

Case Study 2

Embedding the archive:

'Walking in Others' Footsteps'

Special Interest Group 'Cultural Literacy and Social Futures'



Mirador Arts as cultural catalyst

The lead discussant in this major local initiative is George Harris. George is the self-employed founder director of a heritage company called Mirador Arts (www.miradorarts.co.uk), which was established in August 2014.

A former business development manager of The Dukes Theatre, Lancaster, trustee of several community foundations with an eclectic background in publishing, public relations, youth development, equestrianism, outdoor education and social history, George describes himself as a 'Creative Producer': a dynamic role which combines creative initiative, team building, co-ordination and delivery of large-scale projects. Mirador's mission as quoted on the company's website is to 'connect people to their location, heritage and history through art' (Annexe 1 'Evaluation' p.2).

From its base in the North-West of England, the company seeks funding from organisations such as The Arts Council, England, UK Research Councils, Charitable Trusts, Local Government and private sponsors, thereby establishing the type of public/private partnership currently promoted by the Department of Culture, Media and Sport. Mirador's programme is developed in conformity with national policy to which, through its own success and the engagement of its leading members, it makes a symbiotic contribution. As a young company, it is seeking simultaneously to strengthen its profile regionally and nationally and to do so by building strong networks involving artists, government agencies, local sociocultural action groups and educational institutions at all levels.

As emphasized by George and Mirador's co-founder, Carolyn Primett, who is also Blackpool's Head of Arts and Culture, the organisation is a regional cultural catalyst. Its work depends



entirely on the enthusiasm and fundraising commitment of its leading members. It designs its own original projects around self-generated creative ideas. Like so many of the engines of communal cultural innovation in the UK, it is driven by personal commitment, supported by public funding distributed through reiterated competitive bidding for fixed term projects. As such, it is an example of cultural activism at its best in that it is grounded in non-profit-making individual initiative rather than on recurrent institutional funding from central or regional government. It commissions artists and through its networks, stimulates collaboration between local cultural agencies.

George and Carolyn are emblematic of a new breed of independent cultural entrepreneurs whose objective is to link creative artistic



practice to social development. As such, their activities can be said to embody the promotion of different forms of 'cultural literacy' with a strong emphasis on historical heritage, place and

belonging as central to a sense of local identity. Through constructive collaboration, Mirador effectively mobilises artistic creativity in the service of social awareness and collective well-being by drawing imaginatively on existing resources, not least centres of research linked to educational innovation.



Reviving the archive: 'Walking in Other's Footsteps'

The case study which perhaps best represents Mirador's recent local activity is a wide-ranging project entitled 'Walking in Others Footsteps' (WIOF). WIOF ran for approximately 12 months from September 2017, including preparation, recruitment and presentation of outcomes. The project was funded by The Arts Council England, the Heritage Lottery Fund, The John Fisher Foundation and The Regional Heritage Centre of Lancaster University (RHC). It was run in collaboration with RHC, The Dukes Theatre Lancaster, Preston's Community Gateway Housing Association and a range of professional artists. WIOF stands as an illustration of combined actions designed to promote cultural literacy and serves in its own right as a fascinating object of research.

The project's title was no coincidence. It was designed as a follow-up to a celebrated social history archive compiled in the 1970s and 80s by Elizabeth Roberts (Annexe 1 p.2). Born and educated in Barrow-in-Furness and at that time attached to the Department of History at Lancaster University, Elizabeth had conducted a comprehensive series of one to one interviews offering an oral

representation of 'social and family life in Barrow, Lancaster and Preston between 1890 and 1970'. Recently digitised and publicly accessible on line, the archive complemented such classic testimonies of northern working class culture as, amongst others, Richard Hoggart's *Uses of Literacy*, William Woodruff's *Road to Nab End*, George Orwell's writings and associated documentary films of the 1920s and 30s, the social realist cinema and television of the 1950s and 60s and the archival collections of museums in the North-West of the UK.

The primary objective of the Mirador project was to raise public awareness of the Roberts archive. The introduction to the project's subsequent evaluation foregrounded such modern day emotive signifiers as 'inspiration', 'celebration', 'revelation', 'originality' to be evoked through participation in 'events' which would 'excite' and 'enthrall' (Annexe 1 p.3). As such, WIOF was designed to be experientially driven, with different forms of hands-on, participatory, community based artistic activities, devised and led by independent 'creatives' acting as cultural catalysts. Engagement, enjoyment and popular dissemination were the watchwords, placing the project at one remove from textually grounded historical research or the traditionally authoritative, top-down, face to camera analysis of experts.



It was Mirador who approached Lancaster University's Regional Heritage Centre. Funds were raised collaboratively from the John Fisher Foundation to digitise the hard copy transcripts of the Roberts Archive. The archive risked being lost to posterity. Only three copies of the transcripts had been made. The original hard copy sheets were worn, the cassette audiotapes held by the Centre were degenerating and the archive needed to be properly catalogued. Plans had eventually been agreed, subject to the redaction of sensitive material, for the Lancashire Archive in Preston to make electronic copy of the audio recordings. The time was ripe to extend approved access to the material by undertaking a series of artistically inspired exercises in public engagement. In so doing, it would be possible to compare the relationship between past attitudes and behaviors of northern provincial working class populations with those of the present and to offer current inhabitants an unsentimental, informative insight into aspects of their heritage.

Designing a framework: artists and sub-projects

While simple in principle and obviously timely, the design of the project was necessarily complex. The Roberts archive was wide-ranging and diverse in its coverage. Access was hedged about by legal regulation. Past experiences of the populations in the three towns varied according to the different industries involved; it might prove logistically difficult for commissioned artists to operate across all three sites; access to existing community action groups was different in kind from place to place. Specific topics would need to be chosen as the basis for different activities. The activities themselves were designed to be distinctive in order to tap into different contexts and different sectors of the populations: schoolchildren, families with varied home backgrounds and ways of life, of diverse employment status and so on. Information was to be elicited through participation using different techniques and subsequently expressed in correspondingly distinctive ways: via interview, class-based interaction, public drop in sessions, memory

boxes, film, shared craft, play, poetry, art and drama (Annexe 1 pp. 4-5). The project was also designed to be methodologically and creatively exemplary. The variety of approach, if properly integrated, would appeal to the funders. It would boost Mirador's reputation and financial viability as an organ of creative cultural entrepreneurship. It would also lend the overall project an experimental flavor which might lead to subsequent imitation, if not to further embedding initiatives.

The approach adopted by George and Carolyn responded comprehensively to these criteria. As well as appointing an experienced engagement officer already known to the producers, three artists and two prospective film directors were commissioned following a national call for creative proposals, followed by shortlisting and interview. The briefs were open-ended. As independently delegated sub-project directors, the artists were given a free hand to present their own original concepts and to manage their projects accordingly. The sub-projects selected were generically different. With two exceptions, they focused on one of the three towns covered by the Roberts archive, though the resulting outputs were made more generally accessible at museums, exhibitions and public events across the region (Annexe 1 p.5).

The poetry of experience: place and identity

www.mandycoe.com

The nationally reputed Liverpool-based poet and educationist Mandy Coe delivered a series of 'creative writing workshops' in primary and secondary schools in Lancaster (Annexe 1 p.4). Mirador staff had contacted and set up working groups in three schools, deliberately representative of the local demographic in terms of their institutional culture, educational level and tradition as in the participants' age, social background and ethnicity. A workshop was also delivered to university students with the further objective of introducing them to creative writers' potential contribution to research projects such as WIOF. Having listened to themed extracts from the archive in specially convened workshops led by Mandy, children generated poems arising out of their own experience or out of conversations with their families. These were illustrated by iconic objects which defined their daily lives and their 'sense of place'. The poems were then printed out on A4 'flags' which were hung on lines at local exhibitions coordinated by the project team. The objective was to stimulate more widespread discussion relating to identity, belonging and awareness of the past (Annexe 1 p.11).



