Grandma's STORY.EU

Migration Heritage Trails

Training Document

Acknowledgments

Thank you so much for the time, information, ideas, images and attention to detail given by the many people who contributed to this resource including:

Edited and contributed by:
Aftab Rahman – Legacy WM
David Powell – Elderberry AB
Anna Schena - Associazione Glocal Factory
Pete Stevens - Gryd Ltd
Kerrie Suteu - Culture Coventry
Kata Maria Saluri - Eesti Rahva Muuseum
Yucel Tuzun - Lozan Mubadilleri Vakfi
Senata Hren - Udruga Za Rad S Mlaima Breza
Jesenka Ricl - Muzej Slavonije

Credit for Photographs includes:
Aftab Rahman, Legacy-WM
David Powell, Elderberry AB
Jesenka Ricl, Muzej Slavonije/Museum of Slavonia
Pete Stevens, Gryd Ltd
Senata Hren, Udruga za rad s mladima Breza/Youth Association Breza
Yucel Tuzun, Lozan Mubadilleri Vakfi

Author:
Mashkura Begum

Proof Read by:
Rachel West – Legacy WM
Carol Lyndon – Trustee, Legacy WM
David Powell – Elderberry AB

Contents

Foreword	4
Welcome	6
Introduction	7
Training Course	12
Purpose	13
Information Trails	15
Migration Trails	18
Education Trails	20
Trail Geography	22
Research	30
Support	36
Trail Safety and Law	38
Risk Assessments	39
About this Toolkit	41
Working with Volunteers	43
Researching Local History	47
What is Oral History?	49
Conclusion	52
How to Conduct an Interview Project	55

Grandma's Story project (nr 2016-3-UK01-KA205-035162) has been funded with support from the European Commission. This document reflects the views only of the author and the Commission cannot be held responsible for any use which might be made of the information contained herein.

Foreword

As a committed community historian, I am delighted to endorse the Migrant Heritage Tool Kit created as a part of the Grandma's Story project. Grandma's Story aims to assist individuals and organisations throughout Europe to develop their own heritage trails as a path to exploring the contribution of waves of migrant women have made to our communites. The training document is a tool kit which covers the practicalities of conceptualising, researching for and producing trails. It has valuable sections on working with volunteers, health and safety and the law. Trails have many benefits. They involve people in creative activity, build a sense of belonging, develop research and communication skills and advertise a locality to a wide audience.

It is great to see the Handsworth heritage trail is being used as the main case study by partners for Grandma's Story. I have known Legacy West Midlands for many years. Led by a capable and energetic Director, Aftab Rahman, since its inception in 2010, his team of committed and skilled professionals and volunteers has publicised the heritage and history of Handsworth and overcome barriers between communities. It has secured funding, engaged with heritage organisations and utilised different media. Legacy-WMs has strong roots in the diverse communities of Handsworth and a cross-cultural commitment.

The range of projects which it has successfully completed from Handsworth, make it eminently suitable for moving beyond the boundaries of Britain and into Europe. Handsworth has a fascinating past which provides the roots for the Migrant Heritage Toolkit. Originally a small Staffordshire parish on the edge of Birmingham, it developed in the 1760s as a world-renowned industrial location where Matthew Boulton created the huge Soho Manufactory. There he applied the division of labour to production and mass produced coins at the Soho Mint. James Watt's steam engines were initially made, marketed and sold at the Manufactory.

Handsworth has always been diverse. It developed as a home for newcomers from the UK and overseas, including Welsh, Scots, Irish, French and Jews, who came to find employment. Migrants arrived from further afield after World War II to secure work in booming Birmingham and the nearby Black Country or find safety from war or persecution. Handsworth faced economic decline, poverty and riots in its recent history, but the effervescent retail landscape of the Soho Road, a rich musical and artistic tradition, the varied religious landscape and individual and collective enterprise provide the contemporary context in which Legacy WM has enhanced its knowledge and skills as a deliverer of projects. 'Grandma's Story' is an example of how it is communicating an extensive expertise to a wide audience.

Dr Malcolm Dick, Director, Centre for West Midlands History, University of Birmingham

Welcome

This toolkit is produced as part of Erasmus Funded Grandma's Story. It covers the following areas;

1. Training volunteers

2. Researching local history

3. How to be a good guide

4. How to interview people

You can download the toolkit at www.grandmas-story.eu

This toolkit has been written and designed as a beginners' guide, to give you the skills and confidence to carry out your own heritage trails from start to finish. You do not need any special knowledge or experience, just a general interest in your local area and the desire to research its history.

Introduction

This toolkit is part of a wider project titled 'Grandma's Story'. There are nine partners working together on all aspects of the project. All nine partners bring their wealth of experiences to the project and as a result we get a great cocktail of stories of migration from all across Europe.

The motivation for partners to get involved in this project is stories and memories of migration and integration from an older generation of women. "Grandmothers" tales are seldom collected or retold. Male immigrants may be credited for their contribution to their host countries development, through their hard work often in mundane or physically demanding work. Grandmothers played an equally important role by raising families, in some instances whilst also working full time. However, they are not given the same credit for their role in the story of migration and integration.

Through engaging young people of migrant or refugee background in their local community to record and share such stories, the project aims to develop key skills in interpretation, heritage and media, in a setting of migration, tolerance and diversity. The project team is developing comprehensive high-quality training material and guidelines for youth workers which will extend and develop their competence in working with young migrants and refugees in inter-cultural environments. An online platform will be used to curate and share the stories along with pop-up exhibitions in each partner country.

The focus of the trail defines heritage in a broad sense, and can include buildings, green spaces, communities and general stories that build up a picture of an area. It can include sites of cultural interest, for example the first house where new migrants came to live or the first business owned by a particular migrant community. This tool kit will enable you to develop heritage trails in the areas that are of interest to you.

Heritage Trails are a way of encouraging people to get the best out of visiting environments of particular cultural, natural, social and historical interest. The trail can also be used as an induction for new people that have come to live in an area. We have an example of a Romanian person who has settled in the area that took part on our trail, and after completing the trail he said that 'he felt more connected to the area that he lives in'. A trail can be designed to assist people visiting a single building or location. It can help visitors understand a particular area, village, town, or area of interest. On a larger scale; it can be laid out across an entire county or region. Consider that your trail is not a static thing; within a core framework, it can reflect and adapt to each different group who takes part. It should also evolve as the guides respond to the stories from people who participate in the trail, and possibly incorporate new knowledge and tales that are gleaned as part of formal or informal research.

Heritage Trails broadly fall into two categories:

- **Information Trails**
- **Discovery Trails**

Information trails tend to be passive requiring the user to walk, or travel by other means, whilst gathering information, or simply enjoying the experience.

Discovery trails are more interactive. They are particularly appropriate for younger people and family groups. Discovery trails rely on some sort of test in finding or using the information provided. For example, a discovery trail might provide the answers to a quiz where it is unlikely people could guess the answers without completing the observations of the trail. The trail may also include site visits to places of interest.

