



# *Sounding Out Your Heritage*



# Contents

<b>Introduction</b> .....	3
<b>Outcomes and Outputs</b> .....	4
<b>Getting Started</b> .....	5
<b>Brompton</b>	
Early Stages .....	6
The Sessions .....	7
The Resource .....	8
The Celebration .....	9
<b>Cranmer House</b>	
Early Stages .....	10
The Sessions .....	11
The Resource .....	12
The Celebration .....	13
<b>The Dynes</b>	
Early Stages .....	14
The Sessions .....	15
The Resource .....	16
The Celebration .....	17

<b>Edward Moore House</b>	
Early Stages .....	18
The Sessions .....	19
The Resource .....	20
The Celebration .....	21
<b>Snowdown Court</b>	
Early Stages .....	22
The Sessions .....	23
The Resource .....	24
The Celebration .....	25
<b>Windsor House</b>	
Early Stages .....	26
The Sessions .....	27
The Resource .....	28
The Celebration .....	29
<b>Project Team</b> .....	30
<b>Credits</b> .....	31

# Introduction



Dr John Stevenson  
Director, GEM

We never envisaged that *Sounding Out Your Heritage* would be such an amazing success and produce some dramatic early results. If you want to improve health and well-being in older adults using learning then read on.

The participants made some fantastic resources: CDs, posters, leaflets, an object box and a sensory quilt. To inspire and help care and heritage professionals, we have collected our experiences together in GEM's Best Practice Toolkit.

We had a very short time to complete *Sounding Out Your Heritage*. We partnered with three housing providers: Abbeyfield Kent Society, Canterbury City Council and Southern Housing Group, who gave us access to five of our six groups of over 60s. Working with museum educators and freelancers, the team took the project into sheltered

housing schemes, residential care homes and a participant's house.

One housing manager reported changes in the behaviour of her residents after just two sessions. They had become enthused, and even those normally reticent to converse with others were discussing the project and also a range of other topics. Throughout the project we were regaled with such stories. Housing professionals even reported seeing beneficial results in individuals with challenging mental health problems..

I hope you enjoy our project book and that it inspires you to get involved in something similar.

Finally, I wish to thank all the participants for their enthusiasm, commitment and good humour which made this project such an enjoyable success.

# Outcomes and Outputs

- *Sounding Out Your Heritage* achieved positive results, in terms of impact on the lives of participants, very quickly.
- The feedback from housing and GEM staff observations has confirmed that the project has been very successful in improving participants' quality of life.
- Varying skill levels of participants, sight and hearing impairments and the facilitation space all need better consideration in future projects.
- Most said that they found the project stimulating and they particularly liked the object handling sessions.
- Many stated meeting new people and the atmosphere of the project as the part they most enjoyed.
- All participants who completed a feedback form said that they had enjoyed taking part in the project.
- All participants who responded said that they would like to engage in a similar activity in the future.
- The project exceeded the output target of 60 learners.
- There was a higher take up rate from individuals who were less physically able.
- The participation by gender was much higher amongst women.
- Time, or a lack of it, was considered by all to be the biggest problem with *Sounding Out Your Heritage*.
- Resources produced by the participants include two photo storybooks, four posters, five leaflets, two CDs, an object box and a sensory quilt.
- A **Best Practice Toolkit** for care professionals, heritage educators and independent learners
- A project video
- This project photo story book!

# Getting Started

In November, with everyone on board, we started to identify housing partners and groups to work with.

As each group was identified the team went out to meet potential learners and the housing managers over a cup of coffee. Some housing managers were not convinced that the *Sounding Out Your Heritage* project would work.

“When I was told that GEM was going to come in a run a session I wasn’t keen. I didn’t think that the residents would respond very well.”

*Sue Neill, housing manager*



# Brompton

## Early Stages

The Brompton group all came from the Brompton area of Gillingham, Kent. This group of residents worked with project coordinator Kim Klug, freelancer Pamela Glintenkamp and the Royal Engineers Museum. The idea for this group was to make an oral history recording about the group's memories of the Great Lines and the impact of the military presence in shaping the local community.



The take up for this group was slow due to the time and location of the initial sessions. Participants, Noreen and John, suggested we move the sessions to an earlier time and closer to Brompton. The next sessions were held mid-afternoon in John's sitting room. Several neighbours gathered together to recount personal stories and histories about Brompton over a cup of tea and biscuits.

