank Reminiscence

Digitisation Project - local images

Oral History project

Tyne and Wear Archives

EMTRAS

The Customs House

Alzheimer's Group

Beamish

'Write Together' creative writing group

Performance of sketches, poems, memories – additional to main project

Bold as Brass Theatre Company

'War Stories' performance to schools and community

History Detectives

South Tyneside Central Library **Local Studies**

Local History Group

'Culture Works' volunteers

Exhibition in Old Town Hall of wartime experiences and memories

Local History collections **Photographs of bomb damage**

Other library depts e.g. Home Reader's Service

Branch Libraries

Schools

Sessions in Local Studies Linked to Find Your Talent, Creative Partnerships

Various TPYF Events e.g. Reminiscence, creative writing workshops

94

Key findings
Respecting the past was driven by the need to capture the personal experiences of war and conflict in South Shields to better interpret and make accessible the Local Studies library collections. The project was rooted in raising awareness about the experience of South Tyneside during the war, which was heavily bombed due to its location and the presence of heavy industry such as the shipyards. However, with little evidence of that past left memories have become more significant. There was identified, therefore, a need to capture these memories before they are lost as the older generation pass on, as well as encouraging the younger generations to take an active interest in the history of the area. The library wanted to open up their rich and significant collections for the people of South Tyneside which, in particular, contains a very iconic and personal collection of photographs of the bomb damage from 1941 by local photographer and historian Amy Flagg. By focusing on the local impact of war and conflict, the raft of activities connected to the project enabled the different generations to come together through a shared history:

> "the icing on the cake for me was to see different generations finding a medium to talk together… I think the most powerful was when we took the display into the Old Town Hall and people chose to come along, and people came along as family groups and encouraged other people to come along, and children took an active interest" (Local Studies Librarian)

The impact of the project was very positive. For the older generations who grew up in the shadow of WW2, they felt valued for being given the opportunity to share their memories and have them captured for posterity by the Local Studies library. They were pleased that their memories could be used as a learning resource for the younger generations. For the older generations activities such as reminiscence sessions and other opportunities to share their memories with others were seen as therapeutic.

Lorna's story
Lorna was a teenager during WWII and grew up in South Shields. Her "life changed from one day" in October 1941. Lorna had been at church and ran back home when "the siren went". Her parents were coming into the shelter behind her: "Mum was following me, she was gathering up her bag with all her policies and things in as women did but the bomb dropped before she could get there. It was about four days before they found her. My dad must have been blown clear because he died around about midnight." Orphaned at seventeen, with no brothers and sisters, Lorna had to go and live with relatives. It was hard for her, "especially to go from a home where you were an only child, spoilt in most ways and then having just nothing, no clothes, nothing at all." The local authorities gave her little support either: "nowadays you hear so much about counselling but there was never a word then. You were left to get on with it really." Lorna wanted to share her story with other because "it's part of our… history, part of our heritage". However she thought it would be "very, very difficult" for young people today to understand her story. Life then was very different to now: "you sat round the table at home waiting for the news. You didn't get to know everything that was happening". She had delayed telling her own grandchildren until she felt they were old enough to understand. Lorna's experiences have affected her deeply, and it has taken her a long time to come to terms with what happened to her parents. Her experiences were such however that she was moved to write to the Prime Minister before the Afghanistan war to tell him that "it's only very few people really [who gain from war], the ones who suffer mainly [from] war are civilians".

For the community more widely, bringing the generations together was thought to be one way by which the area can come to terms with the huge changes that have taken place since WW2, including the decline of heavy industry. There is a tendency to look nostalgically at the past but the young people involved in the project were able to engage with the complexity and horror of the wartime experiences. Many of them had not known about the devastation of the bombing in South Shields or the impact on the community:

> "they said that they had no idea that this had happened locally and it put them more in touch with what was happening abroad." (Local Studies Librarian)

They learnt about the "homelessness, about being separated from family, a sense of powerlessness... Losing parents, being uprooted."

Because the project was focused on the local area it resonated with the community. It involved real people and familiar places and for many of the participants – who recognised the streets and landmarks – it gave them a direct, more immediate link to the past. For the generations born after WW2 it was an opportunity to connect with the experiences of their parents and grandparents, often a silenced part of family history as people were reluctant to talk about it. For Lynne, a volunteer at the library, talking to the older generations was a much more emotionally engaging way of engaging with the impact of war and conflict. It was much more immediate than watching war and conflict on the news, the television creating a barrier to her engagement:

> "You feel detached from it in a sense… you don't feel like you're being touched by it".

The younger participants also responded positively to the local and personal elements of the project. For the young actors of Bold as Brass, using the personal memories of people from their community to write a play based on their experiences connected them with the emotions of those who experienced war and conflict, their hopes and fears at the time. This gave them a real understanding of what it was like for the older generations when they were young. They learnt that the outbreak of war had been very exciting for children:

> "it just came across very much like a whole new adventure. I mean, planes, tanks, bombs, it's what kids play at."