The design and operations of a trail can be as varied and imaginative as your creativity and resources will allow. However, they will usually centre around four broad types:

- Paper-based Trails
- Information Board Trails
- Audio-tactile Trails
- Virtual Trails – QR codes

Heritage Trails can either be set up in any one of these types, or all types can be used in combinations to meet the requirements of different people.

This toolkit will touch on the requirements for setting up trails of each type in each category. The choice is yours.

“I was struck by the number of large early 19th century villas along Soho Hill, Richmond Road, Naden Road and Hunters Road.

I found myself wondering what the owners did. ”

Rebecca Lane, Building Historian and Archaeologist.

Case Study

Throughout this toolkit we use Legacy-WM as our main case study. Legacy-WM has a well established migrant heritage trail and has documented its main learning from this heritage trail.

Legacy-WM developed their first heritage trail in 2013 called the 'Lozells & East Handsworth Heritage Trail', which is an area in northwest Birmingham. The Trail's unique approach looks at an area that is urban and has a high concentration of migrant communities. Some areas covered within the trail fall into the category of some of the most deprived in England. The area has also had riots in 1981, 1985 and 2005. The most notable riot was in 1985 when a third of the shops were destroyed and two brothers lost their lives. The area has since rebuilt itself; there is not a single empty shop and the main high street is thriving. Regardless of these positive changes, the area continues to suffer from negative press.

The area has some of the richest heritage in Birmingham; during the eighteenth century it was the home to Matthew Boulton, James Watt and William Murdoch, key figures in the Industrial Revolution. Since this time, the area has seen waves of migration, with each new community adding a new social and cultural dimension to the area. The Trail has started the process of positively 're-branding' the area as one with a rich heritage and cultural offer.

Training Course

Grandma's Story is a training course for people working with Migrant Youth Groups with a focus on the arts and cultural sector.

The course is open to educationalists working at all levels and types of Migrant Youth education. The toolkit will include resources on the following areas:

- Training Volunteers
- Researching Local History
- How to be a good guide
- How to interview people

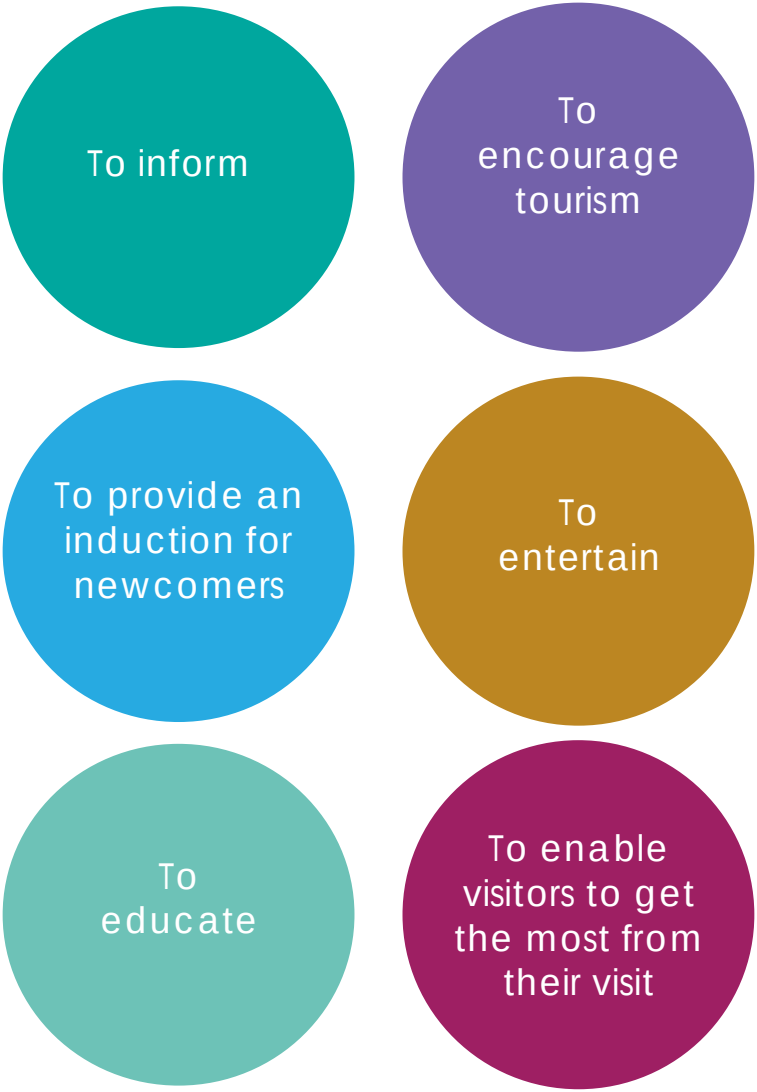
How to Use This Toolkit

The Toolkit is intended to help in the planning and realisation of a Heritage Trail.

If your Heritage Trail is currently just an idea, then reading the whole Guide may help consolidate your plans and make the realisation and maintenance of your trail easier.

Purpose

There must be a reason why you are planning a Heritage Trail. What do you want it to do? What is the primary function of your Heritage Trail?



The purpose of the trail may be conditional on:

- The layout of the trail geography
- The materials included in the trail information
- The information methods used
- The available funding to produce and maintain the trail

Information Trails

We live in an information age. People assume that information is valuable to their experience, even if it may be forgotten shortly afterwards. We have become used to information being accessible in a variety of bite-sized formats.

The simplest information trail can be a photocopied sheet of A4 paper with some useful details about points of interest to notice when following the trail. These are particularly useful when presented in the form of a discovery trail.

At the other end of the scale, a professionally produced video can form part of a high-tech trail which tells interesting stories about locations within the form of a documentary. For example, Legacy-WM has worked with local university media students to produce short videos. We have assigned a person that is affiliated to each site within the trail to bring the heritage to life. Once the video has been produced Legacy-WM have uploaded it to their website, which directs you to a YouTube film (www.legacy-wm.org/site-1-soho-house). Legacy-WM decided to use YouTube to host their videos because their website does not have the capabilities to host videos; this is a relatively cheap way of hosting video. Using QR codes in specific areas may be another method to direct people to a particular website or video using newer technology, and these IT opportunities are developing all the time.

For more sophisticated trails, you may wish to explore use of projection on a wall and augmented reality. To develop this, you will need the permission of the people that own the site and you will need to decide whether or not these links will form a permanent part of your heritage trail. For permanent QR codes you will need to think about the material that you will use and the durability of it.

If you choose to use temporary QR codes, they can be added on the day of the trail and then removed later. An example of this is to produce Foamex boards that can be removed after the trail has concluded.