# Brompton

## The Sessions



Now that we had a core group of Brompton residents to join *Sounding Out Your Heritage*, it was up to Pamela to help the group learn some basics about oral histories: What is an oral history? Why would I want to make one? How do I get started?

Two sessions were devoted to recording the memories in which Pamela drew out discussion points using her listening and interviewing skills. Pamela then transcribed the recordings and the participants worked independently to select the key parts of the discussions that would be used in the CD.

The final session was devoted to participants openly discussing how they wished to represent Brompton and its colourful history in an audio recording.

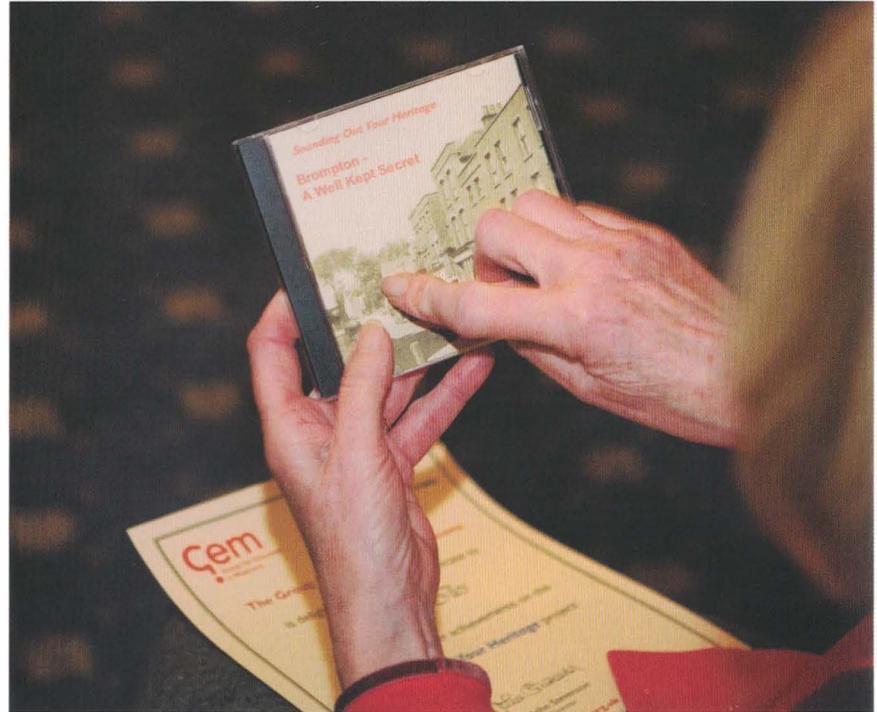
# Brompton

## The Resource

### Brompton - A Well Kept Secret

A CD containing the following memories of the Brompton participants:

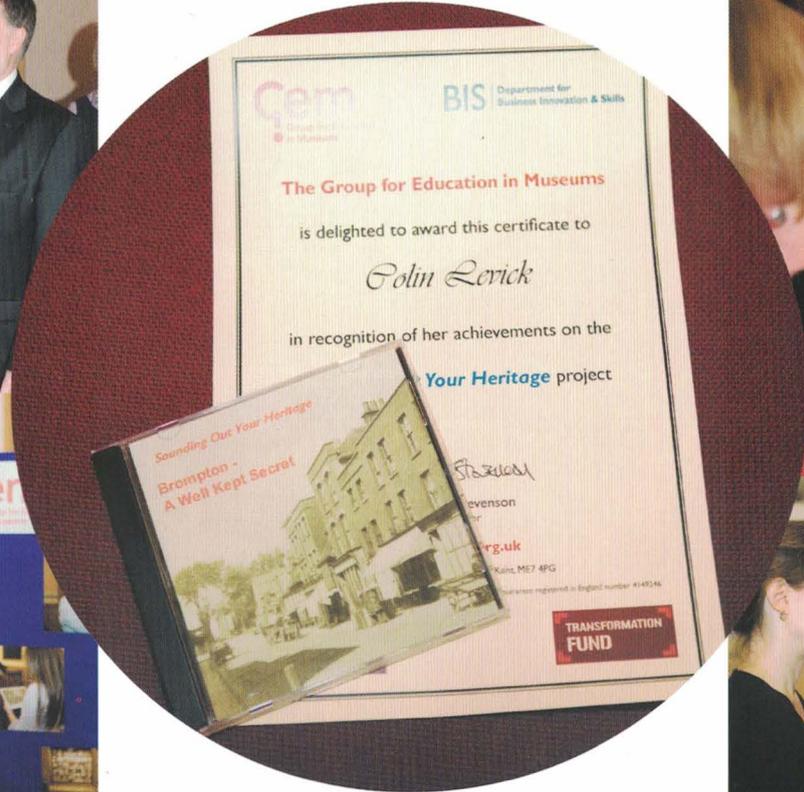
1. *Introduction*  
Elaine Fowler
2. *Brompton High Street*  
Diane Chambers
3. *Naughty Stories*  
Noreen Clare, Colin Levick, Audrey Iles
4. *Pubs*  
Pauline Marriott, Colin Levick, John Jones
5. *Fort Amherst / The Great Lines / Military Presence*  
John Stewart, Elaine Fowler, Diane Chambers, Noreen Clare
6. *Tragedy*  
Noreen Clare, Diane Chambers, John Stewart
7. *The Tail End*  
Noreen Clare



