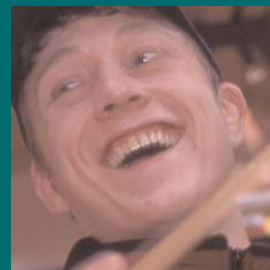


Practical partnerships

Involving young people in heritage



Heritage
Lottery Fund

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“Heritage matters to young people. They may not know it, but it does. Understanding what we have inherited and drawing meaning from our surroundings allows us to make better sense of who we are and who we might become. Young people also matter to heritage organisations. They are the audience of the future.”

Sharon Goddard, HLF Education Policy Advisor

I **Broadening horizons: young people and us**

We, the Heritage Lottery Fund, have produced this booklet to share our ideas about involving young people aged 13 to 25 in heritage projects. We have written it for people who are working in and with the heritage, youth and community sectors and who are able to create opportunities for young people to discover, interpret and enjoy their heritage.

We have been funding projects involving young people since 1994, but this is an age group that remains significantly under-represented in heritage projects. There are few heritage attractions or projects designed specifically for teenagers and young adults and many youth workers find it hard to see what appeal a heritage activity might have.

Since 2002, we have been working to strengthen the connection between the heritage and youth sectors. This booklet explains the context for this work and reports on some early projects.

Changing ideas of heritage

In 2002, we published a five-year, strategic plan. We wanted its title, *Broadening the horizons of heritage*, to send out two important messages. The first is that our idea of heritage now includes more of those places, objects and customs that people recognise as their heritage, including 'small but much loved historic landmarks and spaces, community recollections, traditions, minority languages and dialects'. The second message is that we are working hard to involve a wider cross-section of the British public in enjoying and protecting our heritage.

These ideas are reflected in our three main aims:

- to encourage more people to be involved in and make decisions about their heritage;
- to conserve and enhance the UK's varied heritage; and
- to make sure that everyone can learn about, have access to and enjoy their heritage.

A programme for young people

The research that we have carried out and our involvement in young people's projects have helped us to identify some of the things that prevent young people from taking part in heritage activity. These obstacles include:

- different understandings of the word 'heritage';
- the cost of visiting heritage attractions and taking part in activities; and
- the impression many young people have that heritage is for adults, and anyone who looks, speaks or behaves differently will not be welcome.

Young people are not the only ones with prejudices. There are still heritage organisations that are uncertain about the best way to work with young people, and there are youth workers with no experience of working with heritage organisations.

In 2001, to try to overcome these obstacles, we launched a programme called 'Young Roots' specifically for 13- to 25-year-olds. We designed it with the National Youth Agency and the Regional Youth Work Unit for Yorkshire and the Humber. We tested Young Roots in the Yorkshire and the Humber region, and in 2002 it became a national programme which we expect to run for five years, with an annual budget of £5 million. By March 2004, we had awarded over £5 million to more than 240 projects.

Building partnerships

Young Roots projects must involve partnerships between youth and heritage organisations, and show good practice in working with young people. Many of the best projects involve partnerships between youth work, heritage and arts organisations. To support this joint work, we employ 12 Young Roots co-ordinators with a background in youth work – one in each of the English regions and in Northern Ireland, Wales and Scotland. The co-ordinators work with applicants to develop their project ideas and to develop local partnerships. Our youth participation strategy involves young people advising our regional and country offices on assessing and monitoring projects and on developing the scheme. We continue to work with the National Youth Agency to deliver Young Roots and to increase our ability to work effectively with young people.

Widening the appeal of heritage

Heritage includes many different objects, buildings, places and traditions that have been, and can be, passed on from one generation to another. Our general definition of heritage presents great opportunity for creative relationships between the youth and heritage sectors. Their different aims and ways of looking at the world could be seen as a challenge. In section 2, we examine the policy background to involving young people and identify some of the barriers to their involvement in heritage projects. In section 3, we present a series of case studies which show that when we understand these barriers, and build organisational partnerships to overcome them, we can produce excellent results.

The stories in section 3 show how we are encouraging young people to get involved in their heritage and how the projects we fund are meeting the aims of youth organisations.

These projects include:

- a documentary film about changing attitudes to race and identity;
- a nationwide investigation by young journalists into young people's attitudes to heritage and their first-hand experience of heritage sites; and
- re-enacting episodes from the history of a courthouse.

We hope that these examples will:

- promote more widespread discussion of the relevance of heritage to young people and the barriers to their involvement; and
- encourage people who decide policies, and fund, design or deliver activities for young people, to think of heritage as a valid and adventurous option.

What can heritage projects for young people involve?

- Cultural and local traditions, including languages
- Countryside, parks and gardens
- Objects and sites that are linked to our industrial, maritime and transport history
- Records such as local history archives, photographic collections, or spoken history recordings
- Social history, including local services and activities and how they were developed
- Historic buildings and museum collections
- Wildlife sites, habitats and species identified as a priority in the UK Biodiversity Action Plan

2 Working with young people: the policy background

Our approach to funding work with young people has been influenced by a number of national policy developments. At the end of 1991, the British government signed up to the United Nations Convention on the Rights of the Child. Article 12 of the Convention says that ‘any child who is capable of forming his or her own views [has] the right to express those views freely’. The Convention set the scene for a change in attitude to children’s and young people’s views in developing policy and putting it into practice.

One of the first actions of the British government elected in 1997 was to set up the Social Exclusion Unit. Social exclusion is what can happen when different types of deprivation exist at the same time: for example, a low income, poor standards of housing, ill health, and vulnerability to crime. The unit’s aim was to influence policies that would tackle the causes and consequences of social exclusion, and it led to the Government setting up 18 Policy Action Teams (PATs) to look at the issues.

Children and young people were the responsibility of PAT 12, which recommended setting up a Children’s and Young People’s Unit (CYPU). In 2001 the CYPU published *Learning to Listen*, a guide for government departments on how to take account of the views of children and young people. Two years later, the CYPU was taken over by the Children, Young People and Families Directorate, responsible to the Minister of State for Children, Young People and Families. This ministerial post means that the wellbeing of children and young people is at the heart of Government.



Heritage Lottery Fund Chair Liz Forgan at the Community Multimedia Heritage Project

Photo: Shaun Flannery

The following developments have also influenced our policies:

- the Department for Culture, Media and Sport’s response to *Learning to Listen*, which included recommendations for organisations such as the Heritage Lottery Fund;
- the National Youth Agency’s publication, *Hear By Right*, which proposes a framework for children and young people in local democratic processes;
- the Department for Education and Skills’ publication, *Transforming Youth Work – resourcing excellent youth services*, which was produced following thorough discussions with the youth work sector; and
- the New Opportunities Fund’s *Built-in not bolt-on: engaging young people in evaluation*, which provides guidance on consulting young people.



Above: Calder and Hebble Heritage Project

Photo: Zak Waters

Left: Putting you in the picture

Our support for young people's heritage activities has developed against this background of growing recognition of the importance of listening to young people and taking their views into account when designing and delivering policies and programmes.