The inclusion of specific items of trivia that visitors are unlikely to know already often stimulates information trails:

- The entymology of place names (e.g. streets called Cheapside get their name from the Anglo-Saxon word 'ceap', meaning market, or that pubs and houses called 'Chequers' are almost always associated with traditional cattle drovers' ways, including the Prime Minister's residence)

- Obscure anecdotes that connect the site to more famous events and people (e.g. 'Peppermint Billy' was the last person to be publicly hanged at Leicester Prison after killing the tollgate keeper in Melton)

- Details of where the city boundary lines were previously drawn, for example Legacy-WM's trail goes between a road that divided Staffordshire and Warwickshire until 1911, and it has a 'Toll House' sign on one of the buildings

- Key information on a shop that has been opened by a particular migrant group

- Details of significant events that took place at key places on the heritage trail

• Details of the lifestyles from bygone eras (e.g. How and why the potato became the staple source of dietary carbohydrates after its discovery in the New World)

• Brief details of legends and folktales associated with the site (e.g. stories of witches, ghosts and apparitions, or of walking trees and enchanted pools)

• The guide should aim to make the trail personal wherever possible, for example: "I grew up in this area and this where we first came to shop"

What are the points of interest around your trail and what little known anecdotes and trivia might be included in your information?

Migration Trails

A migration trail can look at how an area has developed over a period of time from the first waves of new communities' arrival. The trail may include both inward and outward migration. Our trail starts at Soho House, which is the former home of Matthew Boulton who developed the Soho Foundry in the 18th century.

This attracted employees from within the UK in the 18th Century who came to find employment and settle in the area. Following on from post war Britain the area has seen migration from the former Commonwealth in sizeable numbers, many of whom worked in manufacturing. The 1970's saw the arrival of East Africans to the area, the 1990's saw the arrival of Bosnian communities. More recent arrivals include Kurdish and Somalian refugees and others that have been displaced by war in their own countries.

The UK allowed free movement from European member states and this has seen the arrival of Polish and more recently Romanian communities. It is important to note that each wave of migration brings much needed 'man power' and innovation. There is a negative perception shared by some that migrants, arrive simply to exploit the UK's benefits system. In reality migrants give back more to the Government in taxes than they take through benefit claims, and they boost the local and national economy. Stories of particular migrants groups and their contribution should be shared with visitors. Each migrant group has added another layer to the tapestry of an area. Your trail can start the process of looking at migration in a positive light and start to combat the negative stereotyping of migrant communities..

Maximising the benefits to tourism and encouraging visitors

Encouraging people to participate in your trail will always be part of your aim. The chances are that, if you are hoping to encourage people to go out of their way to visit your trail, you already have some interesting and valuable features for them to see.

The key to this purpose is more associated with the publicity, operation and administration of your trail than with the trail itself. It is important to decide if you want your trail to be a tourist attraction, or simply a casual local facility, as this will largely influence the quality of your materials and their presentation.

Education Trails

The information used in education trails is best when more factually based and, if possible associated with the curriculum requirements of subject studies. Education trails are usually best suited for organised parties from schools or special interest groups. It is important to make this information clear, accurate, mainstream and, whenever possible, 'recordable' in some way.

It is also worth considering activity opportunities if your trail is intended to attract younger people (it could be to identify a particular type of house from a period, or a type of business). When planning an education trail it is worthwhile collaborating with local schools or special interest groups to get their input on the key features that need highlighting in your information.

“I was interested in how strong the sense of time depth was in such a super diverse urban landscape, where individuals and communities with roots in scores of different parts of the world are living in a place whose main patterns and fabric were created at least several generations ago, some centuries ago.”

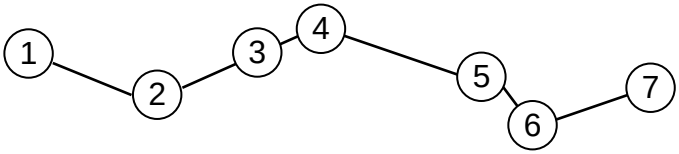
Pete Herring, Landscape Archaeologist and Historian

Trail Geography

The best way to plan a Heritage Trail is to pick a series of special interest points, or areas where trail followers can stop to gather and investigate information. These represent Information Nodes that will help visitors to navigate the trail and create a valuable and complete experience.

Consider how these information nodes can best be arranged around the area of your trail.

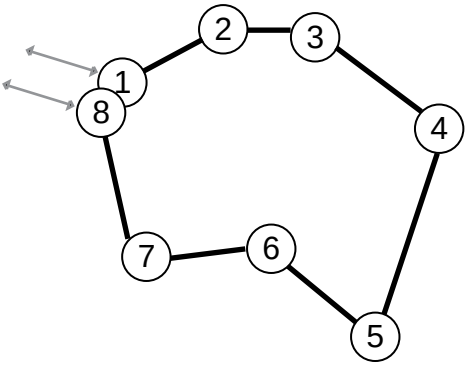
Linear Routes:



Linear trails are particularly useful when following a geographical feature such as a river, or a canal. They can also be useful to control access through, or across, sensitive or fragile environs where you want visitors to stay within defined areas. The nodes can highlight particular points of interest and the trail information can explain what to look for in the next section.

Circuit Routes

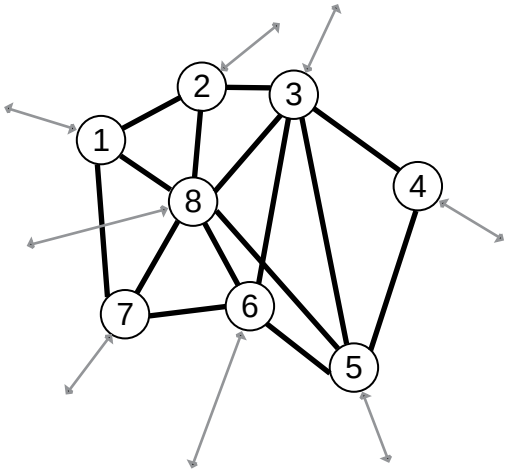
Circuit trails can be used in circumstances such as flower meadows, woodlands, particular buildings, farm and factory locations where entry and exit are best through a specific access point and the trail follows a logical sequence of prospects or features of interest.



Longer circuit trails can also be planned when the optimum entry point is a car park, or cycle park, or an entrance gate that controls access to the area.

Network Routes

Network trails offer the best option for urban areas and villages where visitors can enter and leave the trail at any point, pick their own routes through the trail and cover as many or as few points as they wish.



In a network trail the information nodes are numbered for identification purposes only and require some sort of marker, or obvious feature, which allows easy navigation around the trail. Network trails are often best supported by fixed information boards, more of which later.

Picking The Node Locations

Selecting the Information Node locations is an early decision to make when planning a heritage trail. Four important considerations should be taken into account:

- The features that make the location a reasonable point of interest
- The convenience of the location for easy navigation around the trail
- The ease with which trail users can gather in groups to review the node information
- In this age of litigation it is important that the trail, and therefore each node, is as safe as “reasonably practical” and entirely legal in it’s operation
- Where should nodes be located to make navigation easy?
- How far apart should the nodes be to give a sense of interesting progress to the trail?
- Are the nodes too close giving a sense of continuous interruption to the trail?

The features of the locations

This depends on the type of trail being planned and the overall purposes of the trail.