It gave them much more respect for the experience of the older generations:

> "It's kind of like now I think that I could learn something if I listened to it carefully and thought about it, I could see their point of view… I appreciate them more."

Engaging with community memory was a new way of learning about the past for these young people. They found it much more relevant and meaningful than the history they learnt at school:

> "It's more personal… because we found out what our grandparents went through."

Many of the young people were surprised to find that South Shields had played a prominent role in an international event: "I didn't really think it was that important in the

war". The young people "learnt a lot from like doing all the research" as well as having to "portray it to other people and then that does help you learn a lot yourself." For the students watching the finished play it effectively "brought the era alive". They were able to see beyond the facts of history and come to understand how people were really affected by war and conflict. They were emotionally engaged in the lives and feelings of the characters, realising the horror of war and conflict: "like the young children actually did die". The students realised that it did not just affect individuals but whole communities too:

> "you hear about war and you think 'oh' but you don't realise how close to home it actually is"

It did not leave them with a positive sense of the past:

> "It made you feel you didn't want to live there at the time… It was quite disturbing watching it".

One of the significant values of the project was that it presented alternative perspectives of the impact of war and conflict to that of official narratives, coming from people who actually experienced that past. The participants valued these alternative experiences much more highly because it was coming from someone they could trust, someone who had been there and experienced it. As one young person said about talking to her grandparents about the war, it's:

> "more realistic and you find it's something more real to believe in."

Research has shown that people feel most connected to the past when they encounter it with the people who matter the most to them. Wertsch (2000) has found that in many communities there is a difference attached to official and non-official accounts of the past. In particular, he found patterns that indicate people 'knowing but not believing' in the official history, with more respect and value given to community memories.

5.8 Equitable intergenerational learning

Post Up: War of Images, Mass Observation Archive

1. Title of the project	Post Up: War of Images
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Mass Observation Archive
4. List of key partners involved in the project	Brighton Photo Biennial, Lighthouse Arts & Media Centre, Jubilee Library
5. Names of team members working on project R&D and delivery	Dorothy Sheridan
6. Final year	2008
7. Project start date	September 2008
8. Project end date	December 2008
9. URL link to project website	www.bpb.org.uk/2008

10. Description
This artist-led intergenerational project was led by the Mass Observation Archive, at the University of Sussex, and the Brighton Photo Biennial (BPB). It tied in with the 2008 Biennial, curated by Julian Stallabrass from the Courtauld Institute of Art, entitled 'Memory of Fire: The war of images and images of war'. Artists featured included Adam Broomberg and Oliver Chanarin, Andrew Stern, Harriet Logan and Geert Van Kesteren. Year 9 students from Patcham High School and a group of veterans worked with photographer and artist Anthony Lam to explore media manipulation (propaganda) and the use and currency of photo-journalism, analysing how the media affects attitudes towards contemporary war and conflict. The Mass Observation Archive provided primary resource materials and the participants visited several of the exhibitions held as part of the Biennial. The artist worked with the different generations to increase their knowledge and understanding of the impact of contemporary conflict through creative workshops, online activities and a citywide event that took place over the weekend of 14/15 November 2008

11. Target audience
Participants
The project involved a cross generational group of veterans and twenty Year 9 history students from Patcham High School. The students were of mixed ability and volunteered to take part in the project. The veterans were recruited through links with Brighton and Hove City Council, who had recently run a festival for and by older people called Celebrating Age. The festival included agencies such as Age Concern and Help the Aged.   They were a mixed group in terms of gender and their experiences of WWII.

12. Aim
The aim of the project was to increase awareness and understanding of the impact of 21st Century conflict using the Mass Observation' s archive's WWII material, Brighton Photo Biennial (BPB) exhibitions, and participants' personal experiences as starting points. The specific objectives were: • Provide participants with the opportunity to develop new creative skills using photography and new technology • Develop skills and knowledge exchange, facilitated by the artist

- Increase participants' visual literacy skills, enabling them to identify and articulate opinions and views regarding the portrayal of modern day conflict in the media - including newer phenomenon such as online and citizen journalism
- To be a model of good practice for participatory projects; extensive evaluation will support staff professional development with the Mass Observation Archive and Brighton Photo Biennial

13. Process	
Through a combination of research, dialogue, writing and photography, the participants explored media manipulation (propaganda) and the use and currency of photo-journalism, analysing how the media affects attitudes towards contemporary conflict. They visited the Mass Observation Archive, where they looked at and discussed some of the material there, such as propaganda posters and personal diaries from WWII. The students and veterans visited two Brighton Photo Biennial exhibitions together and the students undertook research and investigation back at school. The work culminated in a public event which disseminated the group's learning to a wider audience through mobile and online technology, including an exhibition which invited wider audiences to contribute.	
14. Number of participants in the project or visitors to date	25 participants 100 visitors
15. Impact and Outcomes of the project	