Cover photograph is Brompton High Street from Diane's collection.

# Brompton

## The Celebration



# Cranmer House

## Early Stages

The Cranmer House group was our first group. Chrissy Stower, project manager, and Kim Klug, project coordinator, worked with 17 residents of the Canterbury City Council owned sheltered accommodation.

The residents were among our older groups with only two participants under the age of 75.



# Cranmer House

## The Sessions

The first session started with Martin Crowther from the Canterbury Museums coming along with a box of objects and some 'mystery' objects.

It was a very noisy afternoon as the group tried to guess what the old mystery objects were. It wasn't long before they started recalling memories from their past.

Each session the group worked on their stories with some learning new skills such as using scanners and computers.

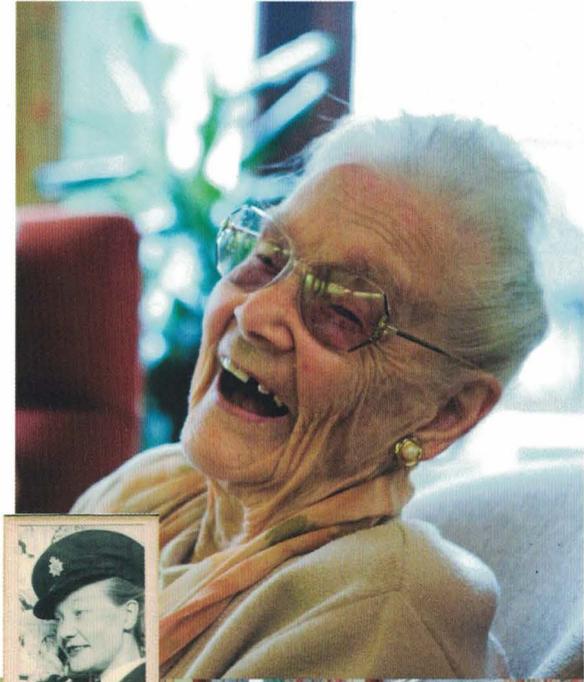
"I will never forget the look on Hetty's face when she held up a large bar of red carbolic soap to her nose. Her smile lit up the room."

*Chrissy Stower, project manager*

Word of mouth saw the group rise from 10 members in the first session to 17 by the second.

"It was great. I wish we could do something like that every week. It has been something to look forward to."

*Iris Bolton, Cranmer House*



# Cranmer House

## The Resource

Not a case of 'every picture tells a story', more a case full of objects that tells many stories.

Over eight sessions the group honed their stories and chose objects that best represented them. The culmination of the project was the recording of their very own CD.

The object box, with a copy of the CD has been donated by the group to the Canterbury Museum for the museum to use in helping other groups to achieve a project such as this.



# Cranmer House

## The Celebration



Following an opening address by John Stevenson, GEM's director, the supported housing manager for Canterbury City Council, Adrian Bray, awarded residents their certificates, and a copy of the CD.

There was a party atmosphere as the group from Windsor House came to help them celebrate with a teatime buffet.



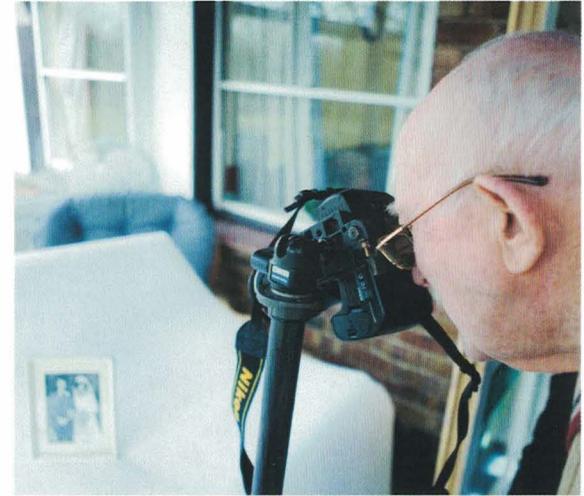
# The Dynes

## Early Stages

The Dynes is an Abbeyfield Kent Society care home, based in Kemsing near Sevenoaks.

