

**THE
FAIRFIELD
COLLECTION**

**GOODWOLF
EVALUATION
REPORT 2017**

AN EXTERNAL EVALUATION OF
THE HERITAGE LOTTERY FUNDED
'FAIRFIELD COLLECTION' PROJECT.

PRODUCED BY GOOD WOLF PEOPLE
ON BEHALF OF FAB CROYDON.
NOVEMBER 2017

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INTRODUCTION



This report provides an external evaluation of the Heritage Lottery funded project 'The Fairfield Collection'.

Fairfield Halls is an arts, entertainment and conference centre located in Croydon, London. It opened in 1962 and contains a theatre and gallery, and the large concert hall. The need for an archive and oral history project arose out of the decision to close Fairfield Halls for a significant refurbishment on 15th July 2016.

This project was delivered by 'FAB', a Croydon based charity which was setup to deliver the project following the liquidation of the original applicant Fairfield (Croydon) Ltd. The Museum of Croydon (MOC) were a partner in delivery of this project, having been engaged from the early stages of planning and the application.

This year-long project began officially in September 2016, the end date for this project was extended until November 2017 to enable the project to spend all the allocated funds and increase the outcomes for heritage, people and the broader community.

The organisation Good Wolf People were appointed early in the project to undertake this evaluation. Taking a formative approach to the process and sharing findings throughout, to enable the evaluation to inform decisions and make changes during the project.

This report will provide background to the project, including the intended aims and the difference that was hoped would be achieved by The Fairfield Collection. The Story of Change provides an overview of the journey and life of the project.

The main body of this report is focussed on exploring the Outcomes for Heritage, People and the Community, what the project achieved and how they did it. The final section of this report will focus in greater depth on what went well and what did not, as well as considering what would have happened had the project not taken place.

The report concludes by describing the legacy on completion of the project, and the hopes for the future.

THE CREATION OF A SEARCHABLE DATABASE USING
INFORMATION FROM ARCHIVED ITEMS.

303 items removed
and bought into the Museum
of Croydon and London
Borough of Croydon
Collection.

3 signature books have been digitised
by Max communications LTD.

THE JESSE WARD TRUST COLLECTION ON
DISPLAY AT THE FAIRFIELD HALLS WAS
TRANSFERRED TO THE MUSEUM WITH
PERMISSION FROM THE TRUST, WITH SOME
ITEMS RETURNED. THIS IS SEPARATE TO THE
FAIRFIELD COLLECTION.

OUTCOMES FOR HERITAGE

32 archive boxes of programmes and diaries.
Photographs of various sizes and condition and
materials from the Corps of Stewards records.

45
oral histories were
collected...
40
of which are listed
on the project
website.

THE FAIRFIELD COLLECTION WEBSITE
HAS BEEN IMPROVED, ADDED TO AND
RELAUNCHED, MAKING THE FAIRFIELD
COLLECTION MORE ACCESSIBLE TO THE
PUBLIC.

6 MONTH exhibition
displayed
from May to
November.
FEATURING 48 AND 32
excerpts of oral
histories collected
for the project.
**KIOSK
ENTRIES**

BECAUSE OF THE PROJECT THE MUSEUM
OF CROYDON HAVE INVITED VOLUNTEERS
TO CONTINUE THEIR INVOLVEMENT IN
ARCHIVING THE FAIRFIELD COLLECTION ON AN
ON-GOING BASIS.

THE NEW OPERATOR FOR THE FAIRFIELD
HALLS, BH LIVE, HAVE VISITED THE
EXHIBITION AND EXPRESSED INTEREST
IN WORKING WITH THE MUSEUM OF
CROYDON TO PRESERVE THE ONGOING
HISTORY AND HERITAGE OF THE
FAIRFIELD HALLS.

61 | workshop and training sessions
themed around archiving and
oral history were delivered.

83% OF CORE
VOLUNTEERS
had not taken part in a
Heritage project before.

100% OF THE
VOLUNTEERS
would take part in Heritage
projects in the future.

35
VOLUNTEERS
CONTRIBUTED
1762.5
HOURS
OF
VOLUNTEERING
TO THE PROJECT

**OUTCOMES
FOR
PEOPLE**

100%
of volunteers have expressed
an interest in continuing their
involvement in The Fairfield
Collection long term.

100%
of volunteers felt they had
improved their skills in either
oral histories, archiving or
their personal skills.

21
people formed the core
project team, attending
regular workshop
sessions.

THE FAIRFIELD COLLECTION ON TOUR
VISITED **1** CAREHOME ON **2** OCCASIONS **WITH 26**
RESIDENTS FROM THE **3** WHITGIFT CARE HOMES IN CROYDON.

THE FAIRFIELD COLLECTION ON TOUR
VISITED 2 SCHOOLS
PROVIDING LESSONS TO **180**
YEAR 4 STUDENTS (8-9YR. OLDS)
AND 54 STUDENTS FROM A SPECIAL
NEEDS SCHOOL.
Students evaluated their session,
giving the Fairfield Collection session an average
of 4.6 out of 5 stars. ★★★★★

6805
VISITORS

TO THE FAIRFIELD
COLLECTION EXHIBITION
BETWEEN
23RD MAY - 4TH NOVEMBER

550 OF
THESE
WERE

students in organised school groups from **12**
different primary schools.

1508 of the visitors were children
under the age of **16** visiting
with family or friends.

OUTCOMES FOR THE COMMUNITY

83%
OF VISITORS

AGREE OR
STRONGLY AGREE
THAT THEY HAVE
GAINED NEW
KNOWLEDGE OR
UNDERSTANDING
BECAUSE OF THEIR
VISIT.



WHAT WE WANTED TO HAPPEN

The Fairfield Halls closed for three years in July 2016 for an extensive refurbishment. The project aimed to safeguard the heritage items, art works and documents in the building as well as record and preserve the memories of audience members, staff, volunteer stewards, performers and the wider community by collecting oral histories.

As the building closed, the project would explore new ways to engage the people of Croydon with this iconic venue, by learning about, sharing and celebrating Fairfield's story.

OUR AIMS

Safeguarding Fairfield's Heritage by creating a new Fairfield Collection which is a comprehensive, well-managed archive, which would be available to the public at the Museum of Croydon and online.

THE DIFFERENCE WE EXPECTED TO MAKE

Heritage will be better managed, creating a comprehensive, well-managed archive available to the public through the Museum of Croydon and online.

A target of 50 oral histories will be gathered to add to the collection. The archive will be maintained by a group of volunteers who would assist with its long-term management.

People will have learnt about heritage; paid staff, volunteers and the public will have access to more and better managed information about the history of Fairfield and will be encouraged to actively engage with it.



PROJECT ACTIVITIES

The approved purposes of the Heritage Lottery Grant were:

- Packing and removing items of heritage merit from Fairfield Halls, to be safely transported to the museum of Croydon, 6 Fairfield Halls staff will be trained in transporting archival materials, and professional art handlers recruited to transport valuable artworks and large items
- Digitising of the signature book by a professional scanner

- 8 professional training workshops for 20 volunteers in creating archives, researching, and oral history collection.
- These volunteers sorting, labelling and cataloguing the Fairfield Collection, and recording and transcribing minimum 50 oral histories from relevant parties, to create a publicly-accessible, physical archive at the Museum of Croydon.
- Creating a project blog.