The need for more research

When we began to think about a youth programme in 2001, there seemed to be little information about young people's involvement in heritage. We asked the Trust for the Study of Adolescence (TSA) to review recent literature, using two definitions of heritage – one that covers buildings, sites and artefacts, and one that focuses on identity, personal heritage and youth culture.

The small amount and limited range of material the TSA found suggests that there has been little academic interest in young people's relationship with the heritage sector. Most of the reports and publications look at young people's attitudes to and involvement with traditional heritage attractions and their findings were predictable. Young people are the age group least likely to visit museums and galleries. They say that museums are 'boring', 'irrelevant', 'quiet' and 'snobby'.

Some researchers have found that young people think traditional museum buildings are unwelcoming, while other researchers argue that young people are not interested in the contents of many museums.

For many young people, the 'natural heritage' is no more appealing than traditional sites and venues. It takes money to get to the countryside and money to stay there, which is why most young people who say they have an interest in natural heritage live nearby or come from higher-income families and are able to visit it. Parks and open spaces in villages, towns and cities are more popular and are used as places to meet friends, to 'hang out' and to find privacy away from adults. While these open spaces are rarely designed with young people in mind, they have the advantage of being fairly easy to reach and free of charge.

Barriers to participation

- Heritage is not relevant to me
- Competition for leisure time
- The cost
- Lack of transport
- Lack of time
- A negative reception at a heritage site

The research by the TSA highlighted two other important points. Firstly, the 'adolescent' years are lengthening, with children of eight or nine behaving like teenagers and older teenagers depending on their parents for longer. Secondly, the organisers of heritage activity need to take account of changes in young people's lifestyles over the past 10 to 20 years.

The authors of the TSA review provided us with some issues that they thought heritage projects involving young people might need to cover. These include:

- making connections between heritage as traditionally defined and a broader definition that includes ideas of identity, nationhood and culture;
- developing a better understanding of young people's relationship to their heritage;
- identifying those factors that encourage and discourage young people's involvement, for example, good leaders, and involving young people in designing and delivering projects; and
- using expertise in the heritage, youth and community work sectors to develop high-quality partnership projects with young people.

The TSA also recommended further research and assessment to explore:

- how attitudes to and involvement in heritage vary according to sex, age, ethnic origin, culture, social class, educational level and place of residence; and
- the effect targeted schemes such as Young Roots have on young people's understanding of and involvement in heritage.



Top: Huddersfield's African-Caribbean Heritage

Bottom: Coal, Goole's Black Gold

Photos: Zak Waters

The Young Roots programme runs until 2007. At the time of writing this document, most of the several hundred projects that we will fund have not even been designed yet. However, we have started to assess the effect our funding has on young people. We have already published the assessment of the Young Roots pilot on our website (www.hlf.org.uk), where you will also find future assessment reports as we produce them.

Our early assessment work highlights the way in which Young Roots and our other programmes are promoting joint work between different types of organisation and increasing the ability of heritage organisations to work with young people. The seven case studies that follow in section 3 are designed to show the range of projects we have funded and the benefits they have brought. We hope they will inspire further innovative partnerships.

3 Examples of funded projects

The changing structures of society and family life, the different cultures of the population, the opportunity to travel abroad, the greater number of young people staying in education and the availability of information through the internet and on CDs and DVDs are giving youth and community workers, teachers, and heritage and cultural organisations more opportunities to involve young people with their heritage.



Dressing as a ghost for the Hidden Heritage of Holderness
Photo: Zak Waters

The following stories describe some of the ways in which imaginative youth workers, young people and heritage organisations are using our funding to explore different aspects of heritage.

Our funding has resulted in young people:

- gaining skills in carrying out research and analysis, examining objects, interviewing and drawing conclusions;
- being able to ask questions and give opinions about heritage;
- experiencing creative ways of learning;
- having a better understanding and appreciation of the history of a place and the people who live there;
- being more interested in thinking about how the past influences the future;
- increasing their awareness of the natural heritage of towns;
- having opportunities to work with professional adults, including archaeologists, archivists, environmentalists and graphic designers;
- being confident in their ability to work with others to complete a project; and
- knowing that they are making a positive contribution to their community.

*“We wanted to dig deeper.”
“Yeah, because you
don’t know what you
could find... little bits
we were amazed by, little
bits of cups, plates...”*

A young archaeologist in
Swinton, Home of
Rockingham Pottery



Photo: Mike Kenyon

Swinton, Home of Rockingham Pottery

Project partners:

Swinton Comprehensive
School, Groundwork Trust,
Sheffield University,
Swinton Heritage Society,
English Heritage

Programme:

Young Roots Pilot Project

Cost of the project:

£35,000

Our award: £25,000

Start date: June 2001

Length of the project:

15 months

Contact details:

Trevor Pilton,
Senior Assistant
Head Teacher,
Swinton Comprehensive
School, East Avenue,
Swinton, Mexborough,
South Yorkshire, S64 8JW
Phone: 01709 570586

Digging for history

A group of young people learn to literally dig into the heritage behind their own home town, developing new skills and gaining accreditation for their efforts.

It is easier to find your way around Swinton and to learn about the history of this former South Yorkshire coal-mining village since Swinton Comprehensive School received a Young Roots grant for its project, Swinton, Home of Rockingham Pottery. Working with Swinton Heritage Society and Sheffield University’s Archaeology Department, a group of 13- to 18-year-olds set out to investigate the industrial heritage of Swinton and, in particular, the role of the Rockingham Pottery in the life of the village.

Some of the people involved were working towards their gold Duke of Edinburgh Award and some didn’t go to school so this project was linked to an alternative curriculum. The first task was to learn why Swinton had a pottery, how it operated, who worked there and what their daily lives had been like. The group visited the pottery’s spoil heaps with members of the Heritage Society and the Archaeology Department.

They learned how to examine and identify finds using catalogues and other published material. They learned about the processes used in the pottery and they made their own pots. They researched the origin of local street names and began to understand the importance of the Dearne and Dove Canal to the development of the village.

The group used this information to map out a trail between the most significant sites, and worked with artists to design and make signs to show visitors the way. Professional graphic designers produced a guide to the trail.

The project was planned and led by the young people themselves, supported by the school’s development officer. Learning to take responsibility and working as a team was as important as learning historical facts, and the experience encouraged some of the people involved to think again about what they wanted to do in the future. One young person who had not been going to school decided to go back to school, and two others enrolled in courses in building and decorating.

Our own backyard

Young people from one of the most deprived areas of London use new research skills to appreciate the environmental heritage of their area and the part they can play in protecting it.

Groundwork Camden and Islington is a registered charity working with local authorities, community groups, residents and businesses to improve the quality of the environment in the London boroughs of Camden and Islington. It is part of a national network of more than 50 local Groundwork Trusts doing similar work throughout the country.

In 2001, Groundwork Camden and Islington applied to us to run 'Happening History', a three-year programme of activities designed to strengthen young people's connection with their local heritage. The boroughs of Camden and Islington include some of the poorest neighbourhoods in London, and most young people are more concerned with the everyday challenges of living in the inner city than with the listed buildings, squares, parks and gardens, and historic railways, roads and canals that make up their local environmental heritage.