Making and creating: 'Skip, play, repeat'

Skip, Play Repeat, conceived and coordinated by Leeds-based contemporary artist, Pippa Hale, focused on Preston.

pippahale.com/portfolio/skip-play-repeat

The project's core objective was to build models of traditional toys (hoops, tops etc.) in collaboration with local community groups and then for participants to demonstrate their use in real life contemporary situations. With the support of Preston's Community Gateway Foundation and the Preston Vocational Centre, children were encouraged to play in public spaces using artefacts created by the artists. In an added twist, the project collaborated with The Media Factory, a research unit at the University of Central Lancashire (UCLAN), devising electronic adjuncts to the playthings from the past.

The shared experiences were designed to have multiple spin offs: introducing children to the notion of jointly creating their own artefacts while learning to appreciate aspects of past working class life.

In replicating these using modern technology, they would simultaneously develop their manual and engineering skills. The project was a virtuous circle, bringing together collective learning, craft, creative invention, and the physical pleasure of outdoor self-expression in community. The combination of simplicity, diversity and effective execution made for an outstanding model.



Sounding out the '60s: 'Voices from the hood'

The third 'artistic' project was imagined by musician, artist and sound engineer, Dan Fox.

www.danfox.net

Once again, daily artefacts from the past were used as a practical, yet ironically arresting means of accessing elements of the Roberts archive. In this case, the artefacts consisted of the conical dryers used habitually by women in hairdressing salons of the late 1950s and 60s to 'fix' artificial curls in their hair ('perms') after it had been professionally washed and cut. 'Voices from the Hood' involved replacing the heaters inside the dryers with ear phones linked to a dial which sitters could use to access the archival topics they wished to explore. Instead of sitting in isolation reading a magazine or book, unable to communicate with your neighbour, you were able to listen to extracts in privacy and imagine what it must have been like to find yourself in an equivalent position sixty or seventy years previously.

In fact, an accompanying magazine with printed extracts also entitled 'Voices from the Hood' was available to participants who could then relive the experience in full (Annexe 2). It was the perfect example of an interactive exhibit in a museum or festival environment: an object of reflection as

much as an artistic curiosity, one which invited the participant to consider the relationship between the engineered thing, the oral testimony and the wider culture of which it was part. The project, drawn from archival material originating in Barrow-in-Furness, attracted considerable attention from visitors to Morecambe's festival 'Vintage by the Sea' and Teeside's 'Festival of Thrift' as



well as being exhibited at venues in Preston, Barrow and Lancaster. Electronic sensors in the seats of the armchairs recorded an impressive total of 11,058 active participants in the space of less than three months: a remarkable statistic by any standards. 'It is hoped', said the prescient curators of the Harris Museum and Art Gallery at Preston, 'that the project will have a lasting impact': a comment echoed verbatim in the evaluation document (Annexe 1 p.12).

Inside and outside the classroom



before recording them in writing and performing them out loud to their classmates. Parents even came to school to share their stories directly with assembled pupils. In addition, open drop-in sessions at central venues and personal visits to households allowed the testimonies to be associated with the experiences of other members of the public and were written up in the form of a project journal. This analogous, if much smaller-scale version of the original Roberts investigation generated records which could in principle be added to those already held by Lancaster University's Regional Heritage Centre.

While the above three projects concentrated on individual towns, two further actions reached across the locations covered by 'Walking in others Footsteps'. Steve Fairclough, a Lancaster based, free-lance educationist and public engagement artist, was commissioned by the producers to carry out a consciousness-raising programme of work with schools and public cultural venues in Barrow, Lancaster and Preston alongside Elizabeth Roberts herself.

Steve's classroom-based, themed interventions derived from the archival recordings focusing on the topics 'food', 'family', 'football' and 'funerals'. He invited pupils to question each other about their backgrounds and knowledge of the past and to share their reactions with the rest of the class. Pupils were encouraged to raise unresolved questions directly with their families at home



'Give me today, any time'

www.youtube.com/watch?v=4gQcJiF35Nw



Finally, a short film 'Give me today, any time', was produced and directed by local directors Jon Randall and Tom Diffenthal. Following a call for voluntary participants on-line and at public meetings, brief extracts of testimonies from the Roberts archive were played on a 1970s cassette tape-recorder physically present on screen. These were compared with thematically edited face to camera accounts of present day life by individuals and family groups shot in the volunteer participants' domestic settings. The topics covered by the film were based partly on the recordings available from the Roberts archive. These only represented a proportion of the overall data and were selected on the basis of their appeal for the directors of the film largely determined by the acoustic quality of the voices and the anecdotal interest of the subject matter. While the testimonies consisted in reality of a dialogue between the directors and the participants, the directors' input was edited out of the final version of the film, creating the impression of an uninterrupted monologue only occasionally interrupted by interjections by a partner or member of the family. Between the filmed testimonies, the camera panned and zoomed along the streets of the different locations, accompanied by an

evocative soundtrack, finally closing on the entrance to the house where the testimony was to be delivered. While effectively creating the impression that the viewer was accompanying the filmmakers on their visits, the effect was wordlessly to highlight architectural changes in the urban environment over the previous century. The widely praised film went on to win the UK's Arts and Humanities Research Council 'Inspiration' award. It has served as an emblem of the success of the overall WIOF project and the quality of Mirador as an entrepreneurial cultural driver.

Striking a balance

The careful combination of 'vertically' differentiated and overarching 'horizontal' activities allowed for a fine balance between creative independence and common focus set against the background of the archive itself. Viewed in retrospect, it bears witness to the structural sophistication of the project's design as well as to the quality of its operational management. This was openly acknowledged by the artists themselves (Annexe 1 pp 13-15; p.18 and interviews). As already pointed out, in all cases, the artists were left free to consult the archive independently and to select the topics and extracts which best matched the design of their proposed interventions. While this may have lessened the project's overall cohesion (Annexe 1 p.22), its creative dispersal meant that a wider range of themes was covered, provided that the artists had familiarised themselves fully with the original material, despite its then largely uncatalogued, technically imperfect state. It also reduced the likelihood that the actions of the individual artists would clash with each other in their operations, though this did occur on at least one occasion. The diversity of approach also offered pathways for future researchers and could in principle assist the staff of the Research Heritage Centre in the still incomplete task of digitising and cataloguing the archival transcripts.

The major operational phase of Walking in Others Footsteps took place over a six-month period from January to July 2018, following the commissioning of the artists and their own consultation of the archive. The consultation had mostly taken place at Elizabeth Roberts' house by personal arrangement between Elizabeth and the individual artists. Each had selected the extracts which corresponded to the topics to be covered in their planned activities. The remainder of the year was devoted to assembling and disseminating the project's outputs at public meetings, cultural festivals and exhibitions, subsequently recorded on the Mirador website. To have conceived, collected, recorded and collated such a variety of interactive material in such a short time was a remarkable achievement. The material itself: journals, creative writing, transcripts, film and photographic records were to be garnered by Lancaster University's Research Heritage Centre alongside the original Roberts data. The fully upgraded and enriched archive would then in principle be available for public access and further research.

Wider questions

Apart from the recognition generated by the prizewinning film 'Give me today, anytime', the success of the WIOF initiative as a whole, and in particular the quality of the design and co-ordination of the project, found full expression in its official evaluation (Annexe 1). The report was extremely thorough: strongly evidence-based in its attention to detail and methodologically sound in its combination of qualitative and quantitative data. As such, it more than satisfied the quality criteria of the funders. It highlighted the project's short-term impact on the public as well as its potential as a model of good practice. Although authored by an 'insider' associate of the production team, it explicitly alluded to minor operational shortcomings and acknowledged actions which might build on the project's success. It would be invidious as a critical outsider to allow these to detract from WIOF's exemplary achievements.