- Two day event at Jubilee Square in the centre of Brighton
- Exhibition/hub at Lighthouse, manned by participants invited people to participate via a live blog
- 12,000 bookmarks with quotes from Mass Observation Archive produced and distributed
- 2000 eight page newspapers put together by the students and veterans were produced and distributed.
- Teacher's pack and online resource for teachers wishing to develop students' knowledge and understanding of conflict in the 21st century.

The project aimed to: increase awareness and understanding of the impact of 21st Century conflict. Appropriate methods for collecting evidence of changes in attitude and awareness were put in place at the beginning of the project in order to evidence progression and learning.

16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Archives Festival (Photographic)
22. Role in developing the sector	Partnerships
23. Social groups	Children and Young People Older people
24. Social outcomes	Community Cohesion • Cohesion depends on building good relationships between people of different ages and backgrounds • Improved intergenerational relationships help to break down negative stereotypes and misconceptions and replace them with positive images and generate trust and

	respect between generations Community Safety • Respect and trust between generations • Positive activities provided within the community makes them want to make a contribution to their community Older people • Intergenerational work enables older people to make a positive contribution through sharing knowledge, skills, experiences and life stories with younger people • Generation of active learning opportunities for older people • Combating negative stereotypes of older people Children and young people • Positive activities for young people • Increased participation leading to increased motivation • Combating negative stereotypes of young people
25. Higher level geographical coverage	South East
26. Main person leading the project	Name Dorothy Sheridan Org Mass Observation Archive Tel. 01273 877911 Email d.e.sheridan"sussex.ac.uk
27. Alternative contact Enter as many details as possible	Name Juliet Buss Org. Brighton Biennale Email J.Buss@brighton.ac.uk
28. Estimated budget	£11,760.00
29. Final budget	£9,950.00
30. Funding source(s)	£9,950.00 TPYF

Key findings

Post up: War of Images took a sophisticated and equitable approach to intergenerational practice. It was a great strength which transcended the usual approach to intergenerational learning, where the older people are the 'information-givers' and the young people relatively passive listeners. Instead, the process was much more reciprocal with the younger and older people working together to achieve a shared outcome:

> "The level of engagement between the veterans and the school students was quite intense, prolonged and profound". (Juliette Buss, Brighton Photo Biennial)

Creating the right conditions for dialogue and positive relationships between the participants was important to the artist leading the sessions. He envisaged the project as developing very incrementally and gradually so that the participants felt comfortable with each other before they explored the main themes and ideas. Dialogue and dissemination were key to the process:

> "We structured it so that they could basically do a lot of conversation work, dialogue, and get to know each other through the activities really" (Artist)

The different generations worked together in small groups together which facilitated the process:

> "they'd have maybe one older person with maybe three younger people and give them tasks… maybe a diary to read from the Archive and then to discuss it with each other, then feedback into larger groups. So a lot of small group work back into the large group and then trying to work that out. And then, you know, bonding them together and then eventually the whole group had this sense of identity" (Artist)

The older people who came forward to be involved in the project were critical. They were, on the whole, highly educated, open-minded, and liberal in their views. As the project leader realised:

> "We were really lucky with the older people that came forward... They had the most interesting backgrounds and experiences. So there was a mix. And they were able to engage with the young people."

Participants included members of the peace moment, people who had been born in Germany during the Second World War, former members of the armed services and people who had been evacuated by children. Some of their experiences were more unusual for example one German lady who had been very pro-Nazi in school until she realised that she was an assimilated Jew.

The different generations worked well together because they were willing to engage in dialogue with each other. There were sometimes differences between the ideas of the veterans, and their discussions could sometimes be heated, but although challenging for the young people, such group dialogue exposed them to the ways in which adults manage and negotiate their differences:

> "Generally the group stayed together and it worked out okay cos everyone seemed to be open to having conversation" (Artist)

The veterans were happy to work with the young people on an equal footing, they did not try to dominate the group work between them and the young people:

> "There was not really a lot of direction from [the veterans] in the sense that they were the older person telling the younger people what to do. They were quite open to them." (Artist)

The process was much more reciprocal and much more about sharing experiences and working together with a sense of shared purpose. The project also tried to avoid an all out condemnation of war and instead concentrated on different viewpoints and the photographic image.