- These volunteers producing an exhibition for display in the Museum of Croydon.
- 3 School/care home visits by an Animateur, sharing heritage findings.
- Commissioning a film, to record the building and the project activities, and interpret Fairfield's history.
- A celebration event, during Croydon Heritage Festival, with a film screening, Q&A session and talks.

The Museum of Croydon was first approached regarding the Fairfield Halls closure in February 2016 and, in discussion with the then Fairfield Halls Development team, they proposed to the Heritage Lottery Fund (HLF) a project to safeguard all the heritage items that were housed in the Fairfield Halls. This was a project that required immediate action due to the announcement of a planned closure for refurbishment over a three-year period. There had been no form of official archive prior to this project, items were found in various locations such as filing cabinets, store rooms and shelves.

The project started under challenging circumstances. The Halls were closed on 15th July 2016 as agreed with Croydon Council, sadly this meant that all staff were made redundant at this time. Staff and volunteers had been notified with all statutory consultation undertaken and support offered to find new roles. This project was part of a plan to enable volunteers to continue meaningful engagement with the Halls. After closure, the charity was not able to meet its final obligations to creditors and had to go into administration. This was upsetting for all those who had been involved with the Fairfield, particularly for those involved with the halls who had challenged Croydon Council on the need to completely close for the refurbishment.

A new charity was formed to ensure that the project could be delivered and one of the original bid writers undertook the role of Project Manager with a Volunteer Manager being appointed. During this time the heritage items were moved from the halls by the Museum of Croydon (MOC) into their archive. They described this as a difficult process due to the amount of time available to complete the task, and the context of removing these items while administrators were also surveying them, they were very aware of the upset and suspicion experienced by some stakeholders in the Fairfield Halls who may not have understood their role in safeguarding these items.

The Museum of Croydon and the Oral History Society provided the 8 training sessions, developing the skills and knowledge of the volunteer group of 21 participants who had previously formed the Corps of Stewards for Fairfield Halls. On starting, these volunteers were largely concerned with preserving heritage and although keen to be involved in archiving, they showed reluctance to take part in other activities such as oral history, the film, writing and having their photos taken. In December, the Volunteer Manager started their role, enabling the group to begin forming relationships and to begin to get settled into the project activities of archiving and oral histories.

The volunteers immediately developed a social atmosphere in their sessions, having in many cases known each other through their Fairfield Halls connections, and through their common interests. Volunteers enjoyed their sessions as they felt supported and were learning new things from the workshops and from each other.

They were also beginning to move on from their initial suspicion, frustration and sadness over the closure of Fairfield Halls, having been given a space and time to talk about what had happened. During this time of productivity, ledgers, diaries and signature books were recorded onto spreadsheets and programmes and other items, such as photos, were sorted. They also put into practice the oral history skills they learned, with volunteers interviewing each other as well as undertaking visits to people external to the project to capture their oral history.

The spring and summer of the project produced many of the deliverables of The Fairfield Collection with The Fairfield Collection on Tour, exhibition, launch event, film and website all undertaken during May and June. It was during these months that the feel of the project became really evident as a 'good news story' for Fairfield Halls, allowing a range of people to focus their memories on its exceptional past as well as sharing their enthusiasm with those who would enjoy its future. It is at this point in the

project that the positive journey of volunteers is also most evident with many taking part in activities beyond their initial commitment, having their photograph taken, taking part in the film, giving oral histories, helping to facilitate school lessons and writing content for the blog and exhibition.

July provided an opportunity for consolidation and evaluation for staff at FAB and the MOC, with a focus on determining the legacy of the project and its long-

term management. Volunteers participated further by stewarding Heritage Week, attending celebration events and undertaking evaluation activities. The development of confidence and commitment to this project has been a steady and encouraging journey, leading to all the remaining volunteers wanting to continue their involvement. There is a sense of not wanting to lose what has been developed, which has led to the MOC showing great flexibility in their approach to supporting these volunteers in the future.

The project was granted an extension to the project activities until November 30th due to an underspend on the project budget and a demand from schools and volunteers to continue to engage with the project with FAB. The MOC have remained a constant source of support and expertise to this project, enjoying for themselves the surprises, learning and relationships built as they undertook oral histories and met members of the public who brought their own interpretations to the collections. The project at times has been challenging for them balancing the needs of this project with other priorities and projects of the MOC. There are ways in which the MOC have learnt and grown because of this partnership. It has influenced how they would approach partnership projects in the future and they are keen to take more of a lead where possible.

The Fairfield Collection belongs to The MOC and Croydon Borough Council, this means that for FAB, their role in the project comes to an end with the completion of the HLF funded project. The experience of delivering this project has informed and developed the practice of the staff members and during this time they have been able to see how their skills within this project are transferable to other areas both as FAB and as individual practitioners. The FAB staff have expressed their confidence in completing the project with a good exit strategy for the long-term preservation and development of the Fairfield Collection. The MOC is committed to continuing to facilitate group sessions and to ensure the maintenance of the archive. At this point in the project the Fairfield Collection appears to be of interest to the new operator in how they explore and share heritage as part of the newly refurbished Fairfield Halls.



PROJECT MANAGEMENT

ORGANISATION & GOVERNANCE

The organisational responsibility changed at the start of the project following the liquidation of the Fairfield Charity (the organisation which had been responsible for submission of the bid).

Because of this a new charity, 'FAB', was formed to ensure that the project could continue as planned. This was discussed with full involvement of the Heritage Lottery Fund. The impact of this was that the project did not start at the anticipated time due to delays with the transfer of funds to the new charity. The steering group was attended by a range of stakeholders which included;

- **Celia Newell & Elinor Wood**
- Bid writers & original project team
- **Grainne Cook**
- Whitgift Foundation
- **Sean Creighton**
- Croydon Radical History Network & Local Historian
- **Emily Lansell, Collections Officer**
- Museum of Croydon
- **Lindsay Ould, Borough Archivist**
- Museum of Croydon
- **Ron Morris**
- Project Volunteer

- **Paula Murray**
- Director for Culture (Croydon Council)

- **Kate Vennell & Fiona Satiro**
- FAB Trustees

- **Tony Skrzypczyk**
- Friends of Shirley Windmill and local historian

- **Marin Corney**

The Steering group met three times during the project

ROLES & RESPONSIBILITIES

PROJECT MANAGER

The project was initially managed by Celia Newell who had been part of the original bid writing team and a Volunteer Co-ordinator, Nicolette Hamilton, was recruited. Early in the project Celia resigned from FAB as she had secured a role elsewhere, it was decided that Nicolette had the knowledge and experience to take on this position.

VOLUNTEER MANAGER

A new Volunteer Manager, Viva Msimang, was recruited and she joined the project in December. Her role was to co-ordinate with and support volunteers in all their workshops and lead on other activities such as collecting oral histories.

THE MUSEUM OF CROYDON

The MOC acted as a key partner in the project, providing a significant contribution to the delivery by providing their specialist skills to undertake the condition checking, removal and storage of archive items.