'Happening History' is using artists, poets, film makers, architects, curators and other

creative professionals to excite young people about the buildings around them. For every Happening History project, Groundwork secures funding from local authorities, businesses and charities to make our grant go further.

One project involved an artist and a poet, members of the Waterside Youth Club and final-year pupils from Moreland Primary School. Their task was to produce images and write poems to decorate temporary hoardings in an area known as the City Road Basin, on Regent's Canal. The canal, completed in 1820, passes through Camden and Islington on its way from Paddington to Limehouse. The people involved took a boat trip on the canal and visited the London Canal Museum to research their ideas. They made sketches and took photographs, and then created the prints of the buildings, boats and objects they had seen in or near the canal. The prints were transferred to wooden panels and attached to the hoardings where they now provide an interesting distraction from the building work taking place behind the hoardings.

The changing role of the canal was also the inspiration for an animated film made by a group of young people who live on the Gilbey's Yard and Juniper Crescent housing estates.

For another Happening History project, the members of seven after-school clubs studied the history of Islington from 1750 to the present day. They did this by looking at the area's architectural heritage. The final product was an exhibition of architectural models made by the young people, which were shown alongside original maps and photographs. The exhibition ran for five weeks at Islington Museum.

Murals have featured in several Happening History projects so far. On the Burder Estate, a group of young people worked with a professional artist to design three murals as part of a major programme of improvements on the estate. Members of the St Stephen's Youth Work Project used photographs of their neighbourhood as the basis of a design for the shutters of the local community centre.

The hands-on element of Happening History is very important. Young people are learning about local landmarks and sites, and becoming more aware of their environmental heritage and their role in protecting it. Happening History is helping to change attitudes towards volunteering and giving young people the opportunity to use their skills and energy to make a visible difference to their community.



Photos: Pete Millson

Happening History

Project partners:

Groundwork Camden and Islington, London Metropolitan Archive, London Canal Museum, Islington Museum, community groups and tenants' associations in Camden and Islington, and project artists.

Programme:

Heritage Grant

Cost of the project:

£99,229

Our award: £81,700

Start date: July 2001

Length of the project:

Three years

Contact details:

Philip Pyatt, Youth Heritage Project Officer, Groundwork Camden and Islington,

12 Baron Street,

London N1 9LL

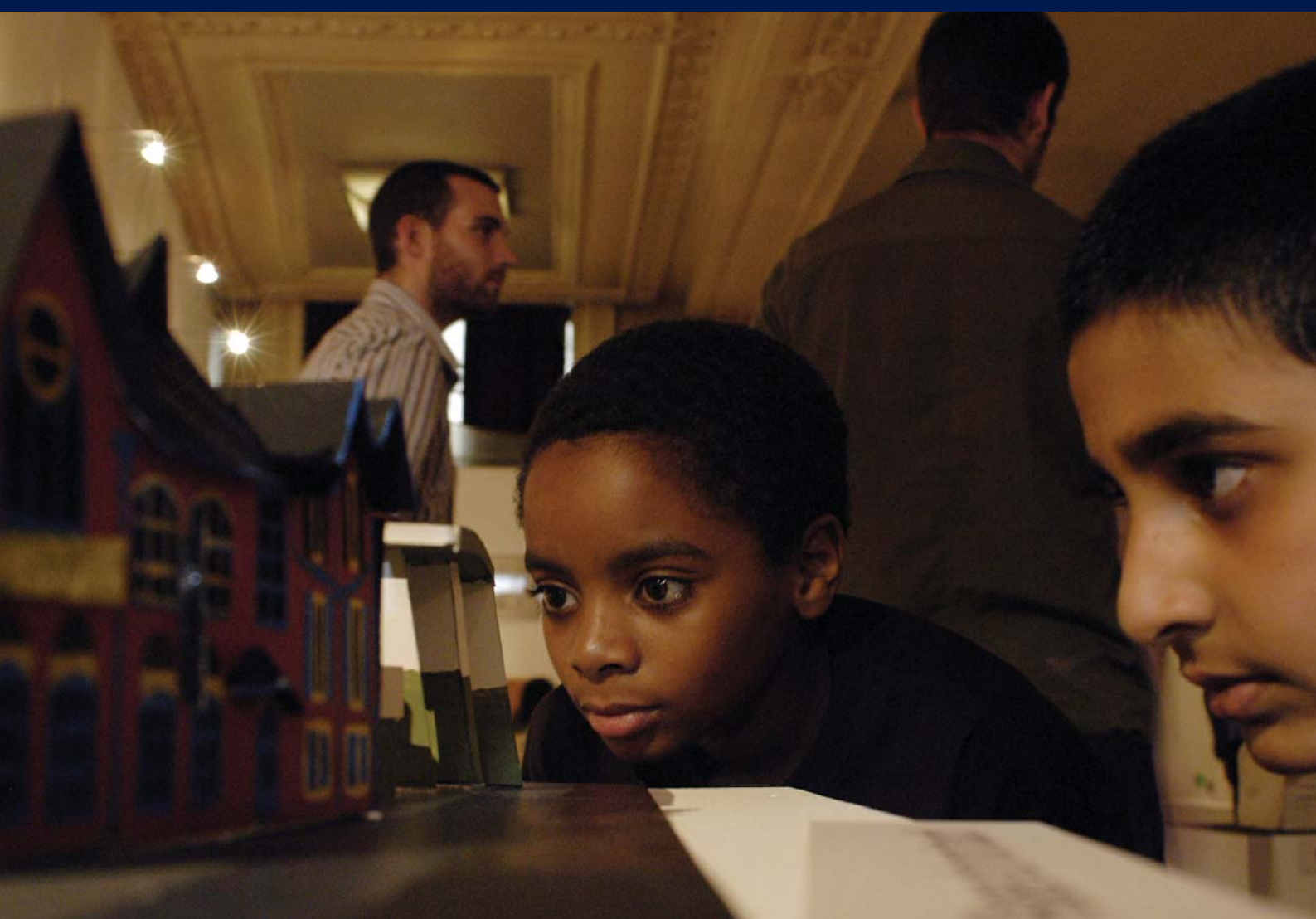
Phone: 020 7278 1514

E-mail: camden-islington@groundwork.org.uk

[@groundwork.org.uk](mailto:camden-islington@groundwork.org.uk)

Website: www.groundwork.org.uk/camden-islington

www.groundwork.org.uk/camden-islington



From our own correspondent

Young journalists challenge the heritage sector and themselves to think about the relevance of heritage for young people.

The aim of the Our Roots – Our Heritage project is to give young people the opportunity to think about what it means to be young in Britain today and how their heritage is represented.

The project is run by Children’s Express, a network of journalists aged between eight and 18. Every major news agency has bureaux and Children’s Express is no exception. It has bureaux in London, Belfast, Newcastle, Sheffield and Foyle, and another will be opening in Glasgow soon.