One of the veterans, Anna, considered the project was a learning curve for both the students and the veterans.   She thought that they had learnt together and that the students had been very mature and reflective in their responses, although quiet at first. Her response to the project had been to find common ground between herself and the two students in her group, based on her own experiences of feeling uncomfortable with the

way in which people generally talk about the Second World War. She was much happier to engage with ideas of war and conflict that were more recent and which were meaningful to the young people. They had discovered that of recent war and conflicts, 9/11 had the most impact for the students:

> "So we talked more about that and one of the things very strongly featured in their lives were the Twin Towers and how that triggered off wars, bad feeling, between all sorts of races and peoples."

The attitude of the young people mirrored the receptiveness of the veterans, although they were shy at first when meeting them. Over the course of the project the Artist saw them become more confident:

> "They were able to make and establish and consolidate the relationship with people, older people, they didn't know, with myself".

The young people were open-minded and respected the viewpoints of the older participants. The veterans were very positive about sharing their experiences with enthusiastic young people:

> "It isn't an everyday thing for them to be able to share their stories to a rapt and engaged audience, it's something they probably wouldn't have had the chance to do. And I think it may be nice for them to feel they're giving a perspective on their experiences to young people who will really learn from it and do something with it. It's not just dead information; it's something which leads on." (Headteacher, Patcham High School)

The impact of the project on the different generations was significant. The veterans enjoyed working with the young people and found that some of their assumptions about young people were unfounded. There was an assumption for instance that the young people would not have much experience of war and conflict, however this proved not to be true:

> "I think one of the young people had a relative who was killed in New York in 9/11. So I think it reminded older people that young people may have experience of war or indirectly… And I think this is really important, [it] made the older people realise that younger people actually did think and were concerned and it stops them stereotyping young people." (Dorothy Sheridan, Mass Observation Archive)

The project also demonstrated that young people, who are often regarded as apathetic or disengaged from current affairs, can be interested in contemporary issues like war and conflict. The students were able to challenge some of those perceptions by taking part in the public event and surprising the adults with how committed they were to being involved in the project. For many of the students it gave them a more critical awareness of the impact of war and conflict and felt able to make more informed decisions, for example about what they read in the media:

> "Cos you get a lot of mixed things really like in the paper. You get one side and then you hear on the news another side like people telling you what it was like in World War II. You kind of get a picture of it."

Through the project the students were exposed to the attitudes and values of the veterans towards war and conflict which enabled them to:

> "explore and start to comprehend and also articulate their own responses to war and images of war and propaganda". (Artist).

They developed more complex views of war and conflict as a result of the project and started to take more notice of the media representation and to ask critical questions. The students commented that they had not been encouraged to question their knowledge of war and conflict prior to the project, so it had been very eye-opening for them.

5.9 War and conflict: the impact on young people

Conflict and the Media – a Bristol Perspective, Bristol's City Museum and Art Gallery

1. Title of the project	Conflict and the Media – a Bristol Perspective
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Bristol Museums and Galleries
4. List of key partners involved in the project	Film Department, University of the West of England Anglo-Polish Society, Bristol branch Radio Salaam Shalom, Bristol Bristol Holocaust Survivor's Group Normandy Veterans Association, Bristol branch The staff at Bristol News and Media Commercial Unit Firstborn Creatives - film production company Harvest Heritage, Arts and Media Community Resolve,- organisation to resolve community conflicts
5. Names of team members working on project R&D and delivery	Sandra Stancliffe Donnie Houser Karin Molson
6. Final year	2010
7. Project start date	June 2009
8. Project end date	March 2010
9. URL link to project website	n/a
10. Description Conflict and the Media - a Bristol perspective was closely linked to the development of the new, flagship Museum in Bristol which is opening in 2011. The project worked with a group of students from Ashton Park School to produce five films around themes of war and conflict that were relevant to the diverse communities of Bristol. Students learnt interviewing techniques and looked at how conflict is represented in the media as well as interviewing veterans and eyewitnesses of the conflicts that they were exploring. The project acted as a pilot of the new approaches that the Learning Team at Bristol are developing around the new KS3 National Curriculum, this involved taking a more thematic approach and encouraging the more creative use of museum collections by schools. The project ran from June 2009 –March 2010 and was developed by the Museum Learning Manager, and Community History Curator. It was managed by Museum Learning Officers, and involved a number of partners.	
11. Target audience	Public visiting Bristol Museum, School
12. Aim The aims of the project were to: • Raise awareness of the diversity of conflict experiences relating to people in Bristol. • Provide a beneficial experience of working in partnership – for the young people, the older people, the Museum and the partners. • Help develop the skills of analysing and interpreting the media relating to conflict,	