The MOC also contributed an activity space where volunteer workshops were held. Staff from the MOC trained volunteers in archive and oral history skills and undertook their own oral histories and archiving activities in collaboration with the project.

The museum played a large role in developing the Fairfield Collection Exhibition and took full responsibility for curating an additional space 'The Art of Fairfield' Exhibition and selecting a handling collection for the 'Fairfield Collection on Tour'.

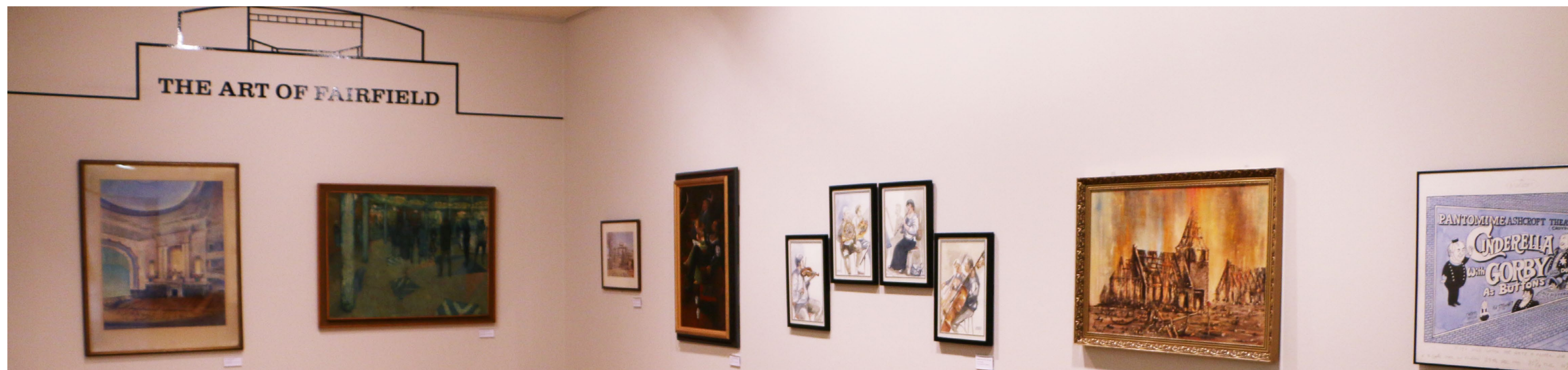
They involved an intern, trainee, work experience student and MOC volunteers in supporting their activities.

TRUSTEES

The trustees of FAB undertook the overall financial management, supervision of the project manager and attended steering group meetings.

Kate Vennell, the Chair of FAB, contributed to the project film, spoke at the launch event and worked with developers to arrange the improvements to the Fairfield Collection website.





VOLUNTEER MANAGEMENT

As part of the development of the bid, it was identified that the existing stewarding group would be ideal individuals to take part in volunteering related to the project and, after consultation, they were positive about taking part. Volunteers were recruited through the existing communication network for the Stewarding group and an introduction event was held to provide further information.

During the project, people external to Fairfield were encouraged to volunteer and take on roles that were not necessarily taken up by the core volunteering group. The main method of communication with volunteers was by email, which most participants felt was a sufficient way to share information, with weekly emails from the volunteer manager to confirm the date, time, location and project activities.

Personal information stored regarding volunteers was kept on a secure server in line with data protection procedures, with permission this information will be handed over to the MOC who will continue to support the volunteers. FAB will take appropriate steps to delete this information 12 months after the end of the project.

PROJECT EVALUATION

Good Wolf People were appointed as external evaluators and began their activities in January. An evaluation plan was submitted and accepted by the FAB staff (Appendix 1).

The FAB project team, Museum of Croydon, Steering Group and Volunteers were given tailored briefings to clarify the expectations and requirements for data and evidence collection and to ensure there were no concerns with the evaluation plan. A group comprising the FAB Project Manager, Volunteer Manager, Museum Archivist and the Collections Officer were brought together midway through the project to assess the progress of evaluation activities.

It was agreed that the evaluation approach would be formative, to ensure that all stakeholders had the opportunity to learn and make changes as needed throughout the project.

The evaluation activities were structured to have a continuous presence, enabling the evaluation team to become familiar with all stakeholders and to understand the story and life of the project from a range of perspectives. The methodology included interviews, focus groups, attending meetings, observing sessions and surveys directed at different user groups.

MANAGEMENT ISSUES

Planning, Staffing and Timetables.

There were some initial issues with delivering to the original timetable as outlined in the application. This was due to the organisation that originally submitted the bid going into administration and was resolved by creating a new charity (FAB Croydon) to undertake the delivery of the proposed project, and so, a new timetable was agreed with HLF.

The delay in starting the project meant that the work to condition check, pack and remove archive materials, objects and art had to happen very quickly and within a limited time frame, although this did not have an overall impact on the number of items accessioned into The Fairfield Collection.

The timetable has experienced further change due to the agreed extension to the project, to allow the full budget to be spent on additional activities to continue to make the Fairfield Collection accessible to the public.

The project team have found that having appropriate resources and spaces to complete admin and planning tasks has been challenging at times. The FAB staff both expressed how, because they had no official office space that was suitable to their needs, they could not always

work together and had to use initiative to identify suitable places to work. This was gradually resolved with support from the MOC extending the availability of the activity room space. It was felt that they were not always able to be fully effective, for example with replying to emails or communicating with the MOC team.

Volunteers had very few issues with the way the project was delivered, they praised the approach of the various people who worked with them, the communication was felt to generally be very good and the timetabling of sessions was frequent enough to provide enough time to engage with the project as much as they wanted to. There were some suggestions that having earlier notice of whether sessions were archive, or oral history focussed would have been helpful as things did sometimes change.

A common issue for the volunteers, FAB staff and the MOC team was that the laptops available to use at the beginning of the project were not fit for purpose, which led to some volunteers feeling frustrated, or that their time was wasted sometimes. These problems were resolved by the FAB staff arranging for new laptops to be purchased out of the project budget, which was discussed and agreed with the HLF. This did not have a long-term impact on delivering the project outcomes.

THE DIFFERENCE THE PROJECT MADE

HERITAGE

The existence of a well organised Fairfield Collection Archive. Objects, art works and documents will be moved into one place: The Museum of Croydon. The collection of 50 Oral Histories

The Fairfield Collection now has a permanent home at the MOC, over 303 items including art works, sculptures, signs, programmes and photos were bought into the collection. These items are now condition checked, listed and stored in such a way as to safeguard them for future generations. Much work has been done by museum staff and the project volunteers to undertake the archive activities required to create a permanent record of these items, such as entering the data from signature and ledger books onto excel so this information can be used to form an accessible data base.

Because of the project the collection and the information held in these items are available for the public to view and research. The team at MOC have highlighted how, with a large collection such as this, they have only been able to "scratch the surface" of the archiving process and that they always saw the creation of the archive as a long-term project. The team at MOC are confident in saying

that a well organised Fairfield Collection Archive now exists and have described how people are already benefitting from the archive by requests to access items and oral histories.