Nevertheless, certain elements of the project raise wider questions about the relationship between art, community and research which deserve to be considered further and which are relevant to the promotion of cultural literacy within regional communities in the UK, if not more widely.

Duration and feasibility

The first of these concerns duration. At least one artist had misgivings about the short lead-in time to the delivery of the action (cf Annexe 1 p.22). As suggested above, this initially involved studying the Roberts archive at Lancaster University's Regional Heritage Centre. The archive was, by all accounts, in a parlous state. Even with Elizabeth Roberts' personal support, it was challenging in the time available for the artists to identify the themes corresponding to the usable sound recordings and then to prepare them, together with the typed transcripts, for the different planned activities. This was particularly true for the producers of the film 'Give me today, Anytime' who had to listen to the cassettes in real time at very short notice and without the aid of a catalogue before selecting the material most suitable to their approach. The fact that the job was completed at all within the timescale was noteworthy. Its successful outcome testifies



to the commitment which the artists brought to the project as well as to Mirador's operational management of the relationship with them and with the RHC. This preparatory pressure affected the next practical phase of linking the chosen archival material to the corresponding artefacts which were to be built into the activity while ensuring that they were viable: the construction of toys which actually worked in practice ('Skip, Play, Repeat'), the collection and modification of former hairdressing equipment ('Voices from the Hood'), setting up the domestic venues for the film with the consensual support of appropriately selected participants ('Give me today, Anytime'), managing the logistics of drop-in sessions, workplaces and open public events so as to provide complementarity without overlap ('Give me Today, Anytime', 'Engagement Programme', 'Writing workshops'), setting up the differentiated access to schools ('Engagement Programme', 'Writing workshops'). It was hardly surprising that there were occasional glitches such as getting the prototype working toys ready in time (Annexe p.18) and duplicating public drop in sessions and domestic visits.

The overall effect of WIOF's relative brevity was paradoxical. It showed what it was possible to achieve economically under pressure: an imperative of high quality project management. At the same time, despite brilliant operational handling, the highly successful strategy of delegating independent creative authority to the artists inevitably blurred the project's overall focus, a view acknowledged in the evaluation (Annexe 1 p.22), while the short-term intensity of the activities reflected their provisional character. The evaluation represents such qualifications as a marketing and promotion issue. It refers to the small number of Facebook 'friends' and the fall in the public's awareness of Mirador as a Charity. This seems surprising in view of the large number of tweets recorded (91,000). Given the widespread coverage of WIOF in the local press and radio and the artists' acknowledgement of the successful event which followed the completion of the project (Annexe 1 p.18), shortfalls in marketing and promotion may be only part of the story. Long-term planning, outreach, impact and infrastructural sustainability of individual

projects are perhaps more important dimensions to which this report returns below.

Diversity and representation

The second factor concerns representation. It would be impossible to gainsay the diverse inclusivity of 'Voices from the Hood', given the volume of participants who engaged with the installation, nor the range of public events built into the design of the WIOF project. These included venues such as Museums (Barrow, Preston), Libraries (Barrow, Lancaster), Theatres (Lancaster), Arts and Religious Centres (Lancaster, Preston), Primary Schools (Lancaster, Barrow, Tarleton), peoples' homes and workplaces. However, notwithstanding the connotations of the excellent photographs by Darren Andrews published in the Evaluation report, at least one of the artists stressed how difficult it was, despite the inherent diversity of the projects' outreach, to attract a larger proportion of active participants from disadvantaged or ethnically diverse sectors of society. This could not be seen as a defect either in the project's design or in its implementation. It pointed rather to more fundamental socio-economic and systemic issues which a single project, however well-conceived and enacted, could hardly be expected to resolve on its own. Therein lay the quality of the prize-winning film 'Give me today, Anytime'. Rather than constituting a comprehensive update of the Roberts archive, which would in any case clearly have been impossible, the films testimonies offered suggestive understated glimpses into certain aspects of participants' ways of life which subtly pointed towards opportunities for future research.

Access, impact and longevity

The third consideration relates to access, impact and longevity ('legacy'). As was stated at the outset, one of the main objectives of WIOF was to increase public access to the Roberts archive.

The figures in the Evaluation report, the qualitative feedback on all sides and the prizewinning status of the film 'Give me today, anytime' clearly demonstrate the scale of the project's short-term impact. The project increased public awareness of the archive's existence and engaged selective sections of local schoolchildren, adult members of the public and professional academics in meaningful and enjoyable activities embodying a grounded understanding of the relationship between past and present.

However, it is self-evident that a shot in the arm for public awareness is not the same as extended integration into everyday life, though it may help to jump-start it. This was a point emphasized by at least two of the artists interviewed. The public availability of a resource such as an historical archive does not guarantee its practical uptake, any more than does on-line promotion, although these are of course necessary pre-conditions of successful dissemination. The evaluation of WIOF refers to the fact that the project was marked by its 'strong schools and engagement programme' (Annexe 1 p.23). A constant thread running through the evaluation is the aspiration that the pleasurable experience of the various initiatives and the bringing to awareness of the Roberts archive will remain as memories in the minds of the participants. This was particularly true of the young children who were as thrilled by the sound of the live voices of the past as they were by the pleasure of targeted play and self-generated creative writing. How these experiences will change their lives or those of the classmates who 'follow in their footsteps' (sic.), however, is not made clear. Certain 'Events' do of course trigger new outlooks or psychological shifts (what Brian Massumi and Erin Manning in their recent book *Politics of Culture* refer to as 'emergence'). But for these to have deeper cultural roots, consistent and lasting strategic action is required.

This is most marked in the field of education linked to communal practice. Two of the artists bemoaned the fact that their initiatives were time-limited, not simply because of the project's duration, but more because plans for its more lasting impact had not been put in place. In their view this was to a large extent a systemic

problem. As self-employed artists, they depended on fixed-term commissions. They could hardly be held accountable for the way in which their ideas and material installations were dynamically deployed beyond the lives of their contracts. Neither was it simply a question of funding. Local government does not have the resources to support career community artists on a full-term basis, a model which might in any case be thought to limit their personal creativity. Nevertheless, while occasional funded workshops and philanthropic contributions help, these are hardly an adequate substitute for infrastructural continuity which is underwritten by local government institutions. Little mention is made of local education authorities or municipal planners in the evaluation report. There is a limit to the capacity of engagement officers such



as Steve Fairclough to cover all the bases. While one of the most successful features of WIOF's success was the creative diversity of its outputs, the longer-term combined application of its educational potential was not explored. It was hoped for but not defined.

It is often argued that the sheer pressure on teachers and technical support units at different levels of education overwhelmingly stifles their ability to integrate creative innovation into their curricula. One of the impressive features of the 'skip, play repeat' project

was its link with the media unit at UCLAN which allowed the design of traditional toys to be translated by pupils and staff participants into modern experimental electronic gadgets. But once WIOF was completed, the unit was forced to give priority to more pressing internal demands. An analogous situation applies to Lancaster University's Regional Heritage Centre. The stress on disciplinary excellence in the history department of a high-ranking, research-led, internationally reputed university reduces its inclination and that of its senior administration to promote educationally focused local infrastructural initiatives, unless that is, they attract significant levels of external research funding. Here as elsewhere, systemic pressures stunt the establishment of lasting innovative, interdisciplinary, inter-institutional, public-private sector partnerships. Understandably perhaps, the stress is rather on large-scale, politically high profile, regional investment projects in which cultural literacy is the handmaiden of consumer-driven, economic expediency.

The one should not exclude the other. The staff in the RHC is skeletal. Only the Director is employed on an academic contract. It seems likely that the artefactual material gathered by the artists and the engagement officer will become museum pieces: literally and figuratively – if indeed they can be accommodated as such at all. At least three of the interviewees doubt whether even this will be possible. Physical space in the RHC is severely limited. There is little incentive or capacity to embed the social impact of practice-led engagement projects such as WIOF, however exciting and well-designed they may have been in the short term. And yet, that is what is needed if their potential for promoting cultural literacy is to be fulfilled.