In linear trails, the location of information nodes may occur almost automatically. A seating area, a clearing, a bridge, or some other obvious feature that might represent a natural pause in the progress of the trail user where the next stage of trail information is read, or provided:

What are the particular features that might make a node location an appropriate place to pause? You might want your information nodes to feature:

- A particular view or prospect that enables several features to be linked
- A particular building, or set of buildings, important to your trail objectives
- An artificial feature such as a fishpond, a fountain, a statue, or a gazebo
- A place of historical, or social interest
- The convenience of the node locations
- How many information nodes are needed to connect the trail?
- Where should they be located to make navigation easy?

When planning your route it is advisable to walk through several times to make sure your node locations meet the criteria listed. Introduce new nodes, combine nodes, or move nodes until you have the right feel of progression in your trail.

Gathering groups at information nodes

It is worth considering the ways that groups might gather at the locations for the information nodes. This also depends on the overall purpose of your route and how many people you think might be using the trail at any one time, particularly if you are planning a network trail where 'traffic control' around the route can be random.

At best, a badly planned node location can cause delays and frustrations. At worst, overcrowding a node might create safety risks. Make sure the locations of your information nodes can cope with the expected numbers of people you hope will be using your trail.

Using technology

We live in a technological age that presents many opportunities. Google Maps is an ideal tool that can be used to develop the trail as it will show up natural points of interest. Augmented Reality (AR) is something that can be explored; however, this will have cost implications which will need to be accounted for. AR will have a great appeal to young audiences; you may wish to partner with a local university as a joint project using students. Students will have an insight into younger people and may be able to develop AR that will be more appealing to young people. Some cities have certain areas that have been 'age mapped' and this is a resource that can be used with permission. This will show the area without the urban conurbation. It will show how it has developed over time and the types of migrant communities that have settled into an area and their social footprint.

Boundaries and timing

There are local authority/municipality boundaries that can be used to scope an area out and there are also natural boundaries that local people identify with. The best way to scope an area out is to walk the area as a 'tourist' and look at the different types of buildings, businesses, factories and places of interest. If you are unfamiliar with an area then if possible identify local organisations that work with migrant communities, or a resident that will walk the area with you and show you the places of interest to them. This will give you an opportunity to get a unique insight and will set your trail apart from traditional heritage trails.

The timing of the trail is very important. Our pilot heritage trail lasts approximately two hours and we have found that this is too long. The ideal length of a trail is between 45 to 90 minutes. You will need to consider whether you will include a site visit, as this will add to the time scale. We have found that visiting shops that are run by migrants can also add to the interest of the trail. For the pilot we have an informal trail which stops at a local café run by an Eritrean who makes great coffee; this adds another dimension and supports local business. A trail that concludes with food at a restaurant that participants would not normally visit is an ideal way to showcase an area that is being shaped by migrant communities.

How to make the most of this toolkit

I work for a medium-sized museum. We have won funding for learning projects before, but we haven't worked much with young people. Can I benefit from this toolkit?

Yes, we would suggest reading the core toolkit to get a general sense of what this sort of project might involve.

I run a small sheltered housing scheme and I would like to run some heritage learning activities for our residents. Is this toolkit for me?

Yes, you should read the toolkit for practical, straightforward guidance on how to create and plan these types of activities on their own or as part of a project. You should also read the learning toolkits, particularly if you don't have the resources to bring in extra teaching expertise. These will give you guidance on where to access resources and equipment and how to create your own resource.

I am a local volunteer. I live with my wife and we would like to photograph our historic town's High Street before the developers' come in. Can I use this toolkit?

Yes, the learning toolkits are perfect for this. They will help you find out where to access the equipment you need, point you in the direction of where you can find out more about the history of the area or particular buildings, and give you practical guidance on photography.

We hope you enjoy reading the toolkit and it gives you new ideas and practical tips for making learning for older adults enjoyable and accessible.

Heritage

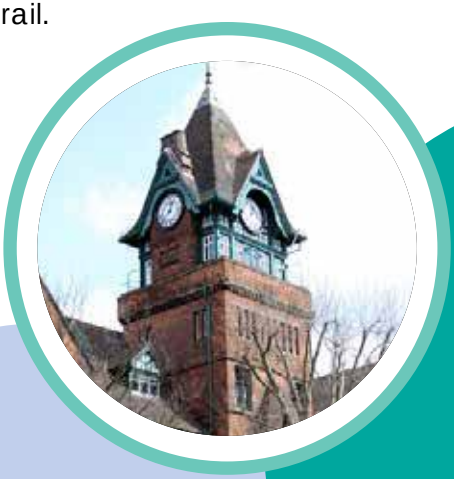
- Grandma's Story partners draw on their expertise in heritage and learning and focus on helping local people explore their heritage. Heritage is a broad term and as an individual you can encounter it in many different ways: memories, objects, buildings or through traditions. Heritage is about identity and about making real, meaningful connections between the past and the present.
- Adults can explore heritage in a number of ways; you can visit a museum or library and read books, see objects, take a guided tour, take part in a workshop or listen to a lecture.

You can make heritage more accessible for younger people by encouraging them to help to structure and develop their own learning and identify the way in which they wanted to engage with heritage. For example some partners attempted to link heritage with other projects. Identify what interests young people and then design your activities accordingly.

Research

Local History Groups/Places of Interest
The following are examples from all over Europe which you can use as you begin to research/identify places of interest:

Birmingham, UK
You will be able to research local areas and specific buildings by visiting your local libraries. Some libraries will have archive departments with information on specific buildings and places. You will also be able to investigate how an area has changed by looking at Census figures. Wikipedia is an easy resource to research significant historic places of interest which you may wish to use as a guide (https://en.wikipedia.org/wiki/St_MaryChurch,_Handsworth). St Mary's Church is one of Handsworth's attractions; the above link gives you an overview of the site. Initial research should be followed up with a site visit and a meeting with a member of staff to gain a deeper understanding of the site. In some instances, sites themselves may have old maps and information that can be used to enrich your research.
Some areas may have a historical society (https://handsworth-historical-society.co.uk/) that will have a lot of valuable resources about local heritage. It is worth building relationships with these groups as they will be able to assist you as you develop your trail.



Gothenburg, Sweden

The House of Emigrants in Gothenburg

Between 1850-1930 1.5 million Swedes left Sweden for America because of poverty, religious unrest, lack of confidence and political intolerance. A few left the country for adventure or because of gold fever.
The Customs House down by the harbour is where all the emigrants were shipped out during the great emigration period from 1850 until 1930. Every emigrant had to first pass the Customs House to show their emigrant contract. The Customs House was built on the "French lot" in 1866 and the house got its name from the custom that was located here for many years.

Today it is called House of the Emigrants in Gothenburg and it is a migration centre for research and meetings between people.

Have a look at one of their exhibition catalogues and make a comparison between the Swedish immigrants in America and todays immigrants in Sweden. What similarities can you find? Before your visit you can go to their homepage http://emigranternashus.se/ and read more about the immigration to America investigate the exhibition catalogues.