The oral histories collected have given a context and story to many archive items and pictures as well as capturing many stories that would not have otherwise have been accessible to the public. The target for oral history collection was 50, at the end of the project 45 oral histories have been collected. Although this represents a large number of oral histories, there were some setbacks which meant the project reached just short of its target. This includes the willingness and confidence of volunteers to take a leading role in oral history collection as well as the availability of contact information, which is explored later in the report. Contributors included past employees, Fairfield stewards, patrons and many of the performers including actors, artists, musicians and wrestlers and varied from local level community groups to national performers. These interviews are filled with insight into the physical and emotional memories they have of Fairfield Halls, allowing the listener to see the Halls in unique ways and from a range of perspectives, with many entertaining anecdotes and stories within them.

As part of the evaluation of this project we asked two individuals with suitable experience and interest to undertake an enquiry and request access to the archive and oral histories relevant to their research. Both visitors identified an area of interest using the updated

"Fortunately, Lindsay Ould took the time and trouble to find out if any of the interviews mentioned the Beatles. And because a full transcript was available, I didn't have to take the time to listen to the whole thing, but could skim it and take notes on what was most interesting."

website, both said this was presented in a clear and accessible way, although it was suggested that a more detailed oral history summary would have allowed them to understand whether an interview might have relevance to their research. Researcher 'A' was looking for information relevant to The Beatles and found that the Borough Archivist was very helpful in identifying sources of material and oral histories which might of interest, this also showed the level of professional commitment from the Museum team.

Researcher 'B' has an interest in local history, specifically that of another arts venue Stanley Halls. She wanted to further ...

This section of the report summarises the main activities and outcomes to arise from the project in terms of the difference made to heritage, people and communities. This section draws on data from project team evaluation.

understand the history of Stanley Halls by looking for links with artists and concerts at Fairfield Halls. They found that most of the material relating to music performances at Fairfield was still in boxes to be sorted out, and that it was part of the plan for ongoing archive sessions to sort programmes and other items into boxes by year, making the information more searchable. Although she was unable to access information relevant to her enquiry then and there, interim measures were offered.

Trained volunteers assisting with the long-term management Of the volunteers who completed the final survey 100% expressed that they wished to remain involved in the project long term (Appendix 2). FAB and the MOC have worked together to identify the best way to support these volunteers with their continuing involvement in the project.

During the project, there was some uncertainty as to how the volunteers would be managed in the long term, with the museum already supporting an existing team of MOC volunteers. It was considered as to whether they would need to formally apply to be involved in the MOC's volunteer programme. By the end of the project, the MOC had identified a flexible way to involve the group by providing monthly group sessions, with an invitation following the first of these sessions to come in individually and continue with whatever they are working on.

Volunteers welcomed the opportunity to continue but were almost unanimous in their focus group feedback that they felt they were not likely to come in on their own, as the social element of their volunteering was important to them. They felt they would attend monthly sessions but were concerned that if you missed one session it could be a long time before they were able to be involved again. The Museum and FAB discussed this at their handover meeting and looked at ways to encourage volunteers to think about coming in pairs or small groups in their own time. These sessions have now started, and the first two monthly meeting were both attended by 10 volunteers, as well as volunteers from the MOC joining the group. The workshops



"The Fairfield Exhibition highlighted connections between the collection and my existing interest and research into Croydon's performing arts history, and I shall certainly pursue them when the next stage of the project is completed and further material is accessible to the public."

so far have seen them merge the existing museum collection of diaries and programmes organised by year and they have now started to digitally list boxes. (which will then be a searchable resource).

Two volunteers have applied and commenced volunteering activities with the MOC and another two volunteers have asked to begin visiting the museum to undertake archiving activities in their own time as well as attending monthly sessions.

The FAB staff team have identified some volunteers that they feel would make suitable leaders in the project. They discussed how they felt the language of using the word 'leader' might not be effective in motivating these individuals, but have spoken to them individually in taking a lead on ensuring people feel comfortable and motivated to attend sessions independently as well as the group sessions. As well as showing leadership in workshops, it was recognised that these individuals were experienced in co-ordinating others as they have previously had roles leading the Corps of Stewards at Fairfield Halls. FAB shared this information with MOC as part of a project handover.

THE DIFFERENCE THE PROJECT MADE

PEOPLE

People will have developed skills.

Training sessions were delivered at various points throughout the project which enabled paid staff and volunteers to develop the skills they needed to fulfil their roles and responsibilities most effectively. The initial rush at the start of the project to obtain and move items into the museum meant that training in moving and packing objects was restricted to paid staff as the volunteer group had not been yet recruited.

Volunteers were asked to consider their perceived level of ability in relation to the skills they might expect to undertake during the project (Appendix 3). Broadly these were categorised as Oral History, Archive, Presentation and Personal Skills. Volunteers had greater levels of confidence in their ability related to personal skills, particularly communication and social skills. Generally, volunteers were more likely to say their skills in archive and oral history were non-existent or very low, which is consistent with the groups inexperience with heritage projects. There were examples in the group where individuals showed confidence in specific things, such as planning and conducting interviews, or transcribing - which linked in some cases to volunteer's

work based transferable skills and experience. Many of the volunteers in this group are in their 70's and 80's and have been retired for many years.



"We felt bereft when the Halls closed and that our voices hadn't been heard, we wanted to do something about keeping Fairfield alive and this project fulfilled that"

Through comparing the initial survey and final survey completed by volunteers there was no clear skill(s) that everyone learned. The experience volunteers had in relation to skill learning appears unique to the individual and is reflective of how some volunteers focussed on oral histories, while others did archiving, with a little cross over in some cases. It was apparent that everyone had increased their perceived knowledge and skill in at least one area. Volunteers did not overall appear to prioritise their own outcomes from learning and skills development. Engagement in training,

particularly initially, was motivated by a means to be better able to preserve the heritage of Fairfield Halls.

As set out in the application bid, eight training sessions were provided to the volunteers and staff members involved in the project. Archive training was provided by the MOC's own staff team and included;

- Writing workshop
- Museum of Croydon Oral history workshop - data standards, consent forms, the way we work
- Accessioning workshop
- The types of information we record/getting started with ledgers, signature books etc.
- Tour of galleries/ introduction to project workshop
- Tour of the Art and Archives stores - how to use our interactive kiosks in the MOC

"I haven't worked for almost 18 years - paid work that is. I'm hoping that I'll learn a lot of interesting things, widen my views on local history and enjoy the social aspect of working/ volunteering alongside ex-Fairfield stewards."

The delivery of archive training was focussed at the start of the project, however the MOC team described how they continued to visit sessions and support the group through their activities whenever they could. Because this training was delivered within the workshop sessions, it is possible that the archive training sessions were not perceived by volunteers as being especially different to general workshop sessions. One volunteer described how they did not recall any formal training being given but were given direction and shown how to do things:

"In the early days, we were told to input exactly what was there, how to put everything in order and shown the available resources."

Due to the need to develop a relationship with the new volunteer group, who were initially cautious about their involvement, it was described by the project team as intentional to take a less formal approach to these sessions and does not appear to have lessened the learning outcomes experienced, nor the group's ability to perform tasks. During a focus group, volunteers described the various activities they undertook for archiving which showed that they had developed a language to describe their archiving tasks.