If it is true that WIOF has generated striking outputs but not sustainable outcomes, the funding councils themselves are at least partly responsible. There is a reluctance on the part of The Arts Council to support projects beyond their fixed-funded lifetime, based on the economic principle that their long-term continuation should be self-sustaining. There are only two ways out of that double bind. A project's original proposal should incorporate a firm guarantee that the agencies involved will commit to ensuring its longer-term practical implementation, subject to phased, objective evaluation of progress. Alternatively, a follow-up project should be conceived retrospectively as an in-depth, university-led piece of serious socio-cultural research which extends the outreach of the original initiative. If the WIOF proposal failed to do the former, it was probably because Mirador's prime focus was to raise immediate public consciousness of the Roberts material while promoting the company's entrepreneurial profile. It was also to demonstrate ways in which artistic invention might enrich local culture by facilitating public insight into past ways of life.

The alternative future for WIOF, apart from merely being absorbed for better or worse into an on-line historical research archive, is to devise a fresh research project which picks up the main underlying themes of WIOF and explores them against the background of economic and cultural change. Experience should be supported by knowledge, emotion by cognition and acquired skill. In that sense, although not designed as such, WIOF would become a data set in its own right against which further, more far-reaching sociocultural analysis would become possible. Such a project might incorporate the extended application of the innovative artefacts imagined by the artists. These could be systematically demonstrated in schools as integral elements of the curriculum. Such demonstrations should be combined with a planned programme of workshops linked to a network of dedicated communal venues where creative practical skills can be developed under appropriate supervision. To some extent, this is of course already going on, in parallel with the growth of street markets and the communal activities associated with them, and organic, sparingly resourced pubs and centres. But for the impetus to be sustained and developed educationally, academics from Lancaster University and/or UCLAN would have to take the initiative in seeking further funding in close collaboration with Mirador, local government institutions and education authorities. Only then would it be possible to exploit the success of WIOF to best advantage.

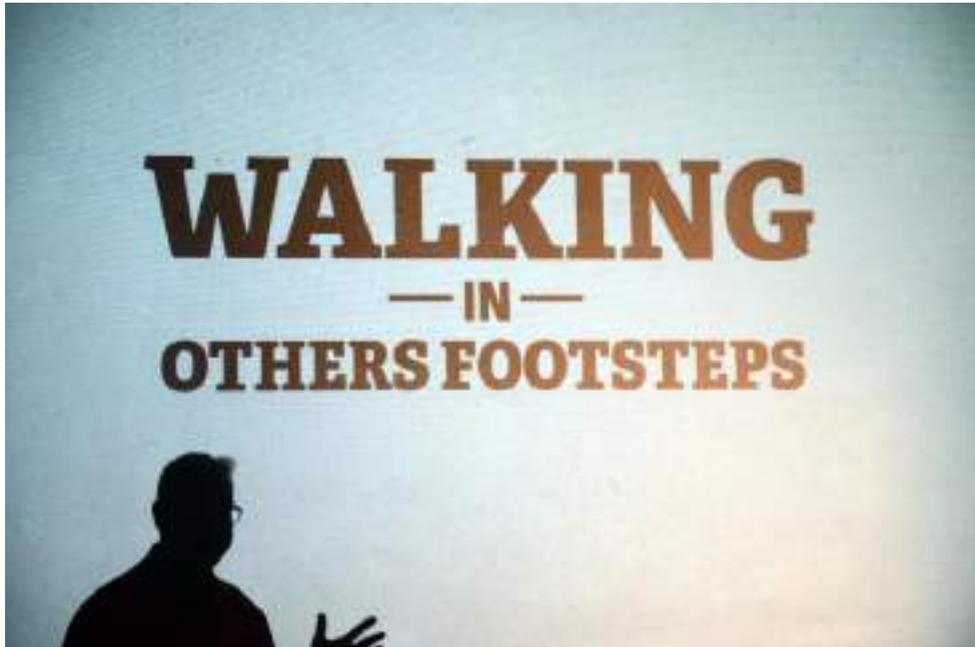
A planned programme such as that just outlined raises the more fundamental question of the relationship between creative art, education, research and social progress (in the best sense of that word). It was a vital cultural premise of WIOF that artistic imagination become the catalyst for popular engagement through action, identification, pleasure and imitation. Independently of the Mirador team, all the artists interviewed saw the invention which attended the design of the artefacts as much as the richness of the original archival testimonies as works of art in their own right. And rightly so. But the experience of art only attains the level of culture when it is embedded in social practice. Conversely, one of the essential functions of art is to lend iconic status to salient features of the everyday, whether contemporary or derived from an historical past. Museums, galleries and archives are not the stuff of everyday life until they are integrated into it at a level which goes beyond display.

Neither is it clear that artistically inspired 'events' or festivals define a culture until, through repetition, they become embedded as part of people's routine expectations whilst simultaneously challenging the assumptions on which those expectations are based. Apart from the immediate spectacular impact of WIOF, the significant success of Mirador has been to demonstrate what still remains to be achieved and to highlight some of the political and educational questions which this review has sought to address. This would not have been possible without the unstinting support and advice of George Harris and members of the Mirador team, together with the artists, friends and academic colleagues who have given so generously of their time. It has been a privilege to talk with them and to share their views on the integration of cultural literacy into the social fabric of the North-West of the UK.

Robert Crawshaw
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Annexe 1:

Walking In Others Footsteps Project Evaluation Report



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Mirador Context and Walking in Others Footsteps Project

Mirador is a Lancashire-based arts and heritage company, which became a new Charitable Incorporated Organisation in August 2014. This is Mirador’s second major project – the first was Behind The wall in 2016-17. Mirador aims to generate projects which connect people with their heritage, through art.

Mirador is guided by these key principles:

- To be original and imaginative
- To deliver great art, heritage and cultural projects
- To create programmes that excite, entice and enthral
- To make and help others achieve work that matters
- To make the whole experience great fun
- To work with people to help them create a legacy.

Mirador includes Creative Producers, George Harris and Carolyn Primett and communications specialist Louise Bryning. Mirador is governed by a Board of Directors, with representatives from business, legal and museum management backgrounds.

Walking in Others Footsteps

Walking in Others Footsteps aimed to be an ambitious and imaginative participatory arts programme, inspired by the extraordinary content of the Elizabeth Roberts Archive. With artists creating a series of installations, performances and public engagement activities, the aim was to celebrate and reveal the unique oral history archive, an important source of information on the lives of working-class people from 1890 to 1970 living and working in Preston, Barrow and Lancaster, with arts activities in each town. The artists’ programme culminated in public celebratory events in each town.



Walking in Others Footsteps Project Ambitions

The project aimed to deliver original artistic and participative events with national, regional and Lancashire artists and an exhibition of original art works. Specifically:

- A wide-ranging arts programme revealing the Elizabeth Roberts oral history archive, to coincide with its digitisation
- Commission artists to deliver a range of public interventions, across art-forms, to engage different people
- Work with Lancaster University and UCLAN, encouraging new ways of working
- Deliver a celebratory event at the conclusion of the project
- Develop Mirador, by building a portfolio of projects which demonstrate the possibilities of arts and culture to create unique cross-sector learning, audience and participatory experiences
- Demonstrate that arts and cultural heritage can be a springboard for introducing previously unengaged people to the arts
- Engage local interest groups across Lancashire and South Cumbria
- Explore the cross-sector learning outcomes of bringing together art, heritage and culture
- Test the idea that heritage may be a springboard for introducing previously unengaged groups and individuals to the arts
- Establish a profile and reputation for Mirador
- Build important relationships with artists and organisations, which will benefit the development of the company

Funding

Walking in Others Footsteps was funded by Arts Council England, The Heritage Lottery Fund, Sir John Fisher Foundation and the Regional Heritage Centre (RHC) at Lancaster University.