Osijek, Croatia

The City of Osijek is situated in Eastern Croatia, on the river banks of Drava. From prehistoric times, Osijek had an important strategic role. From the Roman period, and Sultan Suleiman who marked the history of Osijek through to the Austrian general whose construction of a baroque citadel called Tvrđa, the City of Osijek has continually held significance across the centuries. The citadel itself represents a hotspot for tourists, World Heritage efforts are underway to enter it into the list of UNESCO's protected World Heritage sites. Search internet resources such as Wikipedia for more information of Tvrđa https://en.wikipedia.org/wiki/Tvr%C4%91a

We invite you to research more on this baroque citadel by visiting Museum of Slavonia and Archaeological Museum situated at main citadel square. https://via.vacations/destination/osijek/tvrda-osijek/

Coventry, UK

The Lady Godiva Sisters Local Heritage Trails

Lady Godiva and her Sisters (https://coventrywomensvoices.wordpress.com/whats-on-for-women-in-coventry/partners-past-campaigns-and-events/godiva-sisters-2011/) are a group of inspiring and respected women within their communities devoted to community cohesion and celebrating diversity. The sisters are made up of women from the various diverse communities in Coventry (Irish, Caribbean, Polish, Chinese, Sikh, Japanese, Hindu, Sister for Disability and Refugee/Asylum Sisters) who work across Coventry and in their own communities. This group is led by Pru Poretta (http://godiva.webeden.co.uk/home/4519508755) who has represented Coventry as Lady Godiva for over twenty-five years and has vast experience in leading international groups on various heritage trails around Coventry

Based on the Legacy-WM model of Heritage Tours (History and Immigration) we propose to develop Heritage trails in local communities using the Godiva Sisters, Coventry Refugee and Asylum Centre, Culture Coventry, Coventry Historic Society and local community groups to develop various heritage trails in Coventry.

ÇATALCA, Turkey

With a history of about 2500 years, Çatalca was home to Thracia, with evidence of settlement in the Early Roman Period, the Alexander Empire, the Byzantine Empire, and the Ottoman Empire before the Republic of Turkey was established.

Population Exchange Museum: This former taverna building was restored and then converted into a museum.

Topuklu Çeşmesi Fountain was built by Sultan Ahmet III.

Restored historic houses.

Çatalca Walls:
It is thought that these walls were built and completed in two different periods: the Middle Byzantine Period and the Paleologueller Period.

Ferhat Paşa Mosque:
The mosque was built by Sinan the Architect during the Ottoman Times.

The Old Rum School
It is currently used as one of the bases of the Turkish Gendarmerie Forces.

İncegiz Caves:
An example of the Genoise heritage. These were used as shelters during this period.

Support

It is advisable to develop a support group with local people with an interest in the heritage of their community. This group should be able to provide you with a wealth of knowledge, networks and support, they also become ambassadors for your trail. The group can be established by contacting local people with an interest in heritage and by putting up posters wherever local people congregate. Once your group is established, you should walk the proposed site and identify places of interest for your heritage trail. The support group will act as an important sounding board as you develop your trail.

Training volunteers – developing courses

Developing volunteers is an excellent way to generate interest and sustain the trail. Through our case study project Legacy-WM developed an interesting poster to promote the trail and posted it in local places where people congregate. You may wish to develop a press release and share it with the local media and on your own social media pages; this is a good way to raise more awareness of the trail. The volunteers that Legacy-WM attracted ranged from the ages of 16 to 67 and the organization trained 20 local people in total. Legacy-WM retained 4/5 regular volunteers who continued to lead the trail after the training course was complete. The younger people that were trained were more transient as they were studying and working . As a result of participation in the training, one of the young people found a job in the heritage sector. Accept that there will be a fall off with volunteer numbers, and arrange for a regular programme of re-advertising, induction and training if your trail model is dependent on volunteers.

In regards to training, Legacy-WM worked with a local college and developed a course and parts of the programme were delivered by local historians. The subjects that we covered included:

- Effective communication
- What makes a good tour
- Having difficult conversations
- How to plan routes 'go on the trail'
- Health and Safety
- Risk Assessments
- Staying safe

YOUR HISTORY NEEDS YOU!

Would you like to learn more about the history of Handsworth and Lozells and become a tour guide? Yes! We will be running an eight week course starting on 25th April in partnership with South and City College at their **Handsworth Campus** (Soho Road), and at other community venues.

For further details contact:
Rachel West on 0121 348 8159
rachel@legacy-wm.org

Legacy

heritage lottery fund
LOTTERY FUNDED

SOHO HOUSE

SOUTH & CITY COLLEGE BIRMINGHAM

Historic England

C/o BARC, 110 Hamstead Road, Handsworth, Birmingham, B20 2QS
Tel: 0121 523 0580 | Fax: 0121 554 4552 | Web: www.legacy-wm.org

COPYRIGHT RESERVED PRINT LTD

Trail Safety and Law

The law requires that any public activity 'shall be conducted as safely as is reasonably practicable'. This is not quite as simple as it might seem. If you are designing a trail for public use you may be accountable for the safety of that trail even if you are not intending to supervise the trail. The designers of the trail still have what Health and Safety legislation describes as "a duty of care" for those who use the trail.

- It is worth carrying out a risk assessment for your trail and recording the results.
- If you are looking for grant funding to support your trail, evidence of a risk assessment may be required by the funding agency
- If your trail requires planning permission from the local authority,this will be dependent on a risk assessment
- If your trail crosses private land, the owners may also be liable to a duty of care. Before finalizing consents the landowners should require a written risk assessment for their files so that they can show that reasonably practical steps have been taken in the design of the trail.
- It is important that all private landowners have given their formal consent for the trail to operate on their property and that the local authority's planning department has cleared trails using public land.

Risk Assessments

Carrying out a risk assessment is not difficult, but it does require care and attention to detail. The Health and Safety Executive recommends a simple 'Five Step 5 by 5' approach. This Guide recommends that you conduct separate risk assessments for the trail as a whole and for each, and every, information node along the trail.

The first step is to identify and write down (audit) every hazard.
A hazard is anything that might cause harm to a person.
The key things to look out for are:

- Tripping and falling hazards on steps, or uneven ground
  Falling hazards from steps, bridges, quays, river and canal banks, and other platforms
- Slipping hazards on sloping ground, or smooth artificial surfaces and especially any surfaces that become particularly slippery when wet
- Proximity of moving vehicles, including cycles, particularly where they may also use the trail paths
- Sharp hazards including railings, metal edges, tree branches, horns, the potential for broken glass
  Strike hazards such as low tree boughs, archways, overhanging protrusions and signage
- Burn hazards where trail users might pass heat sources such as boilers, ovens, fires, etc.
- Electrical hazards of any kind
- Fire hazards of any kind, particularly if the trail comes near flammable materials
  Illness hazards that might come from particular allergy risks, or individuals being taken ill in places where the trail might be difficult for emergency access
- Special hazards that might be particular to your trail, e.g. a trail in a flower meadow, or woodland, or a farm, might be particularly hazardous due to the increased possibility of contact with poisonous plants, insect stings, livestock or the proximity of parked machinery.