and its impact on the city. The objectives of the project were to: • Create engaging intergenerational learning experiences. • Provide a series of experiences that will allow the young people to inform the outcomes of the project. • Develop an increased understanding among the young people of how the media can directly impact on identity, and community cohesion. • Promote improved community cohesion through an increased understanding of the diversity of the city's population and how they have been affected by conflict.	
13. Process Project activities included: • Sessions on interview skills and film-making • Sessions on conflict resolution • Talks from museum staff about the Museum of Bristol development • Preparatory sessions with veterans and eyewitnesses • Intergenerational workshops – establishing relationships, interviewing and filming • Documentary editing and production workshop • Development of sensitive subjects toolkit • Launch event for the films.	
14. Number of participants in the project or visitors to date 24 Year 9 students and teachers from Ashton Park School, veterans and eyewitnesses of a range of 20th and 21st Century conflicts. The young people were chosen because of their ability and enthusiasm for the subject.	
15. Impact and Outcomes of the project Outputs included five short documentaries which will be incorporated into the displays of the new Museum of Bristol and a set of learning resources that will contribute to the new Museum's learning offer. These will be available to students, teachers and community organisations from 2011. The outcomes for participants involved in the project were identified as follows: • All participants will develop skills investigating and challenging assumptions about how the media portrays different countries, peoples and conflicts • Recognition that the media presents multiple perspectives, and why they do so, leading to a more questioning attitude towards the media and historical sources • An understanding of how such media representations can impact upon community cohesion • The life experiences of the veterans and eyewitnesses are recognised and valued • All participants will have taken part in an informed real world project with sustainable and affective outcomes.	
16. Evaluation	
17. Tips	
18. Future Developments	
19. MLA Work package	
20. MLA Programme	
21. Domain	Museums
22. Role in developing the sector	partnerships
23. Social groups	Children and Young people Older people Ethnic minority groups

24. Social outcomes	Celebrating local identity and diversity Intergenerational – sharing knowledge and experiences, and positive contribution of older people Combating negative stereotypes of older people Community cohesion Young people increased participation and motivation	
25. Higher level geographical coverage	South West	
26. Main person leading the project	Name Org Tel. Email	Sandra Stancliffe Bristol Museums and Galleries 0117 9223929 Sandra.stancliffe@bristol.gov.uk
27. Alternative contact Enter as many details as possible	Name Org Tel. Email	Donnie Houser Bristol Museums and Galleries 0117 922 3658 donnie.houser@bristol.gov.uk
28. Estimated budget	£15,205.00	
29. Final budget	£15,496.63	
30. Funding source(s)	£9,990.00 TPYF2 funding £5,506.63 Bristol City Museums	

Key findings

For the young people of Ashton Park School, Conflict and the Media brought war and conflict to life far more effectively than their formal education experiences. The emphasis on the human dimension moved the past from the abstract and into real, lived experience:

> "everybody is a part of history… we've all got a history and we're all part of history and we all make history" (Learning Officer).

Through the project they met real people who were eyewitnesses to war and conflict, animating the past with three-dimensional characters. History taught at school can often simplify and reduce the past to 'two-dimensions', losing most of the complexity of real-life in the process:

> "Sometimes what we do in history is we reduce the past to two dimensions. You know, do a double page spread in a text book and you know people in history become cardboard cut-outs and clichés and caricatures. These are real people." (Advanced History Skills Teacher)

For their History teacher, it was critical to enable young people to have empathy with people in the past in order for it to be relevant and meaningful to them. Lists of facts were seen as unhelpful:

> "if you're not careful you can do it really tokenistically by just doing a history of the Second World War and it becomes a list of things that they learn who did which war, what battle took place where and who won what, and actually it doesn't mean anything to them because they don't actually empathise with it."

The young people responded to the emotional dimension of interacting with the veterans and eyewitnesses. Halina, one of the eyewitnesses, described how one of the students had cried during the interview. Students described how it made the process much more memorable and how they connected with the personal stories, for instance one of the veterans had come to the UK on the Kindertransport and the young people really understood the trauma of having to leave her parents behind:

> "all her parents could do for her was just get her a book and write messages because they are sending her away and she never saw them again."

They understand more fully the impact on the individual, but they also felt more affected by it than if they had read about it in a book because they could see the emotions experienced by the individual first-hand:

> "when you hear their feelings… it affects you more than it does like in a book written down. You can see how they're feeling when you talk to them".

Interacting with the veterans and coming to understand the human dimension of the impact of war and conflict had a significant impact on the attitudes of the young people towards war and conflict. They realised that history directly affects people; it is not just a list of events or facts but it has a real impact on the lives of individuals and communities. Some young people became more interested in the people behind the stories in the news; for John the project made him "think about the scenarios behind the stories". Before his involvement in the project Luke thought that conflict was all about "big wars… fought between two countries with like guns and rockets". Through the project he came to appreciate that conflict takes many more diverse forms and it is "not just about shooting people, it's about how people are affected". Luke came to appreciate that the impact of war and conflict is holistic, it affects everyone:

> "By conflict everybody's affected, you think only one side's going to be affected, both sides are affected because most people don't even want to go into war, they just want to have peace on their own but the country's forced the people to go to war when they don't even know what they're fighting over."