Many of the group from the Dynes were quite frail; some were not able to remember what had happened from one session to the next.

This presented a challenge to the session facilitators and the residents themselves.



# The Dynes

## The Sessions



The group completed four sessions in total. Due to the frailty of the group the Dynes' manager allocated a member of staff to the project. Working with Sue Gosling from Sevenoaks Museum, freelance photographer Tim Mitchell and Chrissy Stower from GEM, the group used kitchen and cooking related objects to help them recall their memories.



Two residents, George and Peter, worked on photographing a variety of objects for the project resource. Others, like Dorothy learned how to scan photographs into the computer.

Over the course of the sessions the group put together a collection of personal stories and memories of food and recipes from their past.

# The Dynes

## The Resource

*Memories and Recipes from The Dynes* is a wonderful collection of personal stories, photographs and recipes. Nicky Pett the home manager was delighted with the finished book.

*"Thank you for making the whole experience worthwhile and enjoyable, all involved really enjoyed it."*  
Nicky Pett, home manager



# The Dynes

## The Celebration



The event at The Dynes was held on the final day of the project.

It was by far the largest event with more than 60 friends and relatives turning out to celebrate with the participants.

For some the day was overwhelming. One participant cried with joy when she was presented with her certificate and a copy of the book.



# Edward Moore House

## Early Stages

The direction of the Edward Moore House sessions was inspired by the residents' shared love of music and dance.

Some particular favourites included Doris Day showtunes, Elvis Presley, Big Band era and the Rolling Stones.

Music mornings were already an established activity at Edward Moore House. It was through the guidance of the home manager, Amanda Odd, that *Sounding Out Your Heritage* latched onto this interest and helped cultivate it in a new way.



# Edward Moore House

## The Sessions



Participants experienced music and dance in various ways.

They listened to different kinds of music, watched a live dance show, and took part in dance exercises.

To express their thoughts and emotions relating to the session theme they made a sensory quilt.



# Edward Moore House

## The Resource

Edward Moore House's story quilt is interactive. Not only can people view and touch the quilt, but they can also experience music and dance through scent and sound.

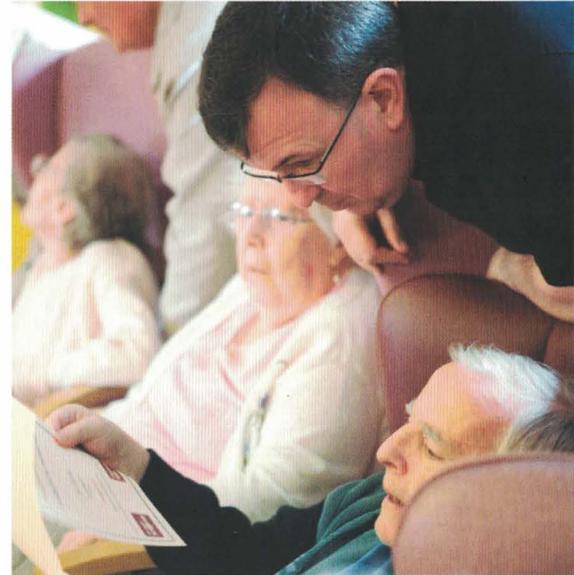
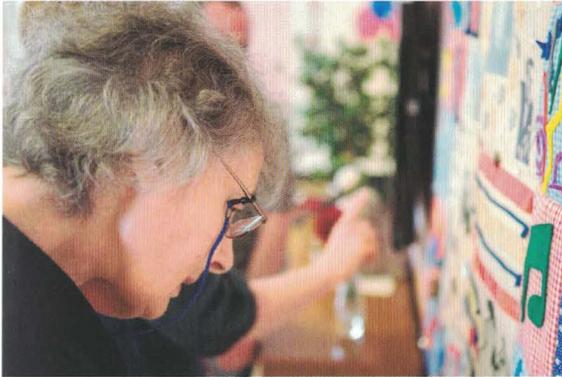
There are press buttons that play snippets of the participants' favourite tunes. Hidden pockets contain floral scents that are reminiscent of corsages and bouquets.