Every hazard, by definition, has the potential to cause harm. The risk is that the hazard will cause harm and to what extent. A Risk Assessment considers the hazard, assesses the likelihood of harm being caused, the severity of the damage it might cause, and takes active steps to minimize that harm so that the risks are managed.

The Five Step Risk Assessment Process:

1. Consider each hazard carefully. What harm could it cause, even in a worst-case scenario. When carrying out this process do not rely on people's common sense. Think about what could happen if people are distracted, excited, in a hurry, or even looking for trouble.

2. Give a numerical value from 1 to 5 of the likelihood of the risk happening where 1 is very unlikely and 5 is almost certain. Be as objective as possible. If in doubt, get the advice of an expert.

3. Give the same 1 to 5 numerical value to the harm this risk can cause where 1 is the possibility minor damage such as slight sprains and abrasions, and 5 is the possibility of serious damage, or even death. Again, be as objective as possible. If in doubt, get the advice of an expert.

4. Record your scores.
a. Any score of three (3) or above needs active management such as warning signs, barriers, the convenient provision of safety equipment such as buoyancy aids near a canal bank, or clear and prompt access to first aid materials
b. In addition, any score of four (4) or above should be avoided where practical, removed from the trail, or actively protected by physical barriers and pictorial signage
c. NO SCORE OF FIVE (5) IS ACCEPTABLE. The trail must be redesigned so that the hazard is completely avoided.

5. Record the measures taken to avoid and/or reduce the risk potential and, when you are satisfied the trail is safe, i.e. no '5 scores' and control, or advisory measures should be implemented. Put copies of your completed written risk assessment in a safe place and review them regularly.

About this Toolkit

What is this toolkit about?

This toolkit is a step-by-step guide to developing a successful heritage trail. It covers all the key steps, from planning and design, to research skills, and how to organise your own trail. By the end of the toolkit, you should be equipped with the skills you need to get started with your historical research project.

The toolkit describes the practical actions you should take, provides checklists and top tips from partners from all over Europe.

This Migration Heritage Toolkit will help Youth Workers, other professionals and heritage educators understand the positive impact of ongoing migration heritage learning, and demonstrate how to develop programmes of learning activity.
This toolkit will enable more individuals and organisations to plan informal migration heritage trail learning activities with young people, and explains how such activities can improve the quality of their lives. By reading through this toolkit you will:

- Read about the project's outputs and outcomes
- Find out about the practicalities and potential pitfalls of working with groups of learners over a period of time
- Be able to develop your work in heritage and the teaching of young people
- Find ways of embedding this type of activity in your day to day work
- Discover innovative ways of networking and find new partners

This Toolkit is the culmination of all Grandma's Story partners' experiences which is with migrant communities and specifically Legacy-WM's project funded by the Heritage Lottery Funds and Historic England as part of a 'Heritage officer' initiative.

From 2013 to March 2016 , Legacy-WM's pilot Heritage Trails and Bangla Food Journey project encouraged local people, professionals from cross-cultural sectors and youth educators to come together to explore, discover and celebrate their heritage as a way of improving the quality of their lives. The pilot was an opportunity to develop Legacy-WM's heritage trail work and test ways to promote the trail and scale up the project to prove its relevance across Europe.

You will find this toolkit useful if you are:

- A youth worker within a heritage organisation for delivery of learning activities for your visitors
- A heritage manager seeking to develop a quality learning provision for young people
- A heritage education professional wanting to find out more about working with young people
- An independent learner wanting to learn some new skills
- A community leader wanting to set up a project for young people

Working with Volunteers

You need to be aware that if you market your trails well you will generate interest. This was the experience of the Legacy-WM's case study, which was very popular and took place frequently. Legacy-WM did not have the capacity in-house to support all aspects of the heritage trail, guide training and interviewing local people. In this instance, Legacy-WM recruited volunteers to assist with running sessions and producing the resources. Bringing in volunteers can require ongoing staff input, but the benefits of working with volunteers far outweighs the staff time needed to train volunteers as they bring a fresh perspective and energy to projects.

Finding volunteers

Over recent years the heritage sector has become increasingly reliant on volunteers in a range of capacities and particularly in supporting the delivery of learning activities and heritage trails. Volunteers have a range of talents that may be able to bring your project to life: actors are recruited to perform in educational plays; artists could interpret paintings and galleries to help people create their own responses to collections or gardeners could take garden tours and teach visitors about garden design or planting. Identify in which areas you will need your volunteers to support your particular project and send call outs to your networks to see if they can connect you with individuals who may be willing to assist. Colleges, Universities and community hubs are great places to start when your project is looking for to seek for volunteers.

Identifying the Support You Require

You will probably not be in a position to know whether or not you need volunteer support until you have run at least one session with a group. Participants will need time to explore aspects of heritage that interest them. Part of the management of your project will involve taking decisions about the levels of support that different groups require as the heritage trail is being developed. Here are some of the factors you need to consider when thinking about volunteer support:

• The abilities of the group of participants (how much can they achieve independently? Do they need additional support? How much time will be required of the volunteer?)

• The nature of the group of participants (will a volunteer need particular experience of working with migrant communities?)

• The agreed aspect of heritage to be explored (will the volunteer need expertise in this aspect of heritage or is this being provided by the participants and partner organisations i.e. museum?)

• The resource to be produced by the group (can you support the production of this resource in-house or not?)

• The emphasis to be placed on skills development in the learning sessions (if a volunteer is to be supporting skills development, rather than simply supporting heritage trails, then they will need to have expertise in facilitating learning and tour guide training.)

You will need to be clear about the skills you require of the volunteer, the amount of time they will need to commit and the elements of work they will be required to carry out.

Volunteers brief

Once you have made the initial contact with prospective volunteers you will need to send them a brief for the work. The brief should contain the following information:

- A description of the project and its aims and objectives
- A detailed description of the work involved (including estimated hours/days) and the outputs/outcomes required
- The support available to the volunteer when carrying out these tasks (i.e. staffing at learning sessions, briefings, meetings,resources, equipment
- Guidance on payment including expenses and travel
- This brief will give a volunteer a guideline for determining how much commitment he/she will have to make for the project/task

Essential tips for training volunteers

A well-trained, competent volunteer is much more likely to thrive in their role than one who lacks confidence, does not feel part of the team, and feels stressed due to lack of adequate training or support. Training volunteers is not just about making the role fulfilling for the volunteer. Effective training and support also helps to manage risk effectively, minimise the chances of a claim being made against your organisation, and also helps you to retain your happy volunteers for longer!

Volunteer induction - the first step in training volunteers

You are likely to have volunteers who have a range of different backgrounds, so it is important to make your volunteer induction process straightforward and supportive for all new recruits.
Before they start, give them an information pack detailing the charity's mission statement, history, volunteer role description and any necessary contact information.