Children’s Express offers young people the opportunity to write and broadcast to readers, listeners and viewers about issues that affect them. Their stories are sold to local, regional and national media and regularly appear on the internet. Anyone with an idea must present it to their colleagues at Children’s Express who will then vote on which stories to do. Three or four young journalists work on the story together, supported by adult staff.

In April 2003 Children’s Express received a grant from us for a two-year investigation into heritage. Preti Taneja has been employed specifically to work with the young people on the project. ‘The journalism training gives them confidence and a voice’, she says. ‘They learn that they have the right to talk to anyone, to ask anyone a question’. High-profile interviewees have included Children’s Minister Margaret Hodge, Arts Minister Estelle Morris and former Royal correspondent for the BBC Jennie Bond.

The young people taking part in Our Roots – Our Heritage ask: Why is our world the way it is? What is our heritage? What does being British mean to us? What do we want to leave behind? They use their journalistic skills to find the answers.

Many of the young people involved in Children’s Express have roots in more than one country and speak more than one language. Home, language and culture are common themes in their journalism. They have covered the first anniversary of the British Empire and Commonwealth Museum in Bristol, made a film about young refugees, and covered a story about



Photo: Children’s Express



Our Roots –

Our Heritage

Project partners:

Children's Express

Programme:

Heritage Grant

Total cost of the project:

£112,568

Our award: £101,000

Start date: April 2003

Length of the project:

Two years

Contact details:

Preti Taneja,

Heritage Journalist,

Children's Express,

Exmouth House,

3-11 Pine Street,

London EC1R 0JH

Phone: 020 7833 2577

E-mail: preti.taneja

@childrens-express.org

Website:

www.childrens-express.org

“Our past reflects our present... it makes us who we are now, and [it affects] how we connect to the future.”

A journalist who took part in Our Roots – Our Heritage

Concorde. They have visited different heritage sites and projects, from museums and country houses to oral history projects, looking at how the heritage of different people is presented. In London's Covent Garden they found The Hospital, a multi-media space founded by Dave Stewart formerly of the Eurythmics and Paul Allen of Microsoft. Its opening exhibition was on the history of hip hop and there was a weekly 'open mike' competition that attracted a crowd of young people who would not normally go to a museum.

The project is helping young people to define heritage for themselves and to understand whether their roots are represented. It creates opportunities for young people to take a close look at a wide range of heritage sites and consider how relevant they are to younger audiences, and it provides a public platform on which young people are challenging ideas of heritage, as well as working out what the idea of heritage means to them.

Courtroom drama

Young people work with archivists and drama professionals to learn about the history of a place and its people, and reinterpret it creatively for others.

The drama development officer for the East Riding of Yorkshire Council decided that the best place for this group of teenagers was court. The town of Beverley has a Grade I-listed courthouse inside the Guildhall. Although it is no longer used by the criminal justice system, the courtroom offered the perfect starting point for an investigation into the social history of Beverley in the 1850s and a dramatic reinterpretation of the lives of the people who found themselves on the wrong side of the law.

With funding from Young Roots, the drama development officer, a theatre director and 21 young people met once a week out of school hours. They researched their stories first and then produced a performance using three different parts of the building. Research activities included visits to

the county council archives to look at court records, downloading information from the internet, interviewing local people and collecting family photographs. The picture collection at the Guildhall, which includes local scenes, provided ideas for costumes and scenery. The fact that the project was managed by the county council's Arts and Museum Service made it easier for young people with no previous experience of carrying out this kind of research to gain access to the places and materials they needed.

The group was responsible for deciding which information to use and which to ignore. Once the research was completed they started work on their production supported by a professional team including a director, composer, and set and costume designers. A dress rehearsal for an audience of 40 schoolchildren was held at the Guildhall, followed by three public performances using the courtroom, the Mayor's Parlour and Chambers. This was a show where the audience acted as judge and jury to decide the



Photos: Adrian Gatie



Courtroom Drama

Project partners: East Riding of Yorkshire Council

Programme: Young Roots Pilot Project

Cost of project: £15,230

Our award: £12,250

Start date: January 2002

Length of the project:

Four months

Contact details:

Nicola Raettig,

Drama Development Worker,
Arts Development Service,
East Riding of Yorkshire Council,
County Hall, Cross Street,
Beverley, North Humberside
HU17 9BA

Phone: 01482 392 653

Website: www.eastriding.gov.uk

“I’ve lived in Beverley most of my life and I didn’t know much about the place.

Heritage is about the little people as well as the famous – that’s who Anna Nelson was, one of the little people.”

Actor in Courtroom Drama

outcome of the piece. The play explored the story of Anna Nelson, a young woman accused of stealing against a background of political corruption in the 1850s (see picture left). Futuristic tour guides ushered the audience through the building where they discovered more of the story in each room.

An exhibition and a video showing other aspects of the project were on display in nearby rooms. Everyone involved kept a journal and wrote down his or her own findings. ‘You only hear about rich people, not about what the poor people did’, observed one.

This project demonstrated the value of drama as a way of helping young people learn about their heritage. The group learned how to find and use local sources of evidence and, working with professionals, used their creativity to share their story with others.

Producing the play allowed young people to learn about their characters as well as develop their understanding of social history, attitudes towards women and the legal system in the 19th century.

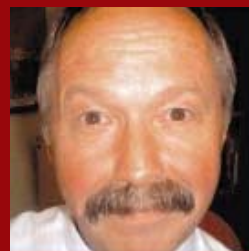
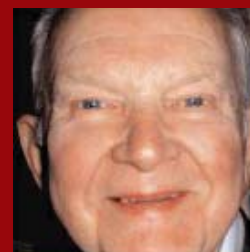


On camera

A film project gives young people a platform for their questions and opinions about heritage, and the ability to make comparisons between the past and the present.

Navdeep Kandola is in his thirties. Brought up in Kirklees, in the Yorkshire Pennines, he hoped that the racism he experienced as a young person would have been history by the time his own children were growing up. It is not. Now the director of Hive Central, a multi-media group based in Dewsbury, Kandola saw the Young Roots programme as an opportunity for young people of different ethnic backgrounds to make a film together about the history of immigration to this part of Yorkshire. The project is called Migrations.

With Kirklees Youth Service as a partner, Hive Central ran a weekly film-making workshop in four youth clubs in different parts of the borough. The young people who chose to take part had the opportunity to work behind and in front of the camera, learning how to film each other and to tell their stories. The initial visits attracted strong interest from young men and women aged 15 to 18, and most of them were British Asian.



**Migrations –
A documentary history
of racial diversity
in Kirklees**

Project partners:

Hive Central,
Kirklees Youth Services

Programme:

Young Roots Pilot Project

Cost of the project:

£27,690

Our award: £25,000

Start date: August 2001

Length of the project:

Nine months (of our funding,
but the project was
extended to two years)

Contact details:

Navdeep Singh Kandola
Hive Central, 7a The Knowl,
Mirfield, West Yorkshire
WF14 9RH
Phone: 01924 513209

*“Heritage means a lot
and affects your
identity. It’s something
personal, heritage, and
I guess you have your
beliefs attached to that
and your own views.”*

Young film-maker who
took part in Migrations

‘Once they got used to the idea, they decided they wanted to take the project in a slightly different direction,’ Kandola explained. ‘In addition to looking at the history of immigration they were also interested in interviewing people, in what is still a very white area, about racial stereotypes today. It is important to recognise that heritage isn’t all about celebration. There are negative aspects too.’