"Facilitators have grown with the group and learned how to work with us"

Oral history training was delivered over three sessions, and was more formal in delivery style, with an external facilitator from the Oral History Society. The first session focussed on how to prepare for an interview, the second session was a practice session and the final session continued to explore skills for interviewing and interpretation, using the audio from oral histories conducted by project volunteers.

There was consensus from volunteers who attended the focus group that Oral History was new to the whole group and that although not 'everyone's cup of tea' the training was 'high quality' and 'those that gave oral histories did not find this a stressful process'. Individuals who conducted oral histories did feel this could be stressful, particularly in trying to keep their interviewees 'on track'.

"I found it interesting to learn that you don't just sit down and ask a few questions. The learning techniques and preparation was very helpful and definitely made a big difference. I felt more confident but it also made me realise there was a lot more to be aware of, like retaining information whilst still listening AND keeping an interest in what's being said."

The Oral History training was successful in providing new skills and building the confidence of those who took part, which included staff, volunteers and trainees from FAB and MOC. Given the success of these sessions it could be reflected that the volunteer group might have benefitted from additional training sessions that were led by external trainers to increase the range of input that they were drawing from through the project and to provide varied learning opportunities.

Paid staff, volunteers and the public will have learnt about Heritage

Volunteers will increase their knowledge of Fairfield's Heritage. Although this group had a vast collective experience of volunteering, stewarding and of Fairfield Halls, 83% had never had any involvement in a heritage project before.

When asked to rate their existing knowledge of the history and heritage of Fairfield the response was mixed with 50% rating their knowledge as less than average and the other 50% above average knowledge.

The volunteer group had consistent ideas about what Heritage meant to them, the most common words used to describe 'What does Heritage mean to you?' were 'History', 'For future generations' and 'Preserve'.

Although the group presented some differing reasons for their involvement in the project, there were some common aims which were to 'Maintain a Link to Fairfield' and 'Preserve the Heritage of Fairfield' and to 'Help people learn about Fairfield'. For most of the volunteers the source of motivation to take part was linked to their relationship with

Fairfield first, their own personal development being a secondary concern. The outcomes that volunteers least expected from the project were to 'Build confidence' and to 'Meet new people'. The focus group revealed that initially volunteers had limited expectations for how much they would be involved in the project.

"In the beginning our expectations were very narrow as volunteers we expected to do very little, we expected mostly to just be dealing with working on programmes and reviving our memories."

The staff team used this information to inform how they shaped some of the project activities. As it was clear the volunteers were motivated to see younger people interact with Fairfield they changed their approach to the Fairfield Collection on Tour, giving a greater deal of emphasis and responsibility to the volunteers to engage with young people. Young people from the schools were given opportunities to participate in the project through creating art work for the exhibition and sharing their thoughts and experience in the film. This created an intergenerational relationship

in the project which fulfilled volunteers desire to see young people learn and engage with Fairfield Halls.

The Museum of Croydon staff have described that, through undertaking this project with FAB, they have been able to develop their own knowledge of Fairfield Halls and some of the artists and figures who played a significant role in Fairfield and more broadly, Croydon's history. Although this could be a natural outcome of spending significant time with the Fairfield Halls archive and by conducting oral histories, staff members from both MOC and FAB discussed how they found the volunteer team an invaluable resource and knowledge base related to the Fairfield Halls. There was a reciprocal learning environment which contributed towards the sense of team and created learning opportunities for everyone involved. This was not an accidental outcome, the staff involved in the project purposefully sought to learn from the volunteers, viewing them as experts and partners in the project.



COMMUNITIES

Actively engaging the public to learn about Heritage.

FAIRFIELD COLLECTION ON TOUR

Early in the project the Project manager decided that the 'Fairfield Collection on Tour' should involve input from the volunteers as much as possible. It was felt that the volunteers, as experts, had the direct knowledge and experience required to bring the collection alive. For this reason, an 'Animateur' was not used as per the project plan and both the project and volunteer manager worked with the volunteers to design and deliver the sessions for the care home and school. This decision produced a range of benefits for the people involved in the project.

	NO. OF SESSIONS	NO. OF PARTICIPANTS
WHITGIFT CARE	2	50
PARK HILL JUNIOR	6	180
ST NICHOLAS SPECIAL NEEDS SCHOOL	6	54

FIGURE 1: FAIRFIELD COLLECTION ON TOUR VISITS.



COMMUNITIES

Continued.

The first outing for the Fairfield Collection was to a Whitgift care home in Croydon, where three sets of residents from local care homes were gathered together for the session, 24 residents attended the session with carers and staff members supporting them. The session was facilitated by the FAB staff, with input from five volunteers who provided their own stories and experiences related to Fairfield Halls and the project. One of the volunteers put together a set of songs which had relevance to the artists who had performed at Fairfield Halls, he performed these songs and provided anecdotes and information about the artists. Song sheets were distributed to encourage participants to sing along. The evaluation team attended this session and observed that participants were very responsive to this element of the session with vocal reactions showing their recollection of artists and their songs, many people also sang along. A few of the ladies who attended the session asked for the autograph of the volunteer who sang at the end!

There was also evidence of engagement during the other elements of the session. Questions were asked about a range of topics including dances at the Halls and stewarding. The participants were invited to share their own memories of Fairfield Halls following the sharing of the volunteers, three participants shared their stories

about the halls at different points in the session, and with the encouragement of volunteers 3 offered to provide oral histories at a later date. Volunteers showed confidence and were proactive in engaging with the participants, using initiative to take objects to small groups and hold discussions. The participants were responsive to the volunteers who were 'peers' in this setting. It was fed back by participants that they would enjoy visiting the exhibition at the museum because of taking part in the session and staff at Whitgift advised that the session had provoked further discussion and reminiscence in the days following the visit. A follow up visit was made to the care home where the project film was shared with the residents and the artwork from Park Hill pupils was shown around, a question and answer session followed the screening.

The Fairfield Collection on Tour also visited Park Hill Junior School on two occasions, where three sessions were delivered to the three classes that comprised Year 4's 2016 and 2017 cohorts. The Project Manager engaged the school by drawing links with the Fairfield Collection Project and the community history element of the school's curriculum programme, highlighting the opportunity for the school to fulfil an element of their curriculum needs. The project team devised a class based session which included

learning about the project, and the meaning of key words such as 'Heritage', 'Archiving' and 'Oral Histories'. The class listened to stories from the stewards, had hands on time with the handling collection and learned about the Ashcroft Theatre safety curtain and designed their own safety curtains inspired by local history and Croydon now. This session was also delivered by volunteers and the FAB staff. The evaluation team observed one of these sessions. Children taking part showed their engagement by asking lots of questions, answering and responding to questions and getting excited about looking at, touching and handling collection items. Further evidence of their engagement was apparent as many of the safety curtain designs featured items from the handling collection, the stories told and the original curtain.

The volunteers responded very well to taking the collection on tour, for some of them they were drawing on their previous experience as teachers, whereas others had very little experience around children and in this type of setting. The evaluation team observed that the volunteers adapted their style of communication to make themselves clear and engaging for the children, they told stories that included funny events to make their memories fun and encourage laughter and curiosity.