- Show them around your building (if you have a permanent office space). If individuals are volunteering as a one-off for an event, show them around the designated area. Also introduce them to key people at the charity, from trustees to fellow volunteers. If necessary, set up individual meetings for them to get a better idea of what each person's role is at your organisation

- Spend some time talking them through policies such as service user confidentiality, IT restrictions and, most importantly, health and safety. It is likely that your volunteer will be unfamiliar with accident reporting, designated first aiders or emergency routines. Make sure that volunteers' have the relevant information and equipment to perform their role

- Safeguarding training is essential in particular if volunteers are undertaking their duties with children and/or vulnerable adults

Researching Local History

Each town, whether in Sweden, Estonia, Italy, Turkey, Croatia or England, has its own story to tell. Sometimes the great events of history will have affected the community, or perhaps minor local events have generated fascinating dramas, tales which are worthy of inclusion in your heritage trail. Researching the local history of the town, village, or city where your ancestors may have lived is a big step towards understanding what life was like and the people, places, and events that have impacted on the course of a particular area. This may be what the area was like from prehistoric times, through to the changes that occurred both physically and socially as a result of migration.

Read Published Local Histories

Local histories, especially county and town histories , which are full of wide-ranging information collected over a long period of time. Sometimes, local histories profile every family who lived in the town, providing as complete a family structure as the early records (often including family Bibles) permit. Even if your ancestors' name (the circumstances of their migration may mean that no records exist) does not appear in the local history book, parish record or directory, reading a published local history text can be a great way to begin to understand the community in which your ancestors' lived.

Map Out the Town

Historical maps of a city, town, or village may provide details of the town's origins, as well as the names and locations of many of the town residents. Tithe maps, for example, were produced for about 75 percent of the parishes and towns in England and Wales during the 1840s to document the land subject to tithe (local payments due to the parish for the upkeep of local church and clergy), along with the names of the property owners. Many types of historical maps can be useful for locality research, including city and county atlases, plot maps, and fire insurance maps.

Look at the Library

Libraries are often rich repositories of local history information, including published local histories, directories, and collections of local records that may not be available elsewhere. Begin by investigating the website of the local library, looking for sections titled “local history” or “genealogy,” as well as searching the online catalogue, if available. State and University libraries should also not be overlooked, as they are often the repositories of manuscript and newspaper collections that may not be available elsewhere. Any locality-based research should always include the catalogue of the Family History Library, repository of the world’s largest collection of genealogy research and records.

Dig into the Court Records

Minutes of local court proceedings are another rich source of local history, including property disputes, the layout out of roads, deed and will entries, and civil complaints. Estate inventories, even if not the estates of your ancestors, are a rich source for learning about the types of items a typical family might own during that particular time and in that particular place, along with their relative worth.

Interview the Residents

Talking to people who actually live in your area can often reveal interesting nuggets of information which you will not find elsewhere. Of course, nothing beats an onsite visit and first-hand interviews, but the Internet and email also make it easy to interview people who live halfway around the world. The local historical society, if one exists, may be able to point you to likely candidates. Grandma’s Story used oral history techniques to interview local people, which is a very powerful way of collecting stories.

Read all About It (Historical Newspapers)

Obituaries, death notices, marriage announcements and society columns encapsulate the lives of local residents. Public announcements and advertisements show what residents’ found important, and provide interesting insight into a place, from what residents ate and wore, to the social customs that governed their day-to-day life. Newspapers are also rich sources of information on a wide range of topics including local events, town news, school activities and court cases.

What is Oral History?

In many senses, oral history is the oldest kind of recorded history. Before the age of the printed word, stories were passed on by word of mouth through narrative traditions or in folklore, through songs, ballads, poems, myths, and legends.

There are several ways in which oral history can be defined. We can regard oral history as:

- The recording of an individual's unique memories and life stories.
- The recording, preservation and interpretation of historical information based on the personal experience and opinions of the speaker.
- An important source of information about the past.

Oral history is both a process (the act of interviewing and recording) and a product that is created (the audio file and/or the transcript). Oral history is a widely-used and accessible research practice, used by academic researchers, family historians, schools and community groups. Unlike other types of interview, oral history is a distinctive engagement with the past. As an oral historian, you are creating a record about the past that can be used as a resource in the future, a first-hand record of an individual's memories, life stories and experiences.

How to be a Good Guide

Tell a story, share your passion, get your tour group engaged in the places and sites that you are excited about.

1. Face the crowd, not the building or object that you are talking about. Tour guides often get so wrapped up in their subject they forget to face the people who they are addressing. One secret to avoid this is to "deputize" somebody in the crowd to interrupt you if they can't hear you.

2. Be personal. No matter how much we love buildings, it's a fact that people connect with people. Have a few personal anecdotes ready, even if they are just about past tours you've done. You will build a more personal connection to your group and create a memorable tour.

3. Tell a story (historical or contemporary). Make sure you have fun and compelling stories to tell about the buildings and sites you're looking at. People are more likely to feel engaged when they are listening to a story, rather than a list of dates and names.

4. Get moving right away. Tours often get bogged down before they ever begin with tour guides who spend too long on introductions, setting the theme and providing the context. Plan to scrap 90% of it.

5. Don't worry about being perfect. People don't expect you to be perfect. Set the stage for human imperfection by acknowledging that people who may know more than you should speak up and share their knowledge with the group. The more interactive your tour is, the better!

6. Get help to get organised. Try to get support with checking people in so you can chat with participants on your tour. People give tours for many reasons, but a big one is to meet new people, and the time before the tour is a great chance to get to know your group.

7. End on time, or try very hard to end on time. Tours on paper always seem too short and on the ground can be too long. People's time is valuable, and you should respect this by being punctual in the start and finish of your tour. Two hours is the absolute maximum for a tour. Forty-five minutes to an hour and a half is better.

8. Limit your number of speakers. It is hard to talk for just five minutes, so if you have multiple guides talking about different subject areas, it is easy to lose track of time. Avoid multiple speakers if you can, but, if you do have several different guides with you, designate one as the lead guide and the others as experts in a specific area.

9. Send a follow-up email. This can be as simple as a "thank you" note. If you can follow the tour with another contact, by email or otherwise, this is another step towards creating a better link between the participant and your organisation/campaign.

10. Avoid these traps:

- "12 (or 20…) people on the tour is the maximum." Rather, let the space and tour guide set the scene.
- "You MUST plan everything out ahead of time." A little spontaneity can be good.
- "Always have a backup plan in case it rains." Don't worry, people will come out in the rain, and it's much easier than rescheduling.

Conclusion

Once you know that you want to create a heritage trail, the most important rule to remember is to be realistic.
Ask yourself two questions?
When formulating the migrant heritage trail Legacy-WM members asked two questions:

- What do hard-to-reach young people in Handsworth need in terms of informal learning opportunities?
- What is Legacy-WM's capacity for designing, supporting and delivering heritage learning opportunities?
- The answers to these questions helped Legacy-WM to formulate their ideas.