The young film-makers recorded short interviews with over 100 people (some of them pictured here). Most of the people interviewed were approached in the street and other public places so that responses were spontaneous. The project began in April 2002 and was so successful that it was extended to last longer than the nine months originally planned for. The resulting film that the young people edited is both funny and shocking. ‘The project has generated such interest, we want to turn it into a living archive’, says Kandola. Altogether, about 50 young people contributed to the project, of which 15 formed the main group.

The project had several benefits. The young film-makers were able to share their experience with people outside their immediate community and across age groups. The interviewers and

the people they interviewed became more aware of their cultural heritage and issues of race and racism. The young people involved learned practical skills in teamwork and in using film-making equipment, and they gained confidence in working in front of and behind the camera. They knew that they had produced a high-quality film.

The project workers and the other people involved considered Migrations a success for a number of reasons.

- The young people’s personal and collective histories were at the heart of the project.
- The timing (following the riots in Bradford, Oldham and Bolton the previous summer) made people more aware of their attitudes and fears.
- The partnership approach allowed young people to work with an experienced documentary film-maker and develop the technical and personal skills they needed.
- The main project worker had, like some of the people involved, experienced racism as he was growing up in the area and was able to empathise with their experiences.

90 years of guiding

Young women learn to use local resources and speak to people to build a picture of the past, interpreting their findings for the general public by using new computer skills.

Most Girl Guides know that they belong to a movement that is nearly 100 years old but few have had the opportunity to learn about the history of their local division and about how guiding has changed over the years.

In Rotherham, 39 local Guides and Rangers aged 13 to 20 used a Young Roots grant to investigate the history of guiding in their town and to increase awareness of the role of guiding in creating opportunities for local women. Their ambition was to use computers and other digital technology to present what they learned and to inspire a new generation of Guides.

Everyone involved in this project was a volunteer and the project manager was a leader and a trainer for Girlguiding UK. Former Guides, Rangers and

Guiders, members of the Trefoil Guilds and Friends of Guiding all contributed. Some had memories, logbooks and photographs dating back to the 1920s, and were eager to share them with the younger group. The Guides carried out research in Rotherham Library, with the help of the Local History Service, and looked through old logbooks to understand trends in membership of the Guide Association at different points in its history. They talked to their own family members about any association they may have had with guiding and in the process uncovered interesting stories. The Guides took part in activity days where they recreated some of the activities of Guides from earlier generations.

The reporting phase of the project involved improving their computer skills and learning how to use associated equipment such as a scanner. They produced information sheets, CD-ROMs based on recordings and photographs of past events, and posters and materials to use as part of local exhibitions.



Photos by Zak Waters



90 Years of Guiding – in Rotherham

Project partners:

Girlguiding Rotherham,
Clifton Park Museum,
Rotherham Central Library
Local History Service

Programme:

Young Roots Pilot Project

Cost of the project: £24,000

Our award: £19,000

Start date: June 2001

Length of the project:

16 months

Contact details:

Ms Wendy Goodhind,
Rotherham Central Division
Guide Association,
Castlefields, Bolsterstone
Sheffield S36 3ZB
Phone: 0114 2830 975

Website: www.girlguiding.org.uk

*“They weren’t even
allowed to wear
trousers then!”*

A Girl Guide who took
part in 90 Years of
Guiding in Rotherham

This project challenged 39 young women to see what they might learn by looking back at the history of guiding in their town. As a result they are more aware of their heritage as Guides and of their role in protecting and promoting this heritage. They have heard the stories of much older women who were once young Guides and Rangers, and understood the value of spoken history.

The long-term aim is to display the material in the central library where other people will be able to use it. Another idea for the future is to use their computer skills to produce a book on the role of Rotherham Guides in the Second World War.

A different kind of learning

Disadvantaged young people are introduced to a range of heritage sites and arts professionals, and build their skills and confidence through hands-on activity. In turn, more heritage organisations are able to work with young people.

In 2000, we funded a young people's project that involved six museums and galleries in England and Scotland and took three years to complete. The six museums and galleries organised activities to encourage young people to visit their sites during their leisure time and to make more use of the opportunities they offer for self-directed learning, training and work experience. The museums were particularly interested in understanding more about how to involve young people who were disadvantaged or at risk.

The project was called Opening the Doors and was developed by Artsworld and the Museums Association. The Museums Association is an independent organisation that works in museums and galleries in Britain. Artsworld is an independent youth arts development agency that is committed to developing and creating opportunities for

young people aged 12 to 25, in different art forms. Artsworld works nationally and regionally with partners that include local authorities, arts and leisure organisations, social service providers and young people.

The six museums and galleries were Leicester City Museums Service, Bury Art Gallery and Museum, Kilmartin House Trust in Argyll, Orleans House Gallery in Twickenham, Forge Mill Needle Museum in Redditch and Kettle's Yard in Cambridge. Each museum ran its own projects, involving between six and 20 young people. The projects had different outcomes including exhibitions, a performance, publications and, in one case, building a boat.

Forge Mill Needle Museum organised a series of archaeological digs. A group of eight young people took part in the first dig in August 2001 and named themselves the Bordesley Diggers. They continued to meet at the museum every Wednesday evening and got to know the museum staff. They then worked with two members of staff to produce an exhibition, a CD-ROM and an events programme on the science of archaeology. One member of

the group wrote a short play about contemporary interpretations of archaeology, with references to Lara Croft and Indiana Jones. A second dig at Wyre Piddle became the subject of a video that they made.

The Dinner Party was a project devised by Orleans House Gallery and involved young people from the Strathmore Centre, a pupil referral unit in Teddington. The Octagon Room at Orleans House was designed in 1721 as 'a pavilion for lavish entertainment'. The young people worked with artist Paddy Hartley to create the setting for an imaginary dinner party using ceramics, textiles, food sculpture and sound. The aim of the project was to introduce young people, who have found it difficult to work in a school environment, to other ways of learning. The project was partly funded by the Learning and Skills Council under the heading The Art of Inclusion.