Volunteers said they enjoyed these sessions and were surprised by the good behaviour and the engagement of the children, they didn't expect them to be as interested as they were. Two of the volunteers also commented that they were surprised at how many of them had been to, or performed at, Fairfield themselves. Because of these sessions the school arranged to further partner in the project by involving some young people in the film about the project, the children were also given the opportunity to have their work displayed at the exhibition on banners and in the Fairfield Collection programme. This led to young people who were involved in the film and winning designs attending the launch event with parents and teachers. All the pupils from this year group attended the museum exhibition, and some of the volunteers who delivered the lesson attended their visit to the exhibition as stewards, this allowed the children to continue their engagement with the volunteers.



"The pupils felt immensely proud that their work was on display in the exhibition and that they were now a part of the Fairfield Halls history..." - Teacher, Park Hill

The head of year expressed his satisfaction with the partnership and this is further evidenced by the school's enthusiasm to have further lessons with other year groups.

"It would be fantastic if the funding for this project continued into next year so that the next year 4 cohort had the same wonderful opportunities that we received this year."

Feedback from teachers showed that these sessions met and exceeded their expectations and provided useful feedback regarding how to structure sessions to maintain the attention of children, for example putting in more interactive elements to the lesson earlier on was a recommendation from teachers.

The children were asked to complete a worksheet to review the workshop and share their learning from the lesson (Appendix 4). The favourite activity of the lesson was, by far, drawing their own designs for a safety curtain, which is reflective of the feedback from teachers about making lessons practical. The children also really enjoyed touching and looking at objects in the handling collection and listening to stories from the volunteers. Very few children expressed preference for the less interactive parts of the session. Children were asked to give a 'star rating' out of 5 to reflect their enjoyment and an average across 87 responses gives approximate rating of 4.6, which shows that overall the children felt the lesson was very enjoyable.

The reason for working with St Nicholas school was due to The Museum of Croydon, who asked for the Collection on Tour to work with them, on the basis that they are a school that would benefit from an in-school handling session and that they don't have many opportunities to engage with the museum or visit. The project manager met with the school prior to delivering workshops to ensure that the sessions were tailored to the abilities of the different classes. During an observation of one of these classes, it was noticeable that although the project manager described how they had found these sessions 'challenging' they appeared very confident in presenting the session with the mixed ability groups and the project manager was able to use some Makaton to communicate with the children which increased engagement. Children were evidently engaged and enjoyed exploring the collections, which they represented in the art work they created, this also provided an opportunity for the team to talk in more depth with children on a one to one basis. Teacher feedback was generally very positive but there were a couple of suggestions that to engage these groups more visual aids could have been used, such as pictures of the original safety curtain or videos of performances.

"Really enjoyable, learnt new things and children were able to share their experiences of Fairfield Halls"

- Teacher, St Nicholas

THE FAIRFIELD COLLECTION EXHIBITION AT THE MUSEUM OF CROYDON

The Fairfield Collection Launch event took place on the 29th June 2017 at The Braithwaite Hall and David Lean Cinema, with access to the full exhibition. The event was attended by 93 invited guests such as FAB Staff and Trustees, volunteers, Museum of Croydon staff and volunteers, local councillors and other contributors to the project, such as pupils from the Park Hill school and ex Fairfield Halls staff who had provided oral histories. The focus of this event was to launch the public exhibition at the start of Croydon Heritage Week. The event had a celebratory atmosphere, with a focus on highlighting the importance of heritage and an appreciation

of the achievements of all who contributed to the Fairfield Collection. There were guest speakers; The Mayor of Croydon, Lindsay Ould (Borough Archivist) and Kate Vennel, FAB Chair of Trustees, all giving context and an interpretation of the exhibition and project. The film was screened twice at the David Lean cinema and people responded positively, particularly the volunteers who had been involved in the project and the film. A question and answer session was not held as described in the original application, this was due to the already busy schedule of the event, it was felt it would have been difficult to stage this in a manner that was useful and enjoyable.

The Fairfield Collection Exhibition was held from the 23rd May - 4th November 2017, and comprised an interactive exhibit 'The Fairfield Collection' in the Croydon Now exhibition space and 'The Art of Fairfield' in the ground floor gallery. The Art of Fairfield was an additional exhibition to what was planned and provided a companion exhibit of art works which had been displayed at Fairfield Halls. Volunteers assisted in the development of the exhibition by devising the themes they would want explored in a planning workshop, and by then specifically researching items, artists and topics which would feature in the exhibition. There was a workshop about writing entries for the interactive displays and, following this, the volunteer group wrote contributions. Volunteers reported finding

this task challenging, as they had to consider accuracy, as well as keeping articles brief. The Volunteer Manager identified that this was an area volunteers were struggling with and devised template forms to assist volunteers in organising their text, she felt that for some of them this was helpful. It was apparent in the lead up to the exhibition opening there were some issues around the organisation of who would write entries for the interactive displays and the quality and content required for consistency with the MOC standard for exhibitions. Both the museum and the FAB project volunteers created content for the interactive kiosks. This was resolved however and the contributions from volunteers were included.



"I thought the exhibition was fabulous and brought back many memories, what an amazing evening"

**THE EXHIBITION
WAS PROMOTED THROUGH A
VARIETY OF METHODS.
THESE INCLUDED THE FOLLOWING:**

- The MOC Twitter/Facebook to reach existing supporters of the museum
- The Exhibition Launch event
- FAB Croydon Facebook/Twitter
- Fairfield Collection Wordpress Blog
- [The Fairfield Collection website](#)
- [Article in 'Your Croydon', Croydon Council publication for residents](#)
- [Article in The Croydon Citizen, citizen led news magazine](#)
- [Listed in Croydon Heritage Festival programme](#)
- [Exhibition flyers](#) directly advertising The Fairfield Collection exhibition distributed across a range of venues and direct to the public
- [Inside Croydon News Article](#)

The FAB staff discussed how they had not anticipated the need for additional activity to promote the exhibition to the wider public, but they found that due to the location of the museum, which is at one end of the library and clocktower building, the museum often escaped visitor's attention. The staff at MOC discussed how they have marketing limitations due to budget and they are only able to promote exhibitions and events at

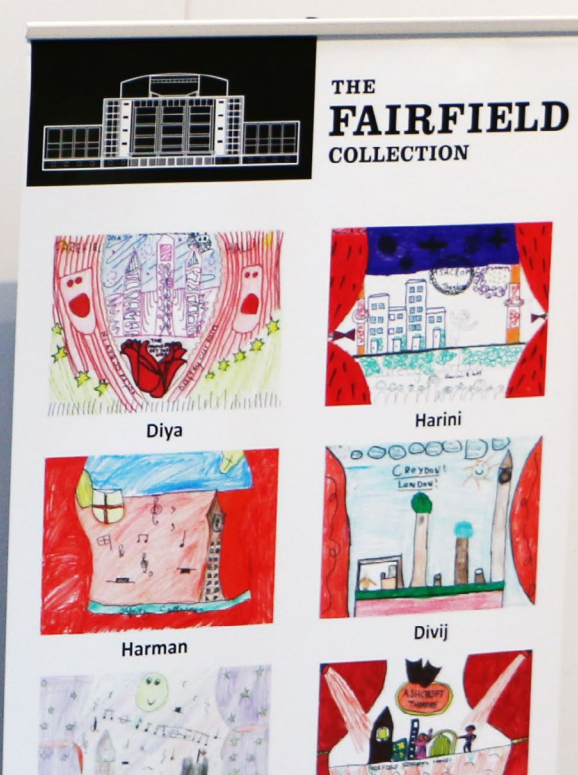
the museum through existing channels such as social media, the website and council publications. FAB staff responded to this by arranging for some marketing materials to raise awareness of the exhibition. This may have had an impact particularly at the start of the exhibition on the awareness of the general public about the exhibition and be worth consideration for future projects to increase visibility and reach a broader audience.

