



OUR DAY OUT EVALUATION REPORT

Sue Potts Institute of Cultural Capital 2015

This report evaluates the Our Day Out project, funded by The Heritage Lottery Fund and delivered by Liverpool Screen School and Liverpool John Moores University's Special Collection and Archives

1. Introduction

1.1 Purpose and Structure

This report presents an evaluation of the Our Day Out Project which was funded by The Heritage Lottery Fund via the Sharing Heritage funding strand. This report will be of interest to the Heritage Lottery Fund; partners and stakeholders who engaged with the project delivery; and holders of special collections who are seeking to widen access and engagement with local communities.

The report comprises of:

- The Our Day Out Partnership
- Evaluation Methods and Data Collection
- Context and Background
- Aims, Outputs and Outcomes
- Impacts
- Conclusions and Recommendations

1.2 Partnership

Our Day Out was led by Ian Bradley, a Senior Lecturer at Liverpool Screen School, Liverpool John Moores University (LJMU). The project was supported by LJMU's Special Archives and Collections Unit, which holds the Keith Medley Archive. The following 3rd Year Students of the LJMU Media Production BA assisted with collecting memories and technical aspects: Rebecca Gleave, Robert Hayes, Daldeep Poonia, Michael Priest, Lee Reid and Alex Stevenson.

Workshops were held at the Poppies Centre, Age Concern, Liverpool and at Kensington Fields Community Association. The project was carried out in full consultation with the Medley family. An exhibition which shares the images and related content is being hosted by the Museum of Liverpool from November 2014 to September 2015.

1.3 Evaluation methodology and Data Collection

This evaluation used a mixed methodology combining both qualitative and quantitative data to evaluate the success and impact of the project. Data Collection involved:

- Observations of memory workshops
- Observations of oral histories
- Semi-Structured interviews with:
 - Jon Medley – son of Keith Medley
 - Ian Bradley – Project Leader
 - Val Stephenson – Head of LJMU Archives and Special Collections
 - Emily Parsons - LJMU Archivist & Special Collections Librarian
 - Kay Jones – Community Curator, Museum of Liverpool

- Hollyanne Wood – Marketing Manager, Age Concern
- Thematic Review of Memory Workshops
- Review of project reach

2. Context and Background

2.1 The Keith Medley Collection

Keith Medley was a commercial and press photographer who worked in and around Merseyside for most of his career. Born in South Africa in 1915, he attended school in the United Kingdom and then spent a period in the merchant navy before taking a photographic apprenticeship in Liverpool at Dorondo Mills, Lime Street. Whilst working here, he photographed the spectacular opening of the Queensway Mersey Tunnel by King George V on July 18th 1934, from a unique vantage point on top of St. George's Hall. Soon afterwards he moved to London, working for an advertising agency, then subsequently as assistant to Howard Coster, the celebrated society portrait photographer. His portrait of Howard Coster held in the National Portrait Gallery's collections.

After his war service Keith returned to Merseyside and set up a photographic business on King Street, Wallasey, in partnership with his colleague Bob Bird. The business was very successful, including work on weddings, studio portraits, commercial work and press work for both local and national newspapers. In 1964 Keith became sole owner of the business and continued working until his retirement in 1987.

Keith carried out cinema newsreel assignments for Movietone News, covering, the funeral of Winston Churchill, the Investiture of the Prince of Wales, and Donald Campbell's water speed record trials on Lake Coniston. Keith's film at Coniston recorded the tragic accident in which Donald Campbell lost his life when his craft Bluebird crashed.

A large collection of photographic negatives was donated to Liverpool John Moores University by Keith Medley's family in 2009. The Our Day Out Project sought to investigate local interest in the archive through the use of this particular segment which documents day trippers to the seaside resort of New Brighton post 1964.

2.2 Seaside Heritage

Our Day Out utilised a segment of the Keith Medley Archive which documented day-trippers to New Brighton during the 1960's. New Brighton is a seaside town on the Wirral coast and was a popular pre and post Second World War day trip destination for communities in surrounding towns and cities. It was developed as a resort during the 1860's with a pier, promenade, and the New Brighton Tower which opened in 1900 and was the tallest building in the country¹. Post Second World War the resort declined as a holiday destination but remained popular right up to the 1970's for a day out at the seaside.