Artists & Artworks

Voices from the Hood, Dan Fox

A sited sound installation, using material from the archive. The installation was created from vintage hairdryer 'hoods' and reacted to the touch of participants by playing sections from the archive. The installation was sited in public spaces in Barrow, Lancaster and Preston. A companion magazine was produced.

Skip Play Repeat, Pippa Hale

Preston-based project delivered by Pippa Hale in partnership with The Media Factory, UCLAN and the Community Gateway housing association. At community workshops held at Preston Vocational Centre, residents created new interactive toys inspired by heritage games and toys such as skipping roped and spinning tops, each new item containing a digital audio player which played a short recording from the archive when activated. A short film of this process and the street party is here: <https://vimeo.com/278667087>

Give Me Today Anytime, Jon Randall and Tom Diffenthal

A creative documentary film, celebrating contemporary domestic life in Preston, Barrow and Lancaster, and incorporating recordings from the Elizabeth Roberts Archive. The film was shown at each of the three celebration evenings, alongside archive films of the towns, from the Northwest Film Archive. Full film here <https://vimeo.com/269199928> (password play)

Walking In Others Footsteps Poetry Workshops, Mandy Coe

Focused in Lancaster, a series of creative writing workshops with both new and experienced writers, students and school groups, creating poetry inspired by the oral history archive materials. A collection of poems was produced.

Walking In Others Footsteps Engagement Programme, Steve Fairclough

A community engagement programme in Barrow, Lancaster and Preston. On the themes of Food, Football, Funerals & Family, stories were recorded at drop-in sessions in libraries, museums and the Gujarat Hindu Centre in Preston, and targeted interviews and school workshops. 'Memory boxes' created were exhibited at the celebration events.



Activity Programme

- May 2018: Regional Heritage Centre at Lancaster University Oral History Seminar – presentation of project, artists and premiere of *Give Me Today Anytime* film
- Feb – March: *Writing workshops* with Mandy Coe. Public sessions
- March – April: *Writing workshops* with Mandy Coe. Lancaster University Creative writing students, Lancaster Girls Grammar School, Central High School and Dallas Road Primary School, Lancaster.
- April – May: *Voices from the Hood* installation at The Forum, Barrow, Barrow Library, The Dukes Lancaster and The Harris Museum, Preston.
- March – July: *Skip Play Repeat* ideas lab, making workshops and street party celebration day
- Feb – June: *Engagement Programme* session in Lancaster Library, Barrow Library, Storey Print Room Café, Gujarat Hindu Centre Preston, Dock Museum Barrow, The Harris Museum Preston, Moorside Primary School Lancaster, Barrow Island Primary School, Tarleton Primary School and in people's homes and workplaces.
- March: *Give Me Today Anytime* participant drop-in sessions, Harris Museum Preston, Barrow Library, Trinity Church Centre Barrow, Lancaster Library.
- June & July: Public celebration events and film screenings, exhibitions of work and Q&A with Elizabeth Roberts, at The Dukes Lancaster, Barrow Library and the New Continental Preston.



Evaluation Methodology

The evaluation provides information for Mirador, their partners, stakeholders, and supporters and identifies successes measured against project objectives and areas of development in order to inform future planning. The evaluation was carried out independently by Julie Brown.

The evaluation findings are based on:

- Results of an online survey completed by 70 audience members and participants who attended one or more of the events
- Consultations interviews with project producers and key partners
- Event feedback forms and interviews with artists
- Surveys carried out with teachers
- Visitor headcounts, registrations and box office information from the university seminar, workshops and public events
- Digital counters on the *Voices from the Hood* installation
- Digital engagement statistics and feedback



ARTS COUNCIL QUANTITATIVE OUTCOMES

Quantitative Impacts – Creative Sector, Audiences and Participants

Creative Sector Impacts

- 3 Total number of new artistic commissions
- 2 Print publications
- 101 Total number of exhibition days
- 3 Number of artists employed
- 82 Number of paid artists days
- 12 Number of professional development/ development opportunities towards employment (UCLAN students)
- 14 Number of workshops/participatory sessions
= 26 total sessions for education, participation and training
- 2 Printed publications
- 69 Number of days in Lancashire libraries/museums

Audiences and Participants

- 100 Oral History Seminar attendees
- 124 *Skip Play Repeat* participations
- 11,058 *Voices from the Hood* participations
- 330 Audiences at celebration events
- 11,612** TOTAL Audiences and participations

Audiences broadcast, online and in writing **59,000** (inc 3 radio broadcasts)

HLF QUANTITATIVE OUTCOMES

Sessions and Events

- 40 *Engagement Programme* sessions
- 1 Seminar
- 4 Drop-in sessions with film-makers
- 19 Filmed interviews
- 3 Public events
- 67** TOTAL workshops, participatory sessions and events

Audiences and Participants

- 100 Oral History Seminar attendees – with presentations by Pippa Hale, artist and Mandy Coe, poet
- 103 Mandy Coe poetry writing workshops
- 80 *Skip Play Repeat* participants
- 11,058 *Voices from the Hood* participations
- 330 Audiences at celebration events
- 11,671** TOTAL Audiences and participations

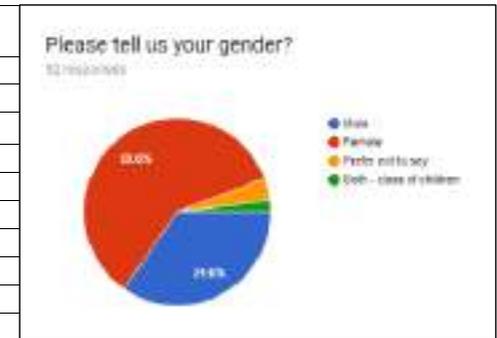
Audiences broadcast, online and in writing **59,000** (inc 3 radio broadcasts)

Audience and Participant Demographics

Ages of attendees:

Gender:

Ages	Arts Council Funded Activities	HLF Funded Activities
Under 5	<1%	<1%
5 – 11	4%	44%
12 - 15	5%	2%
16 – 19	7%	3%
20 – 24	<1%	2%
25 - 34	3%	5%
35 - 44	8%	8%
45 -54	15%	11%
55 – 64	28%	13%
65+	30%	12%



Ethnicity

87% of all survey respondents (audiences and participants) identified as White British

2% identified as White, Other

7% identified as Asian /Asian British

2% identified as Mixed ethnicity

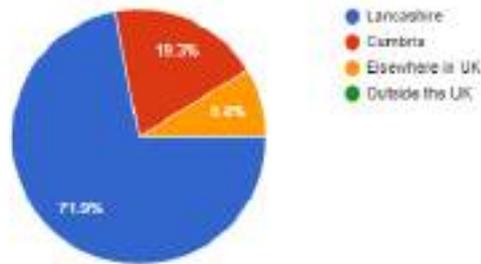
Disability status

7% of all survey respondents (audiences and participants) described themselves as having a disability

Reach

Where do you live?

57 responses



NB In the 'Elsewhere in the UK' category people attended from Southport, Warrington, Leeds Stirling and Solihull

Arts & Culture Attendance Habits

The survey cohort, which included a sample of audience and participants, were a mix of regular and less frequent arts and cultural event attenders.

84% were regular arts attenders (attend arts and cultural events at least twice a month)

14% were occasional arts attenders (attend arts and cultural events between 1 – 4 times a year)

2% were non arts attenders (attend arts and cultural events 'rarely or never')

Qualitative Impacts – Audiences and Participants

Approximately 70 individuals responded to surveys of audiences and participants. They were also asked for feedback about their experience and questions relating the quality of the work, including whether they found it memorable, inspiring or enjoyable, and about their heritage learning. A summary of responses is below.

98% of respondents agreed or strongly agreed that they had learned or discovered something new.