**'THE FAIRFIELD COLLECTION' EXHIBITION
CROYDON NOW GALLERY
16 MAY - 4 NOVEMBER 2017**



**'THE ART OF FAIRFIELD' EXHIBITION
EXHIBITION GALLERY
23 MAY - 4 NOVEMBER 2017**





VISITOR RESPONSES

A survey was completed by 101 visitors to the exhibition (Appendix 5). The aim of the survey was to understand the visitor experience of the exhibition and to know more about the demographics of the audience attending.

The Interactive Fairfield Collection exhibition and the Art of Fairfield Gallery are particularly appealing to Croydon residents with an existing relationship or interest in Fairfield Halls and broader Croydon history.

Most visitors came from the local area with 73% providing a Croydon 'CR' postcode, other groups were coming from London South East and Bromley postcodes. There were a small number of postcodes that were outside of the area. This is consistent with the local interest of the exhibition, and would also suggest that the museum in general enjoys a large footfall from its local population.

91% of visitors viewed the Fairfield Collection interactive exhibition and 75% viewed the Art of Fairfield exhibit, showing the visitors were overall

interested in seeing all aspects of the exhibit. A lesser number of visitors viewed the project film (48%) and the project display (50%), however it is likely this was due to access rather than interest as both the film and project display were on show at limited times compared to the interactive and art exhibits.

In response to the question 'Why have you visited today?' 39% of respondents gave answers which strongly suggested a previous or existing relationship with Fairfield Halls. On the other end of the spectrum 20% of visitors came by the exhibition unintentionally, largely through visiting facilities such as the library in the broader building or visiting the museum for other reasons. Most other responses suggested a specific interest in the history of Croydon, Arts and Fairfield. Overall this paints a picture of an audience who have intentionally made the visit and are motivated to engage with the exhibition content. It is encouraging that over 20% of those visitors are also members of the public who would have learnt about the halls having not necessarily had any prior knowledge.

The Interactive Fairfield Exhibition and The Art of Fairfield gallery make for an enjoyable visit for almost all visitors

99% of visitors agreed or strongly agreed that they had an enjoyable visit.

If visitors access the kiosks they will be highly likely to learn something new and develop their understanding of Fairfield Halls.

85% gained knowledge of understanding of Fairfield Halls because of their visit. 13% neither agreed nor disagreed and 2% disagreed, this could suggest different things. Many visitors came to the exhibition with a prior knowledge and relationship with the Fairfield Halls which might mean some visitors felt they had learned nothing new because of the exhibits. We explored the possibility of a link between visitors who didn't feel they learnt anything and visitors not accessing the kiosks for oral histories. We found that half of the visitors who felt they hadn't learned anything had not accessed the oral histories on the kiosks. The

other half were largely people with a significant relationship to the halls. This would suggest that if visitors are motivated to access the kiosks and the oral histories they will be highly likely to learn something new and develop their understanding of Fairfield Halls.

The Fairfield Collection was displayed in a way that was easy to understand

93% of visitors agreed that the collection was easy to understand, three responses provided specific feedback that the exhibits would have been easier to understand if labelled or had text boxes next to them.

Oral Histories were received well but could be further enjoyed with thought to how they are presented and advertised to visitors.

The oral history recordings were available on kiosks which also displayed pictures and descriptions of items. 67% of visitors said they accessed the oral histories on the kiosks. For those who did not, they cited various reasons...

VISITOR RESPONSES CONT.

...but predominantly a lack of interest, or not knowing they were there. It was our observation from our visit to the exhibition that visitors could bypass the kiosks, and it would only be through accessing the kiosks that you would realise the oral history clips are available. Some of the comments from the survey suggested that audio could have been louder.

The typical visitor to the exhibition is a 60+ year old female, of white ethnicity and not likely to consider themselves disabled, they are retired and if they bring children they are most likely to be 8-9 years old.

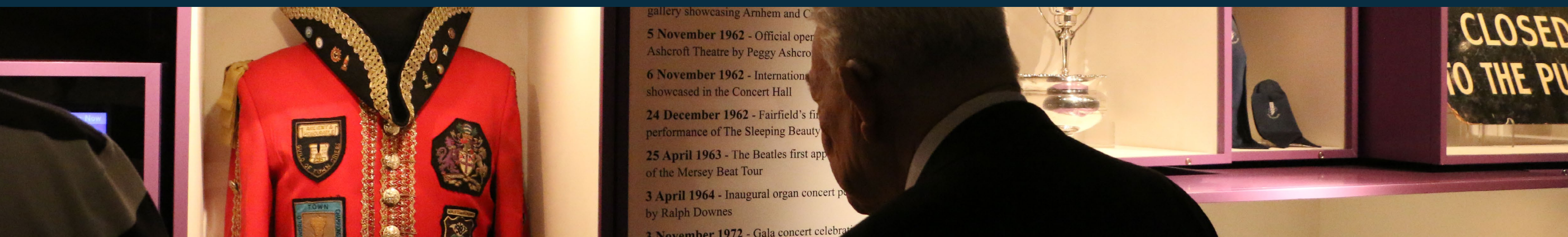
As part of the exhibition survey we asked visitors to share some demographic information about themselves.

Responses to Age, Gender, Occupation and Disability although having a dominant group, did present a broad range of visitors, or presented results consistent with the Croydon population. Ethnicity, was more polarised, 85% of visitors were of a white ethnic group, this is far higher than the 55% white ethnic population in Croydon (ONS Census 2011), using this data as a guide we may have expected a larger number of visitors who identified as a Black Asian, African, Caribbean or other Black ethnicity to visit the exhibition, whereas only 3.4% of respondents were represented from this group. An explanation for this could

be that the demographic of the people who volunteered at, or were a frequent visitor in the past to Fairfield was much more likely to be of white ethnicity and retired, this is reflected by the demographic of the volunteer group for this project who are largely of the dominant visitor group described. It is this group who have played a large role in spreading the word and raising awareness regarding the exhibition, their circle of influence has been their friends, family and peers at Fairfield. Both age and ethnic reach was recognised as a possible challenge that the project manager was aware of, she described how they ensured the collection went to schools and was advertised through social media platforms, to reach younger audiences. They selected a school to work with where the dominant ethnic group was not white, and although this wasn't the only reason for working with this school, there was an intentional attempt to bring the Fairfield collection to a more ethnically diverse audience. The volunteer manager had also described trying to engage with some cultural organisations during the project, to develop the oral history collection, but found it difficult to get a response. It is worth future projects having a strategy to develop a wider range of community partners from the start of project planning so that broader groups are engaged and act as stakeholder in the project, therefore having the potential to promote across their networks and have a meaningful involvement.