The British Seaside resort is considered to be a 'ubiquitous and significant cultural export' which began in the UK in the 18th Century and as adapted 'itself to varying climates, culture and markets' across the globe². The seaside is known, historically, as a place commoditised for health benefits. However, it was in the early 18th Century that the modern resort developed as a 'benefit for the leisured classes' which enabled visitors to 'allay the anxieties aroused by loss of vigour, pollution and immortality typical of urban life'³.

The democratised use of the seaside by the masses was partly due to The Pay Act (1938) which gave provision to one week's paid holiday for the majority of Britain's work force. This legislation made it easier for the working classes to take holidays at the seaside, including day trips and week-long breaks. As described by Cross and Walton (2005)⁴ paid holidays brought about escape from everyday lives and as such produced 'playful crowds'. The working class holiday produced the comic seaside imagery still popular to date and turned former sites of dignity and restraint into 'crowded, noisy, unbuttoned and uninhibited places of enjoyment'.

2.3 Photographs, memories and nostalgia

Our Day Out took a selection of Medley images taken at New Brighton of day-trippers during the 1960's to instigate and stimulate discussions within memory workshops with two older peoples' groups. The aim of the workshops was to add context and meaning to the images by bringing new and fresh knowledge about New Brighton from individual memories. Such memories would build assist in building a social history of the resort. The use of photographs in memory work is discussed by Kuhn (2000, p186)⁵ who defines similar processes as 'an active practice of remembering which takes an inquiring attitude towards the past and the activity of its reconstruction through memory'. Furthermore, she describes the use of photographs to stimulate memory as a 'conjectural' method involving taking as a starting point instances or cases and then working outwards from them, developing at hand evidence which points to broader issues and workings of cultural memory.

¹ Franks-Buckley, T (2012) New Brighton, Victorian Seaside Resort. Hidden Wirral Press

² Walton, K & J Wood (2008) Reputation and Regeneration: History and the Heritage of the Recent Past in the Re-Making of Blackpool. Leeds Metropolitan University

³ Corbin, A (1995) The Lure of the Sea. Penguin

⁴ Cross, G & Walton, J (2005) The Playful Crowd, Pleasure Places in the 20th Century. Columbia University Press

⁵ Kuhn, A (2000) A journey through memory. In Memory and methodology. Oxford and NewYork: Berg.

The selected Medley images were from a special place that took its visitors out of their everyday environment and presented opportunities for fun and recreation. These activities took place within a particular physical environment and as described by Sandberg (2003)⁶ a physical environment has social, emotional and historical dimensions and therefore creates memories, values and feelings. The memory workshops carried out within Our Day Out took participants back in time to a place and situation that involved escapism and amusement. Therefore, these memories could be attributed to nostalgia and as they described 'a state of longing for something that is known to be irretrievable, but a state of being that is longed for' (Cook, 2005)⁷.

Furthermore, using photographs to evoke nostalgic memories is effectively capturing 'how we were' and as described by Shaw and Case (1989)⁸ the process utilises the 'paradigm case of the moment of nostalgia'. Nostalgia has such appeal that photographs present as a natural medium for 'studying the impact of the past on the present' (Anderson & Malloy, 1976)⁹. As discussed in Cooks' Screening the Past (2005) academic studies 'generally associate nostalgia with fantasy' and as such is often considered to be 'inauthentic'. In its defence, Cook argues that it is possible to see nostalgia, memory and history as a continuum – history at one end, nostalgia at the other, and memory serving as a bridge between. She states 'in effect it lays bare the processes at the heart of remembrance'.

In consideration of learning from nostalgic memories, Radstone (2010)¹⁰ asks us to draw a halt to the 'hunting down' of nostalgia in its many forms and to stop treating it as 'critical homecoming or destination' but to consider the points of departure that could further radiate. She argues that within nostalgia: effect and meaning are dual entities, and as such the belief in that memory, time and place, together with the underpinning knowledge of the subject matter, speak 'the language of time'.