Different partnerships brought the museums together with young people. One museum worked with a local youth club and another worked with young people who had registered with New Deal. Very few of these young people had any previous



**Opening the Doors –
Increasing Young People’s
Access Project partners:**

Artswork, Leicester City
Museums Service, Bury Art
Gallery and Museum,
Kilmartin House Trust
in Argyll, Orleans House
Gallery in Twickenham,
Forge Mill Needle Museum
in Redditch and
Kettle’s Yard in Cambridge

Programme: Heritage Grant

Cost of the project:

£271,232

Our award: £149,500

Start date: August 2000

Length of the project:

39 months

Contact details:

Suzanne Rider,

Opening the Doors

National Co-ordinator,

Artswork,

Meridian Broadcasting,

Television Centre,

Southampton SO14 0PZ

Phone: 01462 642 018

E-mail:

info@artswork.demon.co.uk

Website:

www.openingthedoors.org



Photos: Orleans House Gallery, Twickenham

**“Wow, wow, wow and
double wow! We finally
went on site – it was
absolutely amazing.”**

Someone who took part
in Opening the Doors

experience of museums and galleries other than on school visits, but they were quick to suggest the types of activity they would enjoy. The original proposals to us were developed as the young people began to shape their own projects.

As well as the project work in museums, Opening the Doors has been:

- running training workshops and seminars; and
- publicising its findings through regular reports and a conference.

Developing a website to share the progress of the project with others became a high priority. The website meant that large numbers of museum professionals and adults working with young people could find:

- detailed descriptions of the projects;
- guidelines on working with young people;
- information about funding and training; and
- details of useful organisations, events, publications and other websites in the UK and abroad.

4 Looking to the future

As the stories in this booklet show, youth heritage projects present many opportunities for young people and for youth and heritage organisations. This section summarises those opportunities and what we have learned about good practice in consultation, about the design and delivery of youth heritage projects and about effective partnerships and available resources.

“It’s been confidence-building, interesting, educational and fun... a wonderful experience.”
Participant in Courtroom Drama

Opportunities

For young people

- Developing skills in research, archaeology fieldwork, computing and film-making.
- Having experience in learning to take responsibility and working in a team.
- Being more aware of different heritage buildings, sites and programmes.
- Feeling part of their heritage.
- Having contact with adults in unfamiliar professions.
- Having more opportunities for learning, involvement and enjoyment.

For heritage organisations

- Creating a younger, more varied audience for sites, collections and events.
- Working with young people on their local and individual heritage.
- Having a better understanding of young people’s interests, motivation and behaviour.
- Raising awareness in a new generation of employment opportunities in the heritage sector.

- Increasing the number of younger volunteers.
- Redeveloping collections and exhibitions to appeal to a wider audience and attract new visitors.
- Building strategic partnerships with other sectors, for example, youth, social services and community development.

For youth and community organisations

- Having a greater understanding of the potential of heritage sites and collections in youth work.
- Having access to a wide range of resources to use when working with young people.
- Recognising the wider definition of heritage that includes traditions, language and identity.
- Offering professional development opportunities for youth and community workers.
- Having the opportunity to work with professionals in other sectors.
- Receiving new sources of funding for youth work (through heritage funding sources).
- Being more aware of training and employment opportunities in the heritage sector.

“I know this journal is about telling people what we did on the dig, but I can’t explain. You have to experience it to know. All I can tell you is that from one tiny orchard came a whole civilisation. Someone was there hundreds of years ago and we are finding them. It’s amazing beyond words.”
A young archaeologist working at the Forge Mill Needle Museum

For professional associations and training organisations

- Finding opportunities to include heritage modules in youth work courses and youth work modules in heritage courses.

“It is a good way to help young people understand why their communities... are like they are today. The past has formed the basis of their lives and to understand their heritage may help them to understand their lives.”

Project worker

Working with our partners in the youth and heritage sectors, we see a real opportunity to influence the way young people engage with their heritage, to increase heritage organisations' expertise in working with young people and to help young people's organisations think of heritage activity as an effective way to achieve some of their aims. If this work is to succeed, it must be built on good practice.

“I decided to tell you how I felt about archaeology. It's hard to put into words really – what happens and how you feel. In museums you see all sorts of things and wonder how it got there. Doing this has shown me how and why.”

A young archaeologist from Swinton

Good practice

Good practice in heritage activity involving young people has four main characteristics.

- Consultation - the activity involves genuine consultation with young people.
- Design and delivery - there is creativity in design and delivery.
- Partnerships - the project involves individuals and organisations with expertise in working with young people.

- Resources - the necessary human and financial resources are in place before the project starts.

Consultation

Young people should be involved from the beginning. They should be consulted about the project and given some responsibility for delivering it. They should also be involved in designing and putting into practice the project. This greatly increases the likelihood that it will be successful and that positive results will be maintained. The National Youth Agency and the New Opportunities Fund have both produced useful guidance on how to consult and involve young people, and the Department for Education and Skills publication *Transforming Youth Work* includes consultation on its principles for effective youth work.

“I found photos of people in the 1850s. Strange to think that they walked through Beverley and of them sitting in the Guildhall, when they're now under the ground and worm food.”

Researcher in Courtroom Drama

Design and delivery

Projects need to take account of the interests, skills and imagination of the people involved. Young people must think that the project is relevant to them and the final product should help them to gain recognition or accreditation for what they have learned. Youth heritage projects offer exciting opportunities to bring different parts of the community together. This is particularly so in projects involving young people and older community members working together, for example, on spoken history projects. These seem to promote understanding and respect across the generations. Projects that encourage young people to think about who they are and how they fit into the world are particularly popular, as are

creative, hands-on activities. Creative arts-based activities help young people understand and enjoy heritage collections and sites.

Project leaders must be in tune with young people's lives. If project leaders do not live locally, they should at least have local knowledge. They should not appear to have been brought in, only to leave as soon as the project is over.

"[It was] a different type of learning to school, college and university. It was like a physical learning for me. Learning and feeding back to yourself."

Young film-maker who took part in Migrations

Careful attention needs to be paid to the way the project is promoted to its target audience. It can take time for an idea to develop and time for young people to decide to get involved. It is important that the project manager strikes a balance between keeping to the original deadlines and giving people time to 'settle in'. Funders also need to be flexible in the way they handle projects involving young people.

"I had never been to archives. [It was an] interesting experience for me. [I'd] definitely do something like this again. Now [I] have more ideas about what's possible, achievable."

Project worker

Partnerships

Our experience of young people's projects has confirmed the added value of involving partners from different sectors. Working with an individual or an organisation from a different sector can be challenging. Each

partner's aims need to be discussed early on and, if necessary, amended before the project begins. Some organisations have a different attitude to risk, and some will know much more about the safety and protection of young people. Anyone managing a project involving young people should take account of all the relevant child protection, equal opportunities and health and safety legislation and good practice, to create a safe and secure environment for their work.

"The project fostered a mutually beneficial relationship for both the young people and archaeologists. The young people relaxed into the dig and were themselves."

The volunteer manager of Swinton, Home of Rockingham Pottery

The best projects seem to result from a shared commitment by the partners to learn from each other's experience and expertise, both before the project begins and as it progresses. Joint training sessions seem a particularly effective way of building trust and long-term relationships.

Resources

Assuming that an activity has been carefully planned, it is important to make sure that the necessary resources (people, venues, equipment and money) are in place before the project begins. If resources cannot be secured before the project begins, the project plan and budget should be revised. Paid staff and volunteers need to be carefully briefed about what the project is aiming to achieve, about who will be involved and what they will be doing. The conditions of access to local heritage resources (sites, archives and so on) need to be negotiated and agreed well in advance and revisited throughout the project.