95% of respondents agreed or strongly agreed that they had learned something new about their heritage.

91% of respondents agreed or strongly agreed that they felt inspired.

100% of respondents agreed or strongly agreed that they had enjoyed the activity or event.

98% of respondents agreed or strongly agreed that they found the activity or event memorable.

84% of respondents agreed or strongly agreed that taking part made them want to do more activities like this.



Audience and Participant – A few comments

'The workshop was very well structured with a superb facilitator. The afternoon session was great fun and has inspired me to submit some work.'

'I thought being able to handle actual artefacts was a nice touch and it inspired me to write poems in a way that I would not normally do.'

'Hopefully the film can be shown all around the area, to people and places who would normally shy away from 'history''

'Hadn't heard of Mirador before finding the leaflet in my local library, but will look out for other projects now. My Dad & I really enjoyed this evening, looking forward now to attending more similar events'

'I thought the film was brilliant! It was a clever idea to use the shots of the tape recorder to accompany the original examples. The film's editors respected the people who appeared and allowed their wit and storytelling skill to shine out. It felt like a fresh and honest comparison of different times. It didn't wallow in either nostalgia or gloom. I liked the way the question of whether life in former days was better or not was left open to discussion.'

'This kind of project is great because it combined lots of different angles on something that could seem a bit dry.'

'I love local heritage explored through films, so the event was great to hear and see local history brought to life. I especially enjoyed listening to Elizabeth Roberts reveal what she had found through her oral recordings of local people talking about mundane, everyday subjects. There is something about the simplest information, like "what's for tea?" that fascinates me, but also the bigger subjects like the changing roles within the family before and after the 2nd world war. The recordings are so full of life, and to get such everyday people to talk like this would not be straightforward, so I admire the work that has gone into it.'

Daniel Brereton, Independent Film-maker

'I am the Chair of the RHC Advisory Board. Firstly, can I say how impressed I was with all 3 projects? So often the value of projects associated with an HLF or similarly funded scheme is not obvious. In the case of your three they were all extremely imaginative and will have directly contributed to the public's knowledge and understanding of the archive.'

Rob David, Chair of the board, Regional Heritage Centre

Mirador Producers' Reflections

Key Achievements

The quality of the work by artists was exceptionally high. A key Mirador aim is that work accessible and fun and this project achieved that.

The response from audiences has been very encouraging, with people clearly responding positively to the fresh, innovative and surprising approach to marrying arts and heritage.

Response from partner and host organisations has been phenomenal – evidenced by the Harris Museum and others requesting the *Voices from the Hood* installation to remain at the venue.

Some projects took more creative risks than others, were more complex in terms of the range of partnerships developed or were challenging in their methods. All projects were attempting something new and whilst, for some, the method was complex, in the main the connection with the heritage remained intact.

Meaningful connections were made with communities and it is hoped that the project will have a lasting impact. The producers did highlight the need to consider the longer-term connection with those communities, perhaps by making work which is part of a larger, long-running programme.



Organisational Development

The project helped refine and articulate what Mirador really does best – accessible, excellent, fun art.

Mirador is very successful at engaging project partners. On this project, some initial challenges arose from artists working with academics who were not as clear about how to work with communities. This is an example of how working with artists can provide a new pathway for academics to engage with new audiences.

In this project, Mirador refined their approach of carefully selecting an eclectic set of with a strong track record for the type of work which interested the producers. Then allowing the artists freedom, with a very open brief, being flexible and supportive as the works develop.

This project helped the producers to make meaningful partnerships with other organisations, and already there are several developing new projects, arising from working successfully together.

An unexpected outcome was the legacy elements of many of the projects, which will go on to have impact for many people to come, carrying Mirador’s name as producers.



Project partners’ feedback

Key Achievements

Project partners were asked 1) what they felt were the key achievements of the project, 2) to give their impressions of the quality of the artwork and 3) the quality of the engagement work, and 4) whether they felt that Mirador had been successful in their aim of bringing the heritage to life through art. They were also invited to give any constructive criticism of Mirador’s project which would help planning for future projects.

Interviewees commented on the ‘amazing variety of imaginative ways they found to use the archive’. This made the project very accessible to a wide range of audiences.

Some of the historians interviewed commented that the project had made a real difference in terms of persuading people from the historical community to include artistic interpretations as part of future projects. This project was praised as being ‘something which is creative, but which is well rooted in the history’. This feedback had come to the historians independently from various people – from colleagues and members of local historical societies. Particularly the input that Mirador had on the study day had real impact. As the project was true to the history, Mirador’s work challenged the assumptions of those who were sceptical, expecting the art to ‘play fast and loose’ with the historical facts. As such, it was felt that the project had ‘opened the door for other arts and heritage projects; those who would have shied away from working with artists in the past, might now be more interested. Longer term, this would make collaborative activity and engagement much more possible.

Quality of the artwork

Project partners were particularly impressed with the pieces which, in their opinions, sparked the public’s imagination and made the heritage accessible. The more surprising and adventurous approaches to the interpretation through art, proved to be the most popular: Dan Fox’s *Voices from the Hood* was praised by all partners interviewed as a very imaginative, intriguing installation that ‘really worked.’ The new film *Give Me Today Any Time*, was particularly praised for its innovation, its ability to work equally well for audiences in all the locations, its accuracy to the archive but also its relevance to audiences today and the fact that, in itself, it acted as a new piece of oral history. One interviewee described this work as an example of really good practice because, she observed that Mirador took full responsibility for commissioning a piece of work which took creative risks.

Two partners interviewed felt that the archive film clips selected for inclusion in the programme from the North west Film Archive would have been better if they had been more specific to the town where they were being screened.

Quality of the engagement work

The engagement work with young people, such as the *poetry workshop* with Mandy Coe and the engagement work with Steve Fairclough was ‘extremely well executed’. Another described the work as ‘totally magnificent... Steve had a complete rapport with children’.

One interviewee praised the work she observed and how it had inspired the young people. She felt that it will have a continuing, lasting influence with the young people, their peers and families (many of whom then came to see the archive film presentation). She described the work as ‘like dropping a pebble in a pond’.

Teachers surveyed added 'Really enjoyed the 'voice' given to working class histories and hearing Dr Roberts speak,' and 'Really engaging session, accessible to all. Fascinating insight into our past, and something that every child could relate to.'

Skip Play Repeat (Pippa Hale working with UCLAN) in Preston was described as 'very engaging'. It was praised for its ambition, and for the real connection it made with the local community in Preston. Paul Kelly from Community Gateway Association said: 'The work that Pippa's done has helped, particularly my staff and my team and my organisation to see that there are other ways that you can connect with communities and people and that artists often have a unique insight and inroads – a hook that you can start having conversations...'

Interpretation of the Heritage / Bringing the heritage to life?

One of Mirador's aims is to use art to bring heritage subjects to life, reaching a wider audience. The project partners praised how the project brought the life of the archive to a much wider public, which was described as 'a huge achievement'.

One partner interviewed said: 'I wasn't aware of the Elizabeth Roberts archive at all and so that's one of the great things artists projects do – they shine a light on things that people aren't of and it's been fascinating to find out about it.' Another interviewee commented: 'As a historian, I've never worked with artists before. I hadn't really seen that historical research could be brought to a wide audience in this way. Working with artists clearly is a route to impact for research.'

In addition, some comments were made around the power of the work to make people realise that their stories are just as important as anybody else's. One historian commented, 'People really got to know the archive material and appreciate it. Hopefully they will go off and interview their elderly relatives.' Using the example of some new oral histories being compiled as part of this project (for example in the *Give Me Today Any Time* film and the outreach work by Steve Fairclough), one person said, 'The artists have not just responded to the material but also attempted to get to grips with the methodology. They have absorbed the research.'

One academic partner commented that Mirador were getting a reputation for successfully making this kind of work and said she had already started to use the project as an example of good practice.