Some young people recognised that there can be a sense of injustice to war and conflict. War is something that is done to people rather than chosen by them:

> "like the people who are going to be most affected by it are the people who aren't involved but have to deal with the consequences."

Ordinary people are the ones who feel the greatest effects of war:

> "You know what happened and all the events, the major events, but it's all the people who were [involved] the innocent families who didn't want to be dragged into war but like they didn't really have any choice".

Exploring how the media represents war and conflict helped some young people to see that it can sometimes give an unrealistic view of war and conflict. Dominic talked about how books, computer games and other forms of media "makes war seem fun and like yeah we win, we're victorious and everything's all happy and good and stuff". However he

came to think that such interpretations were not the reality of war, which was much more negative and horrific, with ordinary people having very little control over their lives:

> "you like see what the people who just didn't really have much to do with it, they were just in their homes and then suddenly a bomb comes down and they haven't got no say about it".

The students came to think that war was not the only way to resolve conflict, although they were sceptical that they would hear about these in the media:

> "I mean I'm sure there are ways which problems have been sorted out but we don't ever hear about those really".

The students came to appreciate that there were different forms of conflict, it could happen between families, communities, countries and even self-conflict. The students were also interested to find out how the events of the past continue to shape people's lives over the long-term, learning from the veterans that:

> "their experiences have actually impacted on the way they live their lives after. The person we talked to [about Kindertransport] said that she would never get off a train in-between stops because when she was a child it would sometimes leave without them."

5.10 Developing a sense of place and community: complexity when based on the defence industries

Exploring the Defence Industries in Post War Hatfield, Welwyn Hatfield Museums Service

1. Title of the project	Exploring the Defence Industries in Post War Hatfield
2. Is this an MLA funded project?	Yes
3. Institution conducting the project	Mill Green Museum, Welwyn Hatfield Museums Service
4. List of key partners involved in the project	The University of Hertfordshire
5. Names of team members working on project R&D and delivery	Sarah Adamson
6. Final year	2009
7. Project start date	November 2008
8. Project end date	September 2009
9. URL link to project website	http://gallery.nen.gov.uk/gallery738-e2bn.html
10. Description	
'Exploring the Defence Industries in Post-war Hatfield' was conceived and led by the Art and Heritage Education and Development Officer for Welwyn Hatfield Museum Service. The project explored the impact of the now vanished defence industries on the local community in Hatfield through the experiences of retired workers involved in the aviation and armaments industries. Year 9 Gifted and Talented students from Onslow St Audrey's School worked with Mark O'Sullivan, an independent film-maker, to produce a DVD about the arms industries in Hatfield, capturing the experiences of veterans at de Havilland Aircraft Heritage Centre through interviews carries out by the young people and utilising available museum collections. The project was also an opportunity for the Museum Service to actively collect material from the defence industries, as this is an area which has been relatively neglected in the past.	
11. Target audience	
12. Aim	
The aim of the project was to explore the impact of war and conflict on Hatfield, incorporating ideas of war and peace and the ethics of producing armaments. The objectives of the project, shown below, were scaled down to reflect the changing circumstances of the project: - To form partnerships with two secondary schools, two museums (De Havilland Aircraft Heritage Centre is working towards full accreditation) and Hatfield local History Society so that all benefit by the greater awareness engendered by young people asking veterans of Hatfield's weapons factories what they did and how their work was important both nationally and for the development of Hatfield - Mill Green Museum wants to add to its collection of de Havilland, BAE (British Aerospace) and Hawker Siddeley material - To record the memories of workers from these firms (in particular those who worked on Manor Road, the weapons development site) as many of them are now fairly elderly - To develop work in the future with De Havilland Aircraft Centre to tell the story of both conflict and peace, using both our collections	

• To produce a DVD which will tell the story of weapons manufacture in Hatfield and which will be told by students from the two schools researching and writing a script which will incorporate interviews with veterans from the relevant industries.	

13. Process

The project was based at de Havilland Aircraft Heritage Centre and ran from March 2009 to the end of the summer term of the same year. The students took part in three full-day sessions including an initial 'get to know you day' in March, where the students and their History teacher met the project facilitators and some of the volunteers at the de Havilland Aircraft Heritage Centre. Later sessions involved the film-maker working with the students to interview the veterans and capture their stories of life in the aviation and armaments industries on camera. A 'rough cut' of the film was prepared by the film-maker and shown to the students at school so that they could give their opinions as to what should be included in the final piece; this took place in early July. To mark the end of the project the DVD was premiered to the students, their families and the veterans involved in the film at Mill Green Mill and Museum on 16 July 2009.