2.4 Sharing Collections

Sharing special collections with the local community forms part of LJMU's Special Archive's and Collections Strategy which is carried out in a number of ways: special public events; exhibitions; and specific projects. Our Day Out has particular relevance to the strategy as it aimed to take the temperature for interest in the Medley collection. The archive is held on glass plate and to fully digitize the collection would be a mammoth task. This project provided the opportunity to take a segment and to test local interest.

⁶ Sandberg, A (2003) Play Memories and Place Identity Early Child Development and Care, 2003, Vol. 173(2-3), pp. 207-221

⁷ Cook, P. (2005) Screening the Past. Routledge

⁸ Shaw, C & Case, M (1989) The Imagined Past. History and Nostalgia. Manchester University Press

⁹ Anderson, C & Malloy, E (1976) Family Photographs in Treatment and Training. Family Process. Volume 15, Issue 2, pages 259 - 264

¹⁰ Radstone, S. (2010) Nostalgia: Home-comings and departures. Memory Studies. 187 - 191 , Issue 3 (3)

2. Our Day Out: Aims, Outcomes and Outputs

2.1 Aims and Objectives

The aim of Our Day Out was to utilise a section of the Keith Medley Archive held by LJMU to build a local meaningful connection with the scenes captured in New Brighton during the 1960s.

The objectives of the project were to:

- Hold memory workshops with local older people's groups
- Create an online archive of memories/oral histories
- Create a series of personalised postcards
- Produce a short documentary about 'Our Day Out'.
- Engage 10 volunteers
- Train 35 people in new media skills

2.2 Project Methodologies

Introductory sessions were held with older people's groups which involved discussions using a selection of images from the Keith Medley Archive. These sessions were used to gauge interest in the project and to measure knowledge of the resort within each setting.

All student volunteers undertook oral history training from Stephen Kelly, an experienced Community Historian and used these skills in a series of filmed interviews. A work package containing 12 images from the archive was used as a trigger/discussion point within the filmed interviews.

The filmed interviews form part of a short documentary film and are all accessible via the Our Day Out Website: <http://www.our-day-out.co.uk/>. The website has an interactive element which invites browsers to share their memories of the Merseyside seaside resorts by completing a 'postcard' which is archived via the site.

Content developed throughout the project is on display in context with a selection of Keith Medley Images in the Museum of Liverpool.

2.3 Outputs,

The following outputs were achieved by Our Day Out:

| Output | Achievement |
|--|---|
| Training | <ul style="list-style-type: none"> • 6 people were trained in oral history |
| Memories/Histories | <ul style="list-style-type: none"> • 15 people contributed individual memories within workshops • 6 online contributions |
| Workshops | <ul style="list-style-type: none"> • 3 Community based workshops |
| New Public Access to the Keith Medley Archive | <ul style="list-style-type: none"> • 16 images were digitised and used in workshops • 16 images are on exhibition in Liverpool Museum • 50 images were digitised and are available online |
| Volunteers | <ul style="list-style-type: none"> • 5 volunteers were involved in supporting workshops and creating content for the website |
| Dissemination | <ul style="list-style-type: none"> • Emily Parsons presented the project at National Archives RLUK Conference 2014 • Emily Parsons and Ian Bradley co-authored a paper for ARC Special Issue • LJMU Students produced an article for an internal publication LJMU Life |
| Exhibition Launch | <ul style="list-style-type: none"> • 48 people attended the launch at the Museum of Liverpool |
| Press/Media Coverage | <ul style="list-style-type: none"> • Project Leader Ian Bradley was interviewed on the Sean Styles Show – Radio Merseyside |

2.4. Outcomes

The Sharing Heritage Funding strand invests in preserving and sharing local heritage and also the difference the project will make to: People, Communities and Heritage. Articulated in the Our Day Our Application were the envisioned outcomes for each area of interest. Each is described below along with project achievements and learning that arose from implementation.