The Future / Learning

Many partners pointed to the legacy possibilities of the project. Some of the work, such as the film, and the *Voices from the Hood* installation, and the memory box activities, had future applications.

There was also a clear ambition that, as a result of this project, working relationships with Mirador would continue. In more than one instance, the partner interviewed discussed specific projects which were getting underway which they hoped to work with Mirador on.

Mirador was praised as being very well organised, worked very well with partner organisations, understood the restrictions on the material and worked around this.

There was some criticism around the accuracy and the timings of publicity; one partner observed that the lead-in time for advertising was insufficient, which may have led to lower attendance numbers as some participatory workshops. Another partner said that at times draft press releases had inaccuracies, sometimes with dates and names of partner organisations. The observation was that perhaps some details which seemed less important to

Mirador were in fact very important to the partner organisation. A practical suggestion was that in future, a core set of facts and a chronology, and core info was agreed in advance and this would be shared by all partners.

Interviewees: Susan Benson, Archivist with Cumbria Archive Service, Elizabeth Roberts, historian, Fiona Edmonds, Director, North West Regional Heritage Centre, Sam Riches, Academic Co-Ordinator, North West Regional Heritage Centre. Also includes comments captured on film from Paul Kelly, Community Empowerment Manager at Community Gateway Association.

3 teachers were surveyed – from Lancaster Girls Grammar School, Central High Schools Lancaster and Tarleton Community Primary.



ARTISTS' FEEDBACK

Key Achievements

Project artists were interviewed and highlighted the following key achievements:

- Having the time to create sessions and artworks which so directly engaged with the heritage material.
- Creating an installation which has a long dwell time and really engages people with the source material.
- Bringing people out into the streets to play with their neighbours - through a contemporary art project!
- Finding champions within the communities, to help promote the project and engage others, was very valuable.
- Working in partnership with a diverse range of partners, to make ambitious ideas viable, and to reach the communities.
- Artists took risks and worked with new materials, explored integrating technologies in a new way.
- A highlight for some artists was being able to create a conversation between the voices from these neighbourhoods, captured in the oral history archive, and the voices of the communities today - be that through playing in the streets, writing responsive poetry or placing the archive and the contemporary voices side by side on film.



The Commissioning Process

Artists praised Mirador for their passion and attention to detail in managing the project. They felt supported and encouraged and also that they benefited from having a wide and open brief. They particularly enjoyed having a celebration event at the culmination of the project, and how it brought together the participants, partners, artists and audiences.

'Each of the projects were playful, in their own way and the encouragement and trust from the producers to produce great art in response to heritage was a real gift.' Artist

Legacy

Each of the projects will have a longer life including touring the sound installation work, the booklet of poems circulated free, the film will be seen by thousands at festivals and when it has a wider release, new oral histories have been recorded and preserved. Artists have developed new skills, including in oral history techniques and developed their creative practice and created new connections. The hope is that the project, in some ways, has been a catalyst for change – for communities, for artists working with heritage material, and for historians working with artists to interpret and promote engagement with the material.

Learning

Some key learning points arose as common threads in artists' feedback. These can be summarised as:

- Good partners magnify the energy of any project.
- More time was needed to thoroughly prototype and develop the technology for the *Skip Play Repeat* project. The timeframe was a challenge for the film-makers.
- There were some unforeseen challenges in accessing the archive material. Artists needed to work with the recordings (rather than typed manuscript) and as these were not available in a suitable format or in some cases not catalogued, some artists were frustrated at the beginning of the project.
- A comments book left with the installations may have resulted in more feedback.



OUTCOMES FOR HERITAGE

Heritage will be better interpreted and explained

Through the programme of work, the Elizabeth Roberts Working Class Oral History Archive has been made re-interpreted by artists and film-makers and has been made accessible in new ways. With workshops, talks, film screenings, seminar and celebrations (67 total events) new material has been created including text and film, bringing the material to life in new and accessible ways.

Participants and audience members have been able to access the archive for the first time at workshops and engagement events, and also engage with it via the Mirador website and social media channels.

Excellent feedback has been received from participants and audience members and attendance was higher than expected, with more than 1,000 taking part.

The creative documentary film, *Give Me Today Anytime*, provides a lasting legacy, featuring audio from the archive and capturing new contemporary voices from the same communities.

People will have learnt about the heritage of the archive

Through engagement with the programme, and viewing the documentary film, people learnt about their heritage in a fresh and accessible way. Most people who took part said they had not been aware of the Elizabeth Roberts Working Class Oral History Archive but were keen to learn more about their heritage. By creating a fun and accessible engagement programme, which took the practitioners into Lancaster, Preston and Barrow communities, homes and schools, more people who might never have engaged with this part of their heritage, accessed the archive and engaged with it in a meaningful way.

We know that the project was successful in achieving this aim because a very high proportion of survey respondents (98%) said that they had learned or discovered something new. 95% agreed that they had learned something new about their heritage.

The project had a significant impact with young people: 49% of participants / audiences were aged 19 or under. The visits to schools facilitated by a Creative Engagement Officer, Steve Fairclough, in some cases delivered alongside Elizabeth Roberts, were very well received with teachers reporting that for almost all the young people taking part, this was the first time that that had participated in this kind of activity. As an additional benefit, young people and older project participants of the engagement programme, carried out some of their own oral history recording, creating 'character cards' of their lives and memory boxes for display. One historian pointed out that, *'People really got to know the archive material and appreciate it. Hopefully they will go off and interview their elderly relatives.'* Using the example of some new oral histories being compiled as part of this project (for example in the *Give Me Today Any Time* film and the outreach work by Steve Fairclough), one person said, *'The artists have not just responded to the material but also attempted to get to grips with the methodology. They have absorbed the research.'*

'I am the Chair of the RHC Advisory Board. Firstly, can I say how impressed I was with all 3 projects? So often the value of projects associated with an HLF or similarly funded scheme is not obvious. In the case of your three they were all extremely imaginative and will have directly contributed to the public's knowledge and understanding of the archive.' - Rob David, Chair of the board, Regional Heritage Centre

People engaging with our project will have had an enjoyable experience

Remarkably, all respondents to the survey, 100%, said that they had enjoyed the activity or event that they attended or participated in. One of Mirador's key aims is to make their projects accessible and fun; this was clearly achieved on this project.

Qualitative feedback has been extremely positive, with participants praising the delivery for its passion and expertise. The very generous applause following the screenings as part of the celebration evenings evidenced the enjoyment people had felt. Many of the participants who engaged with the programme attended the celebration events, where they saw archive film, the newly commissioned documentary film and a Q&A with Elizabeth Roberts about the making of the archive. One comment which is indicative of the feelings of many was: *'I had a great time, thanks to you all for organising it. I did enjoy it all.'*

Our organisation will be more resilient

This project, the second major project for Mirador, went a long way to establishing the organisation within the field of heritage and arts. The quality and reach of the project clearly made its mark with local communities and also local partner organisations. The company is clearly establishing itself as a leader in this field and has proven that arts can be an effective tool for bringing heritage to life and engaging people who would not normally engage. As some partners also pointed out, the project also had a significant impact with historians, demonstrating the value of bringing together arts and heritage – some historians found themselves taking part, and enjoying, an arts activity.

'Hadn't heard of Mirador before finding the leaflet in my local library, but will look out for other projects now. My Dad & I really enjoyed this evening, looking forward now to attending more similar events.'

As the project was true to the history, Mirador's work challenged the assumptions of those who were sceptical, expecting the art to 'play fast and loose' with the historical facts. As such, it was felt that the project had 'opened the door for other arts and heritage projects; those who would have shied away from working with artists in the past, might now be more interested. Longer term, this would make collaborative activity and engagement much more possible.

This project evaluation has provided Mirador with evidence to support applications for future projects, and with some new projects currently being considered with partners from Walking In Others Footsteps, the legacy for Mirador as an organisation has real value.