14. Number of participants in the project or visitors to date

28 participants

The main participants in the project were:

- A group of 'Gifted and Talented' Year 9 students from Onslow St Audrey Secondary School in Hatfield
- Former workers from the aviation and weapons industries
- Museum staff and volunteers from Welwyn Hatfield Museum Service and De Havilland Aircraft Heritage Centre
- An independent film-maker, Mark O'Sullivan.

15. Impact and Outcomes of the project

The main output from the project was a DVD telling the story of Hatfield's aviation and armaments industries produced by the students in conjunction with the film-maker. The DVD was distributed to all secondary schools in Hertfordshire.

The following outcomes were highlighted by Welwyn Hatfield Museum Service as potentially arising from the project for the participants involved:

Schools	To make teachers (particularly Key Stage 3 and 4) more aware of the resources available in museums to enrich their teaching practice
Older people	To give older people, who once worked in an important but now largely forgotten industry in Hatfield, a voice so that younger members of our community can hear their stories
Museums	To build enjoyable links between Welwyn Hatfield Museum Service and De Havilland Aircraft Centre to our mutual benefit

17. Tips		
18. Future Developments		
19. MLA Work package		
20. MLA Programme		
21. Domain		Museums
22. Role in developing the sector		Partnerships
23. Social groups		Children and Young People Older People
24. Social outcomes	Community Cohesion • Contributes to both people feeling more satisfied with their	

	local area and sharing a greater sense of belonging Older people • Intergenerational work enables older people to make a positive contribution through sharing knowledge, skills, experiences and life stories with younger people • Combating negative stereotypes of older people Children and young people • Positive activities for young people • Increased participation leading to increased motivation
25. Higher level geographical coverage	East of England
26. Main person leading the project	Name Sarah Adamson Org Mill Green Museum, Welwyn Hatfield Museums Service Tel. 01707 271362 Email s.adamson@welhat.gov.uk
27. Alternative contact Enter as many details as possible	Name Org. Email
28. Estimated budget	£10,807.00
29. Final budget	£7,106.32
30. Funding source(s)	£7,106.32 TPYF £1,353.68 (not specified)

Key findings

The project did much to raise the profile of Hatfield in the mind of the students. There is little visible evidence of industrial past and the students involved in the project had a negative image of their home town, partly because of a poor-quality and declining infrastructure, with public buildings and housing "coming towards the end…of their useful life" and the perception that it is a disadvantaged community compared to its neighbours. There is little for the young people to celebrate and take pride in:

> "[Hatfield] actually is quite a depressing place now. The city centre is being pulled down and developed and the money's not there… and a lot of people living in Hatfield don't really value where they live terribly. They think it's a bit of a dump."

There was a sense that the past of Hatfield was a more exciting time than the present, with lots of new industries locating in the town. Unexpectedly for their teacher, and the project leaders, the young people developed a much more positive image of Hatfield from the project. It gave them a sense of pride which they did not have before from learning about how Hatfield had contributed to WW2. One student, Sophie, explained that:

> "I guess we was proud because it might have not made what we have today so really it kind of helped us".

The students were "proud that our town has some history as well as opposed to nothing". It was through engaging with the museum collections, looking at photographs and newspapers and talking to the veterans that the young people came to understand Hatfield's history. Initially the students did not know much about their local history and were not even that interested:

> "It's only a town… you don't think anything important is there".

However they came to change their views, significantly in response to their relationship with the veterans. The young people valued and respected the information given to them by the veterans, who were very enthusiastic and passionate about their past experiences. The veterans and the young people got on very well together:

> "I enjoyed how we was able to talk to the veterans and they'll be able to elaborate more then I suppose that we would answer questions to other people. So it kind of really helped us to get more information as they're more wiser". (Charley)

They liked how the veterans they spoke to "were very honest and open" about their lives and were willing to talk to them in quite a lot of depth: "they'd elaborate on their point and explain a lot about it". They trusted the evidence given to them by people who directly experienced the history they were learning about:

> "you see stuff you wouldn't find out anywhere else. You see their point of view".

The focus on the local and the familiar enabled the young people to make direct links between the Hatfield of 'then' with the Hatfield of now. Their History teacher explained the very close connections that some of them had:

> "some of them are now living in housing estates which were built on the sites of the Aerospace, the de Havilland factories".

The excitement of being involved in the project and speaking to the older people "who are very proud of what they did" gave the young people a reason to have a more positive perspective on their local area. Although the longer-term impact of this transformation for the young people was not possible to capture it may be that the project has enabled the young people to have a greater connection with, or take a greater interest in, their locality.

The young people's relationship with the veterans also influenced their attitudes towards war and conflict. As one young person said:

> "I've kind of changed my views because not everybody who's involved [in war] is setting out to do wrong really, some of them are just producing the weapons like in the early stages and it's not really everybody is out to kill the other people really."