| Outcome | Achievements | Learning |
|--|---|--|
| <p>People: Our Day Out will:</p> <ul style="list-style-type: none"> • Engage participants in sharing their family memories whilst developing a new understanding about the relevance of their social experiences within cultural heritage preservation. • Develop understanding concerning what contributes to an effective and shared cultural heritage collection. And, will enable contributors to appreciate how their experiences bring meaning and interpretation to a static collection, making a more inclusive and significant archive of seaside history. | <ul style="list-style-type: none"> • Two older people’s centres were involved in discussing the Keith Medley images and their memories in context • 15 individual memories were recorded and archive • A work pack was produced which acted as a focal point for discussion using a selection of images to instigate discussion. It was clear to participants that their memories were forming part of the archive • The exhibition at the Museum of Liverpool uses both the memories from workshops and the Medley images to produce a correlated display. | <ul style="list-style-type: none"> • There were limitations on staff support in community settings and also the availability of suitable physical settings within locations to record and interview participants. |

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| <ul style="list-style-type: none"> • Provide structured training to 25 people from community groups in scanning, uploading and creating artefacts which explain and share their stories and memories | <ul style="list-style-type: none"> • Contributors attended the launch of the exhibition and could see, discuss and understand their contributions in context to the display. • The training to community groups was limited and was delivered by student volunteers. Where possible training was offered. | <ul style="list-style-type: none"> • The majority of contributors were aged 75 and over, some in their 80's and 90's and only wanted to contribute their memories opposed to being involved in training. Training was discussed with community groups during the development of the application; however this did not come to fruition when the project went live. |
| <p>Community: Our Day Out will:</p> <ul style="list-style-type: none"> • Will bring purpose and focus for our pensioners group, many of whom are in sheltered accommodation and look forward to attending the centre. | <ul style="list-style-type: none"> • The workshops provided a place for discussion and reminiscence and a different activity than the usual offer. A number of sessions were offered and the participants enjoyed speaking about happy times in the past. Age Concern commented that for many of the elderly people at the Poppies Centre activities are really restrictive due to their | <ul style="list-style-type: none"> • Consolidation of a wider partnership before the bid submission could have enabled a more participant led approach to developing the project methodology. |

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| <ul style="list-style-type: none"> • Provide activities relevant to their local lives and family experiences '. • Will bring together a number of communities across the city with a shared focus, making Our Day Out a hub for seaside memories. | <p>frailty. Our Day Out offered a time a space to concentrate on times when they were free of physical restriction and had happy memories which is extremely valuable to mental wellbeing.</p> <ul style="list-style-type: none"> • Thematic review of the collection of memories gathered during the project demonstrates relevance to local family life. • The Our Day Out website is interactive and enables further contributions from communities across the city. • The Our Day Out Exhibition will be on display in the Museum of Liverpool until September 2015 providing the opportunities for local people and visitors from outside of the city to understand the relevance of New Brighton in the Liverpool's cultural memory. | |
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Heritage: Our Day Out will:

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| <ul style="list-style-type: none">• Local engagement with the Keith Medley Archive will enable our local community to understand how professional social archive practice in many ways is without relevance without personal interpretation by the community.• Exhibitions and launch events will bring a wider audience to our collections by sharing heritage with different communities across the city. Our online activities will also bring an interactive element to heritage access an interpretation. | <ul style="list-style-type: none">• The project successfully tested local interest in the archive and instigated discussion and reminiscence about day trips to New Brighton. Our Day Out provides evidence of the value of the Medley Archive to the local community and ways that it can be used as a tool for engagement in heritage activities.• The Our Day Our launch event at the Museum of Liverpool was attended by 48 people and also the local radio station.• The Museum of Liverpool is exhibiting the display for 10 months enabling a much larger viewing public than anticipated in the HLF application.• The Our Day Out website will stay active, sharing the findings of the project and enabling interaction with the collection. | <ul style="list-style-type: none">• Our Day Out has developed a successful methodology for working with static archives and developing local interpretation. A learning resource pack would be a useful dissemination tool and would be of value to the wider archive community and older people's groups.• A visitor comment book would be a useful tool for gauging wider interest in the archive after project end.• A review of web statistics and wider dissemination via social media could bring about more interaction with the archive. |
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3. Impacts

3.1 The Collection Themes

Analysis of the memories of day trips to New Brighton generated several interesting themes of reminiscence and recall. The most prominent themes are: Childhood; Family Life; Leisure and poverty; and Glamour/Excitement. The themes are discussed below and are supported with quotes from contributors.