Appendices

Further reading

Broadening the Horizons of Heritage

By Heritage Lottery Fund, 2002
Download from: www.hlf.org.uk
This is our strategic plan for 2002 to 2007.

Built-in not bolt-on: engaging young people in evaluation

By Madeleine Swords
New Opportunities Fund, 2002
Download from:
www.nof.org.uk/documents/live/2665p__Engaging_young_people_report.pdf
This is a study of how young people might be involved in assessment more effectively. It summarises current thinking and good practice in assessment with a view to improving the standards of assessing projects and programmes.

Culture and Learning. Creating arts and heritage education projects

By Sheila McGregor and Felicity Woolf
Arts Council of England and the Heritage Lottery Fund, 2002
Download from: www.hlf.org.uk
This is a guide for people working in the arts and heritage sectors to help them plan and deliver high-quality education projects.

Hear By Right. Standards for the active involvement of children and young people

By Harry Wade and Bill Badham
National Youth Agency with the Local Government Association, updated 2003
Download from: www.nya.org.uk
This includes guidance for organisations in the statutory and voluntary sectors on how to assess and improve their practice and policy on involving children and young people.

Young Roots. Evaluation Report Stage Two

By Hayton Associates
Heritage Lottery Fund, 2003
Download from: www.hlf.org.uk
This assesses the effect Young Roots projects have on people's understanding of heritage and on local communities.

Keeping it safe: a young person centred approach to safety and child protection standards and guidelines

By National Council for Voluntary Youth Services
Price: £30
Download the standards from:
www.ncvys.org.uk/docs/publications/publications.html
This is a guide to all aspects of youth work policy and practice, including:

- organisational policies and procedures;
- reporting concerns, suspicions and allegations;
- safe recruitment;
- managing staff;
- providing training and support; and
- providing safe activities.

It is approved by the Department for Education and Skills.

Learning to Listen. Core principles for the involvement of children and young people

By Children and Young People's Unit (CYPU), 2001
Download from:
www.cypu.gov.uk/corporate/publications.cfm
This suggests the main principles that should be used by government departments in developing plans to increase the involvement of children and young people in designing and delivering policies and services.

Learning to Listen. Core Principles for the involvement of children and young people: A review of progress made and new developments for 2003

By Education and Social Policy Unit,
Department for Culture, Media and Sport
(DCMS) April 2003

Download from: www.culture.gov.uk

This is a report from DCMS on how far it has acted on the main principles set out in the CPYU publication (above).

Museum Learning Initiative (South West Museums Council)

Website: www.swmlac.org.uk/mli/muslin.htm

This is a useful website with introductions to topics such as learning in museums and writing an education policy, toolkits (for example, analyses of strengths, weaknesses, opportunities and threats, thinking about audiences, assessments) and web links.

Partnerships for Learning. A guide to evaluating arts education projects

By Felicity Woolf, 1999

Arts Council of England, 1999

(ISBN 0 7287 0791 8)

Download from: www.artscouncil.org.uk

Participation – Spice It Up!

By Carol Shephard and Phil Tresider

Save the Children Fund and Dynamix, 2002

ISBN 1 84187 062 5

Distributed by Dynamix Ltd.

Phone: 01792 466231

E-mail: dynamix@seriousfun.demon.co.uk

Website: www.seriousfun.demon.co.uk

This looks at the ideas and values that support the authors' 'serious fun' approach to involvement. It advises on the practicalities and problems of running creative sessions, and outlines more than 40 tested activities covering topics such as getting started, collecting information, long-term planning, assessment and keeping participants' attention.

Re:action: a consultation toolkit

By Save the Children, 2001

ISBN 1 84187 040 4

Download from:

www.savethechildren.org.uk/scuk/jsp/resources

This is a practical guide to consulting children and young people on policy-related issues. It is written for community workers, youth workers, teachers, local authority workers, and other organisations and individuals working with children and young people, and for children and young people themselves who may be involved or interested in organising a consultation exercise.

Transforming Youth Work – Resourcing Excellent Youth Services

Department for Education and Skills/
Connexions, 2002

Download from:

www.connexions.gov.uk/publications/uploads/cp/TransYouth.pdf

This is the DfES specification for 'an excellent youth service', produced in response to consultation and published in partnership with the Local Government Association.

Young People and Heritage: a review of current literature

By Debi Roker and Helen Richardson, 2003

Heritage Lottery Fund

Download from: www.hlf.org.uk

Young people as researchers: a learning resource pack

By Steve Worrall, 2000

ISBN 1 841870 11 0

Save the Children and

Joseph Rowntree Foundation

Order from: www.plymbridge.com

This companion to *Involving Young Researchers* (1999) provides adaptable training exercises and handouts for workers who are training young people to carry out social research.

Useful organisations and websites

Campaign for Learning through Museums and Galleries (clmg)

The Old Ship
Fore Street Stratton
Cornwall EX23 9DA
Phone: 01288 354536
Fax: 01288 359263
E-mail: nicola.nuttall@clmg.org.uk
Website: www.clmg.org.uk
The clmg was set up by museum and gallery organisations to provide them with advice and training, and to manage projects.

Carnegie Young People's Initiative

The Mezzanine
Elizabeth House
39 York Road
London SE1 7NQ
Phone: 020 7401 5460
Fax: 020 7401 5461
E-mail: info@carnegie-youth.org.uk
Website: www.carnegie-youth.org.uk/
Carnegie Young People's initiative promotes the involvement of young people aged 10 to 25 in making public decisions. They can offer advice on involving young people.

Children, Young People and Families Directorate (CYPFD)

Public enquiry unit
Phone: 0870 000 2288
Website: www.cypu.gov.uk
The CYPFD was set up at the end of 2003 and includes the former Children and Young People's Unit.

Connexions

Connexions Service National Unit
Department for Education and Skills
Moorfoot
Sheffield S1 4PQ
Website: www.connexions.gov.uk
Connexions is the government support service for 13- to 19-year-olds in England. The service aims to provide advice, guidance

and access to personal development opportunities for this age group. Connexions links the work of six government departments and their agencies and organisations with private and voluntary-sector groups and youth and careers services. Connexions is delivered through 47 Connexions Local Partnerships. See the website for the addresses.

Joseph Rowntree Foundation

The Homestead
40 Water End
York YO30 6WP
Phone: 01904 629241
Website: www.jrf.org.uk
The Joseph Rowntree Foundation is one of the largest social policy research and development charities in the UK. It spends about £7 million a year on a research and development programme that aims to understand the causes of social difficulties and explore better ways of overcoming them. The website includes summaries of research and responses to consultation documents, including Transforming Youth Work.