They came to understand that war was as much as about defence as it was about attack and that sometimes it was necessary and even 'right' to want to defend your country against an aggressor:

> "I guess fighting for our country is a good thing because like basically someone's taken over your country and you don't really want that to happen because it's a bit greedy so someone has to do the job of making things better, so make it even because you'll let them walk all over us otherwise".

Even the most simplest of jobs could contribute and may have very significant impact later:

> "it's like people who pack the parachutes, they're just doing the simplest job but it might make a difference later on down the line".

Their History teacher described how the project had enabled the young people to go beyond what he called "simplistic" attitudes towards the war:

> "[The] 'well wouldn't it be nice if we got rid of all our weapons' kind of line, a lot of these people in Hatfield have seen what happens to the communities that are dependent on armaments when you do shut down a whole lot of that stuff so I think they could see that there is another side to the debate about disarmament".

The focus on the defence industries however created a deep tension in the project between the desire to give a voice to the veterans of the defence industries in Hatfield with the desire to explore the ethical issues of producing armaments for use in conflicts. The film-maker wanted the veteran's voices to emerge 'naturally' from the interview process in the most "open, spontaneous way possible" and it proved difficult to explore ethical issues when it was not something that came up 'naturally' during the interviews:

> "I don't know how much I would say [the film is] to do with war and armaments as it turned out and sometimes that was due to the sorts of responses that the veterans that we were talking to gave". (History teacher).

It was partly because of the timescale that they had; with three sessions there was not long enough to begin to explore these issues with the students and in some respects they only just scratched the surface. The History teacher was also very aware that he had not really talked about the impact of war and conflict directly with the students:

> "we didn't talk about the war particularly because we were looking at processes of manufacture and what the things were rather than how many people you can kill with a particular weapon… I think we looked at a little bit of the ethics of what they were doing, whether they felt building war weaponry was a good thing."

The emphasis that the veterans placed on their social and working life actually "improved the project" from the point of view of the teacher because it was closer to the experience of the students. It was something that they could get to grips with in the relatively short amount of time they had for the project;

> "I think that the pupils were then dealing with things they knew and could relate to, while they've not spent time working in factories and they don't have a particular experience of weapons. So by going away from the weapons I think it actually improved it".

However, some of the students *were* interested in the ethical dilemmas of the industry, and surprised some of the veterans by asking questions about it:

> "[One of the veterans] said to me he'd been asked if he thought it was a good thing to make missiles… and he said he was taken aback to be asked that because when he was 16 he hadn't thought about weapons at all he just thought it was a job". (Sarah Adamson)

One of the students explained that they "did kind of talk about that [the ethics] and when we were interviewing we did ask if they had any moral issues or decisions about it." They found out that:

> "most of them were okay with it because they weren't really involved in the use of them, just made them".

The reluctance of the veterans to discuss the ethical issues around the armaments industry had a significant impact on the project. The men who had put themselves forward for the project all had good experiences of working in the defence industries as the project leader explained, "actually they had a fantastic life" and they "really enjoyed their jobs". Other veterans may have been more willing to talk about moral dilemmas of working in such an industry but it had not occurred to them. One woman for instance, quoted by the project leader, had never realised the ethical issues of her job until confronted by a group from Greenham Common in the 1980s:

> "up to that point she had never thought about making missiles, it never occurred to her, it was just a nice little job… and that was the first time she ever thought about it."

The project leaders realised that the project's scope was limited, particularly by the veterans who volunteered to take part in the timescale. The film therefore reflects an exclusively male perspective and participants who, like in many projects, were perhaps exceptionally motivated by their 'strong sense of belief' and group affiliation (Dubin 2007). Excluded from the project for instance was the voice of the many women who worked in the defence industries and the 'voice' of the peace activists, who would have been included as an alternative perspective. As the project progressed it became too difficult to include their experiences considering the tone of the interviews with the veterans and the use of de Havilland's former site at Salisbury Hall as a location for the filming.

The film therefore reflected a diluted version of the original intentions of the project, taking a tentative approach towards the ethical issues of the defence industries. However, challenging the veterans would have been very risky; the veterans are the experts, they lived the past and are therefore their viewpoint has to be respected. The history of those who worked in the aviation and weapons industries has been neglected so there is the imperative for the veterans to 'tell their story' in a positive light, as well as it being a crucial element of their identity and not something that they would wish to be potentially cast in a negative light. Historians like John Tosh are concerned about 'identity' history like this because although it provides an insight into the historical consciousness of 'ordinary people' it is largely uncritical about the past. Because it tends to be about an emotional response to the past rather than a critical analysis it does not encourage debate or questioning of the past, rather it affirms what people believe (Tosh, 2008)

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