3.1.1 Childhood

The contributors could all recall experiences from their childhood and the significance of day trips to New Brighton as a special part and place within their life stories. Memories centred on the difference in their everyday lives which took themselves out of the ordinary and involved having a thrill or treat:

'When I was little it was great going over there, you'd take your sandwiches and sit on the beach, go paddling and swimming if you could'

'One of the first things I ever got there was an ice cream'

'You would go to a little shop to get a bucket and spade and windmills and sweets.... They had everything in that shop, they sold everything you could think of or wanted when you were a little girl or boy, I loved that shop'

'We didn't have holidays as a child, not even to a caravan, so day trips were important'

3.1.2 Family

The role of family members in creating the opportunities to have fun was prominent in contributors' memories. There was an understanding of the adult role as an enabler, an appreciation of affordability and the effort exerted to support the luxury of the day trip to the seaside.

'It was a special treat if you had extra money and I used to get it when my Granddad, he was a seafarer and he'd come home from sea and would always treat you and give you say ten bob'

'I was one of 8 you see, there were 4 boys and 4 girls. Me Dad used to work on the railway so we used to get free passes...he used his free pass to take the kids out to New Brighton and Formby'

'My mother had 3 grown up children she'd adopted and us later on, we used to go to New Brighton quite a lot especially in the summer holidays with 5 weeks off school...she would be demented by the end of the 5 weeks'

'Mum would say not this week and we'd behave ourselves for a whole week.....New Brighton was heaven'

'I'm 76 now so I'm going back a long way, but you know what I always think about New Brighton, when we all meet together we still talk about when Mum took us to New Brighton'

3.1.3 Leisure and Poverty

The majority of contributors came from working class backgrounds with large families who had limited resources. The lack of money to support their fun did not appear to be an obstacle or to harbour any resentment in their memories. They found means and ways to participate on their terms.

'If you didn't have any money to go on the fair, you would go to New Brighton Baths and spend all day there'

'Me Mum had a big gang of children, she had 8 girls and 1 son and we always went to New Brighton. We went nowhere else because we were poor at the time and never had the money, but we enjoyed it'

'You didn't have much money for the fair so you just walked around a bit on the beach picking up shells and turning rocks over and getting crabs.'

'We'd get our jam butties and a bottle of water with lemonade powder in and we'd all trip off to New Brighton'

'Mum would've knitted us swimming costumes and we'd go in the water and the whole thing would drop'

3.1.4 Glamour and Excitement

New Brighton held an association with glamour and excitement, particularly within memories of teenage years and the glitz of the 1950s' night life. Some of the memories describe teenage years, courting and their social practices. Almost all of the contributors remember the Miss New Brighton Beauty Context.

'We'd go to the Tower, go over on a boat of course, and have few drinks and go to the ballroom, girls over there, fellas over here. When the music started up we'd go across and ask a girl to dance. If she didn't like the look of you, she would tell you to get lost'

I used to go to Tower Ballroom in the 1950's, we'd all go to the hairdressers and get a DA in the back of our hair, have our teddy girl skirts on and high heels'.

'They used to have beauty competitions on, you know Miss New Brighton'

'...and there used to be a programme on a Saturday night...they had all different seaside resorts

with beauty contests on and we were really excited it was New Brighton just in case you saw someone'

3.2 Analysis

The collection of memories is limited but consistent with the aims of the project and funding available. The data offers us an insight into social participation within seaside leisure activities during the 1940's to 1970's and the high regard held for the 'day trip' which holds special time and place in life stories. All memories were pleasurable and took the contributors back to a place where they felt special, privileged and happy. The memories provide an image of the resort of New Brighton as a focal point for fun, families, courting, luxury and pleasure. The contributors felt some feelings of loss of a special time and place that does not exist within leisure participation today. In particular, they felt there is no longer the ability to have fun on the cheap and commented that holidays and day trips are now an extravagance. However, their experiences did not present particular obstacles due to a lack of affordability; they simply found ways to join in the excitement of the seaside without resentment i.e.: Homemade bathing clothes, homemade lemonade, fare dodging and consideration of options: fairground versus swimming baths and beach. Such strategies of making do or getting by were not described as a rebellion or with resentment: they were recounted as part of the fun of the day trip.