National Council for Voluntary Youth Services (NCVYS)

2 Plough Yard
Shoreditch High Street
London EC2A 3LP
Phone: 020 7422 8630
Minicom: 020 7422 8632
E-mail: mail@ncvys.org.uk
Website: www.ncvys.org.uk
The NCVYS represents national voluntary youth organisations and regional and local youth networks supporting voluntary and community organisations that work with young people. The NCVYS represents its members in policy discussions with government. It also provides opportunities for young people and voluntary youth organisations to share concerns, interests and achievements by organising events, and it raises the profile of volunteers and voluntary youth organisations.

National Youth Agency (NYA)

17-23 Albion Street

Leicester LE1 6GD

Phone: 0116 285 3792

Minicom: 0116 285 3777

Email: dutydesk@nya.org.uk

Website: www.nya.org.uk

The NYA aims to improve youth work, to promote young people's personal and social development, and their voice, influence and place in society. It works to improve and extend youth services and youth work, increase youth involvement in society, and promote effective youth policy and facilities.

Trust for the Study of Adolescence (TSA)

22 New Road

Brighton BN1 1WZ

Phone: 01273 693311

Fax: 01273 693311

E-mail: info@tsa.uk.com

Website: www.tsa.uk.com

TSA is a research organisation that deals with issues affecting adolescents. It also provides training for professionals working with young people. The website links to their many useful publications and videos.

Wales Youth Agency

Leslie Court

Lon-y-Llyn

Caerphilly CF83 1BQ

Phone: 029 20 855700

Fax: 029 20 855701

E-mail: wya@wya.org.uk

Website: www.wya.org.uk

The Wales Youth Agency promotes, supports and helps both the voluntary and maintained sectors of the youth service to develop and improve the quality of youth work in Wales.

Youth Action Network

Crest House

7 Highfield Road

Edgbaston

Birmingham B15 3ED

Phone: 0121 455 9732

Fax: 0121 455 9697

Website: www.youth-action.org.uk

Youth Action promotes volunteering and giving young people opportunities to play an important role in designing, delivering and assessing projects. Their website contains a wide range of material that you can download, covering issues from marketing to good practice, recognition and safety.

Youth Council for Northern Ireland

Forestview

Purdy's Lane

Belfast BT8 7AR

Phone: 028 90 643 882

Fax: 028 90 643 874

E-mail: info@youthcouncil-ni.org.uk

Website: www.youthcouncil-ni.org.uk

This is the national youth agency for Northern Ireland.

YouthLink Scotland

Rosebery House

9 Haymarket Terrace

Edinburgh EH12 5EZ

Phone: 0131 313 2488

Fax: 0131 313 6800

E-mail: info@youthlink.co.uk

Website: www.youthlink.co.uk

YouthLink Scotland is the national youth agency for Scotland. It works with national and local government, the voluntary sector and the business community. Among other initiatives, YouthLink is developing a framework for good youth work in Scotland.

Guidance

The main principles for involving children and young people

The Children and Young People's Unit has asked government departments with responsibility for policies and services affecting children and young people to adopt the following principles.

- Make a clear commitment to involve children and young people, supported by appropriate resources.
- Value children's and young people's involvement.
- Make sure children and young people have equal opportunity to get involved.
- Develop, assess and improve policies and standards for involving children and young people.

From *Learning to Listen*, Children and Young People's Unit, 2001

Youth work values

- Young people choose to be involved, not least because they want to relax, meet friends and have fun.
- The work starts where young people are – with their view of the world and their interests.
- It seeks to go beyond where young people start, in particular encouraging them to be critical and creative in their responses to their experience and the world around them and supporting their exploration of new ideas, interests and creative ability.

- It takes place because young people are young people, not because they have been labelled or categorised as 'deviant'.
- It recognises, respects and is actively responsive to the wider network of young peers, communities and cultures which are important to young people.
- Through these networks it seeks to help young people achieve stronger relationships and collective identities – for example, as black people, women, men, disabled people, gay men or lesbians – and through the promotion of inclusivity, particularly for minority ethnic communities.
- It is concerned with how young people feel and not just with what they know and can do.
- It is concerned with facilitating and empowering the voice of young people.
- It is concerned with ensuring young people can influence the environment within which they live.
- It respects and values individual differences by supporting and strengthening young people's belief in themselves and their capacity to grow and change.
- It works with other agencies which contribute to young people's social and personal development.
- It complements and supports school and college-based education by encouraging and providing other opportunities for young people to achieve their potential.

From *Transforming Youth Work*, Department for Education and Skills, 2002

Regional offices

East of England
Kett House
Station Road
Cambridge CBI 2JT
Phone: 01223 224870
Fax: 01223 224871

East Midlands
Chiltern House
St Nicholas Court
25-27 Castle Gate
Nottingham NG1 7AR
Phone: 0115 934 9050
Fax: 0115 934 9051

London
7 Holbein Place
London SW1W 8NR
Phone: 020 7591 6000
Fax: 020 7591 6001

North East
St Nicholas Building
St Nicholas Street
Newcastle upon Tyne NE1 1RF
Phone: 0191 255 7570
Fax: 0191 255 7571

North West
9th Floor
82 King Street
Manchester M2 4WQ
Phone: 0161 831 0850
Fax: 0161 831 0851

South East England
7 Holbein Place
London SW1W 8NR
Phone: 020 7591 6000
Fax: 020 7591 6001

South West
Trinity Court
Southernhay East
Exeter EX1 1PG
Phone: 01392 223950
Fax: 01392 223951

West Midlands
Bank House
8 Cherry Street
Birmingham B2 5AL
Phone: 0121 616 6870
Fax: 0121 616 6871

Yorkshire and the Humber
Carlton Tower
34 St Paul's Street
Leeds LS1 2QB
Phone: 0113 388 8030
Fax: 0113 388 8031

Scotland
28 Thistle Street
Edinburgh EH2 1EN
Phone: 0131 225 9450
Fax: 0131 225 9454

Wales
Hodge House
Guildhall Place
Cardiff CF10 1DY
Phone: 029 2034 3413
Fax: 029 2034 3427

Northern Ireland
51-53 Adelaide Street
Belfast BT2 8FE
Phone: 028 9031 0120
Fax: 028 9031 0121

More information

You can get more copies by phoning our helpline on 020 7591 6042 or contacting us by textphone on 020 7591 6255. The booklet is also available in large print, in Welsh and on audio-cassette in English. If English is not your first language, we can provide a translation if you ask us.

Visit our website at www.hlf.org.uk

Phone our helpline on 020 7591 6042

E-mail us at enquire@hlf.org.uk

Textphone (for minicom users only)
020 7591 6255

HLF July 2004



Heritage Lottery Fund



Head Office
7 Holbein Place
London SW1W 8NR
www.hlf.org.uk
Phone: 020 7591 6000
Fax: 020 7591 6001

Northern Ireland Office
51–53 Adelaide Street
Belfast
BT2 8FE
Phone: 028 9031 0120
Fax: 028 9031 0121

Scotland Office
28 Thistle Street
Edinburgh
EH2 1EN
Phone: 0131 225 9450
Fax: 0131 225 9454

Wales Office
Hodge House
Guildhall Place
Cardiff CF10 1DY
Phone: 029 2034 3413
Fax: 029 2034 3427