The story quilt reflects music and dance as an experience rather than specific individual memories.



# Edward Moore House

## The Celebration



# Snowdown Court

## Early Stages

Snowdown Court is a Southern Housing Group sheltered scheme in the small rural village of Aylesham, in Kent.

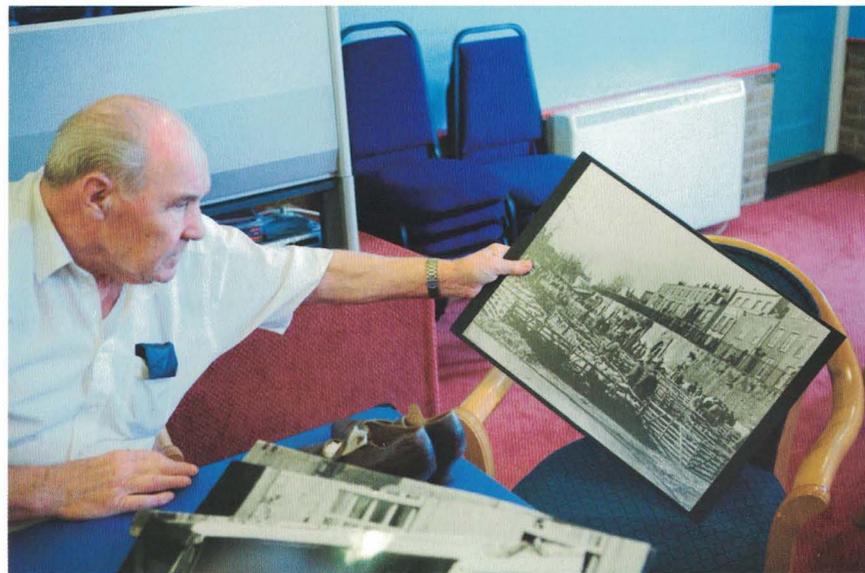
Much has been written about Aylesham and the fact that it was built to house coal miners from the local Kent collieries. Rather than focusing on coal mining, the residents were clear that their resource would contain their own personal stories whether they were about coal mining or not.

"We are a close community here. Even if people leave, they nearly always come back to live."

*Julie Carton, Snowdown Court*

"I wasn't born in Aylesham, but I love it here. I wouldn't live anywhere else."

*Rita Grieves, Snowdown*



# Snowdown Court

## The Sessions

The Snowdown group worked for five sessions with freelance photographer, Tim Mitchell, and project manager, Chrissy Stower. The group started with an object handling session led by Martin Crowther from Canterbury Museum. This got them talking about their memories.

They learned new skills such as digital photography and scanning, and used bookmaking software to design and plan their book.

Working outside of the sessions they wrote and edited their personal stories, sometimes meeting up to help each other.

*"It was really interesting learning about other people."*

*Molly Cox, Snowdown Court*

*"I enjoyed learning about photography. Tim was very good. We all learned so much."*

*Rita Grieves, Snowdown Court*



# Snowdown Court

## The Resource



The book *Memories of Past Times* is a collection of stories and memories of the Snowdown Group. It is illustrated with pictures taken during the sessions and with the group's old photographs.

The front cover is from a photograph taken by a resident of Snowdown Court. This picture normally hangs in the residents' lounge.



"The book is brilliant. I didn't think it would turn out as good as that."

*Edna Walsh, Snowdown Court*

"I really like it. I might look to make a book about my family history. My sister has lots of old photographs of the family taken when we had the fair."

*Patrick Penfold, Snowdown Court*



# Snowdown Court

## The Celebration



Lots of friends and family joined the group at their celebration event.

They were all amazed at what the group had achieved.

The Aylesham Heritage Centre is adding the book to their collection of stories about Aylesham and its people.

*"I can't believe my mum did this. It's great! She didn't even tell me she was doing this project until she asked me to come to the celebration event. It's been really good for her."*

*Daughter of Margaret McIntosh*



# Windsor House

## Early Stages

Windsor House is a sheltered housing scheme, owned and managed by Canterbury City Council, and situated in the seaside town of Whitstable.

Windsor House is a tower block of flats that used to be for general purpose housing. There is a communal lounge on the ground floor where the sessions took place.



The coffee morning presentation led the project team to believe that Windsor House would be a very active and well attended group. However, the final group only consisted of five members, but they were very keen participants.