Question:	**Answer:**
What do young people living in large cities and town need in terms of informal learning opportunities?	More opportunities to learn More attractive learning opportunities More opportunities to explore and better understand their own and/or other people's heritage Wider variety of opportunities to tell others about what they have learnt Know who they are and what their heritage is

Question:	Answer:
What is my organisation's capacity for designing, supporting and delivering heritage trail learning opportunities?	• extensive network of professional heritage contacts • good local heritage network • heritage learning expertise • project management and partnership-building expertise

The Big Picture

When developing a Migrant Heritage Trail, it is important to think about the "big picture". What are other organisations doing? What are the big issues and ideas affecting decision-making in this area? This will impact decisions that you take about who to partner with, where to apply for funding and how to develop the project idea.

Some of the major factors influencing the development of Legacy WM's heritage Trails were:

- The high profile of informal young people's learning
- Handsworth and Lozells as regeneration areas
- The history of Handsworth
- National and local government emphasis on community cohesion and identity
- Young population within Birmingham and Handsworth in particular

Understanding the parameters

- Ideas can easily spiral out of control through enthusiasm to create high quality, innovative work. It is worthwhile giving some thought to the limitations and obstacles you are likely to encounter:
- Your own capacity and resources
- Funding requirements
- Evidencing need and available research: do you need to conduct your own research?
- Willingness of partners
- The nature of the audience
- Sustainability

  Understand from the outset whether this idea and the work that comes from it can be sustained by you or by partners in the medium to long term. Heritage trails do not have to be sustainable (although if you are applying for funding sustainability is attractive), but be realistic about the sustainability of your project from an early stage otherwise your project plan will lack clarity. It is also worth bearing in mind that by carrying out a project which is valued by participants you will have built up an expectation that it may continue and you will need to ensure that those expectations are managed. It is best to be clear with participants about whether or not a project is a 'one-off' or will continue.

How to Conduct an Interview Project

Introduction

Popular TV programmes with historical topics often consist of interviews with contemporary witnesses to recent events. Biographies containing life stories of famous or unknown people often head the bestseller lists. In the news, interviews are vital to bring a story to life.

Universities host seminars about oral history research; archives, libraries and museums conduct more and more interview projects. There is something that touches us, when other people tell their stories.

The broad field of professional education offers many possibilities to use people's actual experience, so that lessons can be enriched. The toolkit details how to plan, conduct and present such a project. Concerning the interaction between people, conducting interviews is a good method to show course participants, pupils and students the value of primary evidence and personal reminiscence as a research tool. Lots of information on practical things, manual skills or the past in general, derives from life experience and can be found through engaging with people and getting them to share their personal stories and memories.

Course participants or trainees can actively gather knowledge, evaluate it, extract pertinent aspects and present it.

The method as well as the topic can be interesting when conducting interviews. A workshop conducted with a group of nurses who worked in geriatric care highlighted that conversations with newly arrived patients about their life experiences had positive effects on well-being. Relating their personal history it made new-arrivals feel calmer, as they related their own life story, offered them safety and listening demonstrated interest in the person.

Task

The task is to plan an oral history project and to present your design. Prepare a presentation to show your work as a team.

The presentation should cover these topics:

a. Phrase the project topic

b. Define the target group

c. Which questions should be asked?

d. What equipment do you need?

e. Name possible partners and their contribution

f. How will you present the interviews?

g. What will happen to the interviews after the presentation?

Process

You should work in groups of three or four for this task.

1. Before you start, let's play!

Role play is a good training for beginners. Assume both roles as an interviewer and as an interviewee: how did it feel? Make a short interview about being a teenager.

- How was the greeting?
- Did everybody feel comfortable?
- Was the project introduced sufficiently?
- Was there any information about further use of the data?

2. Start planning the project:

a. Phrase the project topic as simple and as memorable, as if you were writing the headline of a newspaper article. That will help you with preparation, contact and interview as well as the presentation of the project.

b. Concept, project outline, milestone plan, deadline list, script ... there are many labels for the plan of procedures and assignment of tasks within the project. You should already know during your planning phase whether you want to present the interviews within an exhibition or an open day at a college or whether you want to publish the results of the interviews in a local newspaper. The end results influence your approach.

c. The most important questions are: What is our aim? How do we want to achieve it? Who does what and when?

d. Identify suitable interview participants. Are family members suitable subjects, or do you want to select people who are unknown to you. Perhaps you want a mixture of both. The smaller the target group, or the more obscure the topic you wish to explore, the more difficult it becomes to find suitable interview subjects. Do not hesitate in contacting the appropriate institutions for support with this challenge. Often relevant institutions can provide suitable interviewees, or can suggest approaches to try or appropriate networks to contact. You can also contact relevant associations who have contact with the relevant group, and offer recreational programmes for them in order to develop your relationship.

e. What is the age of your interview subject? Are interview, topic, and method of conducting the interview suitable to the age, state of health or the particular religious or social group?

f. What kind of interview technique do you want to use? There are interviews composed of only three questions. There are guided interviews, interviews focusing on one topic, personal history interviews. The choice of method depends on the topic, who your subject is, and the desired result. The more eloquent your interviewer is, the more open an interview style can be chosen. If your trainees, pupils or students need more support, then you should choose a predetermined list of questions. This lends more structure to the interview, and it also enables the interviewer to concentrate on the interviewee. Otherwise it is very likely that the interviewer is thinking about the next question rather than listening to the answer.

g. What recording technique do you want to use? Some take notes during the interview to be able to complete the interview from memory afterwards. You can also send the questions and answers in written form if the interview partners live far from each other. In most cases the best way to record an interview is to use a recording device. Technological progress has been remarkable over the past few years. Many of the digital devices that we use in everyday life, the mobile phone for example, come with a recording option. Some mobile phones can even create small videos, so that it is possible to get a sound and vision recording of the interview.

3. Create a presentation covering these questions and present it.

Learning Outcomes

- Working in a team
- Covering all the topics listed on the webquests
- Using technical equipment thats fits the selected interview technique
- Adapting own behavior and approach to the target group, situation and body language of the interviewee
- Answering any question in a confident way

Knowledge acquired

- Basic knowledge of the steps necessary to create a presentation
- Fundamental knowledge of team work rules and concepts
- Fundamental knowledge of communication concepts, including active listening and body language
- Fundamental knowlege of the concept of Oral History
- Fundamental knowlege on how to conduct conversations and interview styles
- Fundamental knowledge on role play techniques

Skills acquired

- Define suitable interview partners
- Select the interview technique and equipment to use based on the format of the end result (exhibition or article)
- Take the necessary steps to create a presentation
- Work in a small group to handle an assigned task
- Conduct an interview ensuring that the interviewee feels comfortable during the process
- Plan, conduct and present an interview project

Competencies acquired

- Perceive an interview as a good method to gather information that cannot be found in books or on the internet
- Work in a team, assuming a specific role and sharing the responsibility of decisions taken
- Gather knowledge actively, evaluate it, select pertinent details, and present it
- Apply own behavior and approach to the target group, situation and body language of the interview

Conclusion

People have something to tell and the whole world is full of stories. If you decide to use the oral-history-method during lessons or for projects, then you have decided on a very lively method that will provide inspiring results.

Grandma's STORY.EU

ISBN: 978-0-9571422-3-7
© Grandma's Story 2018