Most contributors reminisced about their parents, siblings and family life in general. The day trip was a significant feature in summer holidays and the role of the parent/grandparent in making a particular effort to ensure the trip happened. There was consideration of the number of siblings involved, saving of free rail passes and being treated to extra funds. Their memories are of happy times and of families working collectively and taking responsibility to create fun and happy times for their children despite financial restraint.

New Brighton also offered a new freedom to the 1950's 'teenager' who was able to travel to the resort independently. Memories included fashions of the era, social practices and the glamour and excitement of the ballroom and dancing. An elderly contributor recounted missing the last ferry home after spending too long dancing with a particular 'chap' and having to sleep under the pier until the first ferry sailed at 6am. She was 'grounded' by her grandmother for a month, but 'it was worth it'. During this reminiscence the lady, in her late 80s could describe the scene beneath the pier in perfect detail and spoke with clarity about the role New Brighton played in her youth. The value of engaging older people in archive materials relevant to their life histories was evident during observations.

As a small heritage collection the memories bring about a meaningful connection to the Keith Medley images. They provide context and narrative to the happy and cheery scenes which are depicted in the collection. The memories tell us that the New Brighton of the past was a place of contentment and enjoyment for families across Merseyside. A wider collection of memories was attempted via the Our Day Out Website. A larger collection would contribute to a more detailed analysis of the role of the day trip in Merseyside's cultural heritage.

3.3 Testing interest in the collection

The Keith Medley Archive is a relatively new archive to be housed in LJMU Special Archives and Collections. It was bequeathed by the Medley family in 2007 who recognised that the archive is a social and cultural record which documents 30 years of life on Merseyside across numerous themes and locations. Keith Medley was a prolific professional photographer who actively archived and documented his work. However, the cataloguing system he employed is not easily accessible or understandable. Furthermore, all negatives are held on glass plate, which are fragile and need a 'light box' to enable prints to be processed. In order to preserve the archive through digitisation a substantial investment would need to be found. This would only be worthy of effort if interest in viewing and working with the archive was significant.

Our Day Out brought the existence of the Keith Medley archive to the public eye and has successfully demonstrated the potential of the archive as a valuable social document and brought about substantial public interest in the images. The exhibition at the Liverpool Museum is proving very successful and as described by the Community Curator at the Museum of Liverpool, 'The Our Day Out' exhibition is a great example of how shared memories and experiences can bring different people together – creating and strengthening links in our local communities'. Val Steven's Head of Archives and Special Collections at LJMU commented 'Our Day Out has tested the water with the collection and demonstrated the potential of the archive if it is to be preserved and digitised. The archive documents ordinary people and everyday routine which is of interest as a social record'.

3.4 Project Legacies

3.4.1 Further Project Work

A further project is planned with Holly Lodge School which will use the Our Day Out archive as a way of instigating discussion with young people about their memories of the seaside. A media production element will be included in this project, during which the participants will create their own digital postcard.

3.4.2 Dissemination of Findings

Further academic papers are planned which will widen access to the research undertaken during Our Day Out. Paper and poster proposals are to be submitted to a variety of conferences and journals including acceptance at the Recording Leisure Lives Conference at the University of Bolton in March 2015.

3.4.3 Our Day Out Website

The Our Day Out Website will stay live for at least 8 years in line with Heritage Lottery Standards. The interactive element will be freely available for use and will enable the archive of memories to grow.