# Windsor House

## The Sessions

Five sessions were run at Windsor House. A further session was held at Whitstable Museum organised by Manda Gifford from the Coastal Museums. The group was very active and engaged despite being few in number.

The group started slowly with an object handling session. They then began to look at their seaside stories, with a view to them being part of a museum exhibition. However, after a while the group found that they all had interesting stories, most of which were not connected to the sea.

“It was good. It took you back to your youth, even to your childhood. I think I could write a book with all my memories!”

*Ed Haben, Windsor House*



# Windsor House

## The Resource



The seaside posters produced by the group came about as a result of the earlier discussions with the museum. The photographs are of family members of the group and even of members of the group themselves.

The series of leaflets were more personal to the group members and epitomised their passion for their hobbies and past lives.

### BATHING BEAUTIES



**Alma Bird:** "I used to work for Bading' holiday camps. There used to be a beauty contest every week.

I remember the beauty contest being a regular summer event at the Lido. We had a girl staying with us that became Miss Whitstable.

*Alma Smith - Beauty competition, 1930s*



*Lill Elmer - dressing her in Miss Whitstable's outfit, 1937 (left)*

After she became Miss Whitstable she went on to enter a beauty contest at the Ramsgate outdoor swimming pool.

Girls used to go from carnival queen to the local summer events, to county events, and if they were pretty enough as far as Miss England. I only ever got as far as borrowing Jane's Miss Whitstable cash!

The costumes of the 1930s were daring for their time, but as you can see by the 1930s we were wearing 'much less'!"

*Sounding Out Your Heritage*



### COME TO WHITSTABLE




*Seasalter Beach, Whitstable - 1936*

*The ideal place to relax with the Family*

### TRAVEL TO WHITSTABLE & TANKERTON STATION BY SOUTHERN REGION

*Sounding Out Your Heritage*



### ON THE BEACH



**Margaret describes 1930 beach costume:**

"Parasols for shade from the hot sun and wind breaks.

A sea tray - a good old brown tea pot, sun hats and deck chairs and a Brownie Box camera."

*Lill: "My mother. Early fashions and my cousin Geoff"*



**1930 Male fashions.**

"Leather shoes, wide trousers, with tanktops, shirts and ties. Short hair styles."

*Alma: "My father sitting in his deckchair on Littlehampton Beach, 24 August 1936"*

*Sounding Out Your Heritage*



### SHOW A LEG!



Leg remembers, "How formal we were - my childhood memories are of our fathers with rolled up trousers and knotted hankies on their heads.

We children often with our dresses tucked in our knickerbockers. But of course we still managed to get wet!"

*Lill Margaret Phipps (left), Alfred Better Beach would enjoy Sandridge, 1927*



"How daring they were! Somehow a visit to the seaside seemed to get rid of inhibitions.

The favourite rides for all the children were the donkey or pony rides on the beach."

*Alma: Photograph provided by Margaret Phipps of children riding a pony ride.*

*Sounding Out Your Heritage*



# Windsor House

## The Celebration

The Windsor House group visited the Canterbury Museum for their certificate celebration, and enjoyed a tour of the museum's exhibits.

They were joined by two members of the Cranmer House group. Afterwards they all went to Cranmer House for the award ceremony of the Cranmer group, followed by a buffet tea.



*"I met a really interesting man who lives in Cranmer House. He was in the army. I could have spent hours talking to him."*

*Dickie Bird, Windsor House*



# Project Team



"I have been developing and managing projects for more than 15 years, and I think the *Sounding Out Your Heritage* project has probably been one of the best experiences of my career."

*Chrissy Stower, project manager*



*Tim Mitchell  
photographer*



*Pamela  
Glintenkamp  
freelancer*



*Fenella Hunt  
toolkit editor*



"I found *Sounding Out Your Heritage* to be an amazing experience. I thoroughly enjoyed taking part and learning alongside the project participants, as we shared our personal heritage through storytelling."  
*Kim Klug, project coordinator*

# Credits

GEM thanks

Abbeyfield Kent Society, Canterbury City Council, Canterbury Museums & Galleries Services, Royal Engineers Museum , Sevenoaks Museum and Southern Housing Group for their help with *Sounding Out Your Heritage*.

GEM also thanks

all the participants for their enthusiasm, commitment and good humour which made the project such an enjoyable success.

GEM's *Sounding Out Your Heritage* project was funded by the Department for Business, Innovation and Skills through the Transformation Fund.

Photography by Tim Mitchell

© Crown Copyright 2010