MEDIA

Overview stats:

- 30 regional print press articles published
- 1 Lancashire Life magazine article (pending, expected September)
- 1 national / specialist magazine articles (Who Do You Think You Are magazine)
- 3 regional radio interviews (BBC Radio Lancs and BBC Radio Cumbria)
- 501 Social media followers, most of which are on twitter:
 - Tweet impressions 91,000
 - Profile visits 3,164
 - Mentions 137

Marketing

To analyse which marketing channels were most effective, audiences and participants were asked how they found out about Walking In Others Footsteps.

Most popular methods were word of Mouth (38%) and print materials (posters & flyers = 20).

Facebook was a popular source of information (13%) as was marketing on websites (13%) whilst 7% took part after reading a newspaper article.

Motivation

To discover people’s motivations for taking part, the survey asked them to consider what had inspired them to take part.

To most popular reasons were:

53% To find out more about the Elizabeth Roberts Archive

49% Wanted to learn more about our heritage

31% Wanted to take part in a creative activity

8% Just stumbled upon it

Most participants (with the exception of the Oral History Seminar attendees) were unaware of the Elizabeth Roberts Oral History Archive before taking part in the project.

Marketing – Successes and learning:

The project was very successful at generating stories for regional print media and radio, with 30 articles in regional press and 3 radio interviews.

The project print materials were of high quality and, to a certain extent, linked visually across the materials and digital marketing. Given that this project contained several disparate elements and was geographically spread across 3 towns, the marketing may have benefitted from a stronger visual treatment of the title, which could be carried through to all materials, thereby supporting the cohesiveness of the overarching project.

Social media marketing was consistent, with interesting content and photography used, and links to further information. However, the Mirador facebook page has only 65 ‘friends’, which limits the capacity to promote projects via this medium. Total reach via facebook posts was 600. Despite this, facebook remains a popular communication channel, resulting in attendances. Mirador would benefit from a targeted campaign to grow their facebook presence, maintain the page with content between projects, using paid advertising during peak project times, and linking with partner organisations via their facebook accounts. Creating facebook events is another way to gather momentum, create buzz, and grow followers.

The Mirador team were less successful with this project at engaging others to support their marketing – evidenced by relatively few third-party referrals cited as sources of information, by survey respondents. Given the number of partners engaged with the delivery of the project, a targeted campaign to encourage partners to support the project marketing may have resulted in more, and more diverse people attending.

Some project delivery partners were mildly critical of marketing planning, citing short lead-in times.

Overall, the attendance at events and participation figures evidence successful marketing, however the learning for Mirador is that they would benefit from engaging a Marketing Manager who can plan campaigns, engage partners and strategically target the organisation’s marketing activities.

A full Media Report is at **Appendix ONE**



Mirador Profile

Mirador were interested to know if people understood their company, and whether the perception had changed for this, their 2nd major project.

52% of respondents recognised that Mirador is an arts organisation (compared to 88% a year ago)

25% of respondents recognised that Mirador is a charity (compared to 39% a year ago)

27% of respondents saw Mirador as an educational organisation (this option not given a year ago)

This perhaps reflects the nature of this project, with a stronger schools and engagement focus. Mirador should consider promoting their charitable status, a stronger awareness of which may enable them to fundraise more successfully with individuals in the future.



Annexe 2:

Voices from the Hood Project Leaflet

Appendices

Appendix ONE Media Report

Photos: Darren Andrews Photography

VOICES FROM THE HOOD

issue 1 april 2 shillings



DISCOVER A
WORLD OF
SOUND!

sponsored by
**THEIR
TAPE**

issue 1

*What's that you
hear?*

WALK IN THE FOOTSTEPS
OF OTHERS!

Annex 2

WALKING IN OTHER'S FOOTSTEPS

Walking In Others Footsteps is an outstanding artistic and heritage programme celebrating the remarkable Elizabeth Roberts Working Class Oral History Archive. Researched, designed and produced by Mirador, the programme, which runs from January to June 2018, reveals in a magical way in Barrow, Lancaster and Preston the extraordinary content of one of the most important collections of oral history testimonies in the UK.

Collected in the 1970s when oral history was a relatively new form of data collection, the Elizabeth Roberts Archive is a unique and important source for the history of working-class life in north-west England.

Working with a fantastic team, the programme is delivering a series of original artistic, film, participative and heritage events to illustrate and highlight this notable archive. And it engages in fun and enjoyable ways with local communities to encourage the collection of memories and artefacts linked to the archives and locations in Barrow, Lancaster and Preston.

This subject is the starting point for the extensive programme of innovative arts and heritage because the archive formed the basis for Dr Roberts' ground-breaking work on working class life in industrial towns, which has been published in various forms, including books and articles.

The archive is also being digitised by the Regional Heritage Centre at Lancaster University to help make it more readily available online as a unique oral history resource. The archive is remarkable in its extensiveness. In total the archive contains 545 tape recordings, questionnaires and transcripts of interviews of more than 3 million words. The transcripts are all fully indexed by subject.

Elizabeth Roberts' Working Class Oral History Archive is a unique resource, through which we can hear the voices of people born at the end of the nineteenth century sharing their perspectives on the timeless themes of birth, love, marriage, health, work, family and death. The original recordings are now stored at Lancashire Archives as part of their sound collection.

The creative programme for Walking In Others Footsteps is a series of site specific/site responsive works that are taking place in the locations where the Elizabeth Roberts Archive was compiled, in Preston, Lancaster and Barrow.

The team on the project - Steve Fairclough, Dan Fox, Pippa Hale, Mandy Coe, Jon Randall and Tom Differential - are creating sound installations, playful and participatory artwork that includes making, digital technology, community participation and street play, poetry workshops, artefact workshops and a short creative documentary film that will show how voices from the past cross-over and exist in dialogue with modern life.

To find out more about how each of the artist's work is progressing keep in touch with the project via the Mirador website (www.miradorarts.co.uk) Facebook and Twitter.

Annex 2

HOW IT WORKS

HEAR THE VOICES FROM THE HOOD TODAY!

SPRAYER
ADJUSTMENT HANDLE
HOOD ADJUSTABLE UP AND DOWN
PARLIGHT
VOLUME DIAL
PLAY SWITCH
FAN BUTTON
EXTRA CONTROLS

1 - NEXT TRACK
2 - PAUSE TRACK
3 - STOP

The New Microphone!

TALES IN GLORIOUS MONO

VOICES FROM THE HOOD TRACKLISTING

SEE TO GILD TRACKING BODY TRACK
OFF / ON
FORWARDED
PLAYERS
PLAYS INTO

Microphone Unit Selection: If microphone has not been added to base the thickness of hood will depend on hood length.

PLAY BUTTON	VOICES FROM THE HOOD JESKOLE	LENGTH
TRACK 1	Wilewile, Nibor to Sankodulok	0' 00"
TRACK 2	Food and Drink	0' 44"
TRACK 3	Food and Drink 2	12' 00"
TRACK 4	Clothes and Soap	0' 16"
TRACK 5	Clothes and Washing	0' 10"
TRACK 6	Dressing, Shaving and Pop	0' 00"
TRACK 7	Food and Fire	1' 04"
TRACK 8	Social Life and Singing	10' 40"
TRACK 9	Shirts, Beds and Furniture	0' 14"
TRACK 10	Shower and Showering	0' 44"
TRACK 11	Shedding and Shaving	0' 00"
TRACK 12	Shirts and Shirts	0' 48"
TRACK 13	Shirts	0' 10"
TRACK 14	Shirts and The Sankodulok Army	0' 00"
TRACK 15	Work and Money 2	11' 10"
TRACK 16	Work and Money 1	0' 00"
TRACK 17	Shirts, Shirts and Shirts	0' 00"
TRACK 18	Shirts and Shirts	0' 00"
TRACK 19	Shirts, Shirts and Shirts	0' 00"