4. Conclusions and Recommendations

4.1 Providing Public Access to the Keith Medley Archive

The project has found an advantageous location for its final exhibition which maximises footfall and reach beyond local communities as it has secured a long term installation within a venue which attracts local, national and international visitors. The footfall to the exhibition is above and beyond original expectations. The project team hopes to continue to gauge interest in developing further social and cultural memories relating to New Brighton via the exhibition and to use feedback to develop other participatory projects using the Medley Collection. The main focus for the archive going forward is to provide wider public access to more images via digitisation. An application will be made to a funding body which will assist in a professional archiving and cataloguing exercise and hopefully will provide a more robust light box method of taking prints from the glass plates.

During interviews with Jon Medley and Emily Parsons of LJMU Special Archives and Collections, various options for future projects were discussed. The barrier to swift implementation of any project is the cataloguing system devised by Keith Medley which is not easily navigated making it a difficult task to locate singular images within themes. It is hoped that funding will be found to enable this exercise to take place. The testing of the archive as a method of engagement through the Our Day Our project has provided evidence of local relevance and interest in both viewing the images and using them a protagonist for capturing oral histories.

4.2 Methodologies for working with photographs and oral histories

Our Day Out developed a successful method of working with Media Production Students and older people groups. The project provided an opportunity to put training and study into practice and for students to test their skills in real life situations. The students enjoyed working in community settings and the informal mentoring within those settings from a local media company who assisted in production.

The work book used within memory sessions was a very useful tool and worked well with some of the very elderly people who were referred back to the images within the package if and when they lost their train of thought. The selected images provided a focal point for discussion and enabled the students to bring contributors back to the subject of New Brighton if memories began to blur beyond the subject matter. The images also brought about discussion about the physical layout of the resort and how it was navigated during different time periods. The contributors could visualise the resort of the past and during discussion piece together the old structural landscape and compare it to today.

The project would benefit from disseminating the learning arising from the production of the work book, decisions leading to the selection of images and the training methods employed which linked oral history methods to working with images. A shared resource of good practice would assist other holders of photographic archives who wish to develop participatory projects.

4.3 Older People, Memories and Nostalgia

Day trips to New Brighton are special memories in the life stories of the contributors to this project and participation enabled a nostalgic venture into the past. The immense value of engaging older people in nostalgic activities is discussed by Goulding (1999)¹¹ in her study of engaging the 'grey consumer' in contemporary museums. She describes nostalgia as more than 'just a memory; it is a memory with the pain taken away'. Within this context the development of nostalgia facilitated a positive experience for contributors which supported the aims of the project. The preservation of local heritage was achieved within a satisfying and enjoyable setting.

The value of working with heritage items within memory and reminiscence was described by Hollyanne Wood of Age Concern as 'taking people back to a place when they were active and free from pain and restraint'. She also commented that for service users who are older than 85, options for enjoyment and activities become limited and people often become focussed upon the negative aspects of old age. They are less active and less independent and some become acutely aware of entering the final stage of their life. Hollyanne felt that the Our Day Our project had provided a positive focus for Age Concern participants and enabled pleasurable memories to be discussed in a group setting, instigating new conversations and discussions amongst old friends.

4.4 Going Forward

Arising from Our Day Out there are clear recommendations for improving access to the Keith Medley Archive and continuing good practice in knowledge exchange and external engagement with local communities. Specifically, the project team should:

- Consider an options analysis for digitisation of the Medley Archive which should include: segmenting the archive; digitising in entirety; partnerships; funding strategies including Digital Humanity Strands within Research Councils UK and European Funding streams such as Creative Europe and Horizon 2020; Possible PHD studentships via the History Department
- Continue to build on the positive relations with Age Concern and broker wider partnerships with Public Health
- Develop a robust methodology for working with photographs and memories involving a wider literature review and discussions with peers concerning the achievements of this project. The learning should be shared with other interested parties and should be formatted to that community leaders and support staff can utilise this learning in older people's settings
- Consider using another segment of the archive to engage local communities in preserving and sharing heritage
- Continue to archive and share contributions to the Our Day Out archive and seek wider dissemination

¹¹ Goulding, C (1999) Heritage, Nostalgia and the Grey Consumer. *Journal of Marketing Practice: Applied Marketing Science*. Vol 5 No 6/7/8 p 177-199