"The oral histories bring another dimension, bringing the photos to life."



PROJECT RESOURCES

The project film was a 30-minute production, the aim of the film was to capture the life of the project and the significance and history of The Fairfield Halls pre-refurbishment. The Project Manager described how they wanted the film to tell an interesting story, which meant involving a range of people from the project. It was important to the Project Manager to involve the school in this film, which meant that they couldn't complete filming this element until after the Collection on Tour was completed. The response from volunteers and those who were filmed was very positive with many people requesting a copy of the DVD. In an interview one volunteer described how being involved in the film was important as he felt he himself, along with other stewards, had become part of the heritage of the halls by being captured in this way. DVDs were produced and distributed to all stakeholders involved in the project and to anyone requesting copies. It was suggested in the project plan that these DVDs would be sold however in reality it seemed

impractical to administer this and unnecessary to also ask people who had contributed so much to the project to pay for a DVD. This did not have an adverse financial impact on the project.

The project booklet was also launched at the celebration event, this 10 page booklet provides the background to the project and the volunteers who played a key role. Volunteers are given prominence in the booklet, along with winning drawings from the Safety Curtain competition. The booklet is of a high-quality design with a professional feel and is a useful companion to the exhibition and a legacy of the project. Copies of the booklet were available at the museum and members of the public were encouraged to read it when viewing the Fairfield exhibits. The finish and quality of all items related to the project; flyers, booklet and film had a quality feel to them with professional design consistent with the project branding and reflect well on the project, MOC and the Fairfield Halls.



FAIRFIELD COLLECTION ONLINE

The Fairfield Collection also engaged with members of the public online:

- [A project website and blog](#)
- [The refurbished Fairfield Collection website](#)
- [The Museum of Croydon website](#)

The project website served the purpose of promoting the project itself as well as providing an account through the blog, written in collaboration with, or by the volunteers themselves. This was a task many volunteers were uncomfortable with as they were not familiar with blogs. The Volunteer Manager supported volunteers to write content for the blog by finding ways to make it relatable, like writing a diary or news article. They also recruited a journalist with connections to Fairfield Halls to volunteer as a reporter for the project, which filled a gap in skills. They were then able to maintain the blog and write articles to promote the exhibition in local news outlets. Blogs were promoted using social media such as Facebook and Twitter. There were 15 blog posts which told the story of the project from the perspective of the volunteers and included blogs about interesting stories from the halls to try and develop interest in the upcoming Fairfield Collection exhibition. These blog posts and articles will be used as

part of the new Fairfield Collection website.

The Fairfield Collection website was originally the 'Fairfield at 50' website which was created as a celebration of the Hall's 50 years in operation. It featured a basic online archive of some posters, programmes and photos and other artefacts that were at the halls. It was recognised that having an online portal for exploring the Fairfield Collection would make it more accessible to the public, but that the existing website was outdated and not easy to use, it was also not compatible with mobile devices and tablets. The new website design brief was to create a clearer website for the Fairfield Collection which would be easier to search and explore, with new content about the archive and oral histories so that people could understand what was in the collection and how to access it. Launched alongside the exhibition, the new website is a lot clearer, visually appealing and user friendly, this has been validated by the project volunteers, staff and partners, as well as the researchers who tested it out for us. The staff at the MOC have explained that this site will be a dynamic part of the ongoing project and improvements will be made and content added over time. They have already received enquiries from the public through the website.



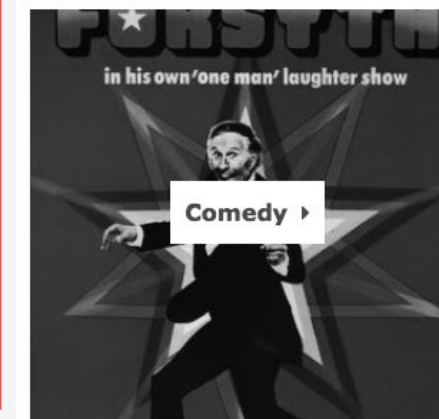
THE
FAIRFIELD
COLLECTION

Q Search the Collection

Search

EXPLORE THE COLLECTION

The archives of Fairfield
Halls, including programmes,
photos, art and heritage
items.



The Museum of Croydon website also provides the public with access to the Fairfield Collection. Online visitors can also experience the exhibition by interacting and exploring with a website version of the information and oral history clips that are presented in the Interactive Exhibition in the Croydon Now gallery.

Social media has been used to engage with people online and grow the audience for the project and Fairfield Collection. The FAB Croydon Facebook page has 120 followers and the Twitter page has shared 87 tweets

and has 274 followers, which includes a range of Croydon based organisations. Social media was utilised frequently, and posts were generally information sharing and project promotion.

It is possible broader groups and potential younger visitors may have been made aware of the project, or would have interacted with FAB social media had there been more interactive posts, requests to share, comment or attend an event targeted at local institutions and businesses.

THE NUMBER OF VISITORS AND PAGE VIEWS BETWEEN MAY 16TH & NOVEMBER 4TH

**TOTAL
OF 723
USERS**

**PAGE
4675
VIEWS**

**"WE LIKED ALL OF THE PEOPLE SHARING
THEIR EXPERIENCES IN LIFE."**

**"THE HANDLING FROM OBJECTS THAT ARE
VERY INTERESTING, AND IT ENCOURAGED
ME TO LEARN MORE HISTORY."**

**"WE LEARNT NEW WORDS. I HAD MORE
FACTS TO SHARE."**

**"I HAVE LEARNT A LOT AND ESPECIALLY
LIKED THE WRESTLING. I DIDN'T EVEN
KNOW WHAT STEWARDS ARE SO I GOT TO
LEARN ABOUT THE FAIRFIELDS."**

**"THE HANDLING COLLECTION WAS
REALLY FUN AND THE STEWARDS WERE
REALLY EXCITED BECAUSE I LEARNT LOTS
OF NEW THINGS."**

**"I LOVE DRAWING THE PICTURES OF THE
OLD THINGS."**

**"MY FAVOURITE PART IS WHEN RON TOLD
US STORIES."**

- CHILDREN OF PARK HILL SCHOOL

.....

REVIEW

.....

WHATWENTWELL

The relationship that was built with the Volunteers enabled them to become a significant contributor to the project. Not only did this group contribute time to the project, they also provided context and provenance to many items. This group of volunteers had an outlet to be passionate about Fairfield Halls and this has translated in the volume of work they have undertaken, and their commitment to sharing this with the broader community. This was achieved through taking a collaborative approach, building trust, patience and involving the volunteers at a level where it was clear that they were part of the team. The FAB project team found that, as outsiders to The Fairfield Halls, they were better able to listen, without being defensive, they described being open and friendly with volunteers and they let them in on the story of the project, and that this gave them a greater sense of agency and ownership. A practical factor that supported this was that a good budget was available to support the volunteers to engage with the project and prevent barriers by providing travel expenses, refreshments and social events to show recognition of their contribution. These rewards were appreciated by the volunteers.

By attending to the wellbeing of the volunteers and seeing them as people who had lives beyond the project meant that they were able to better able to support them in developing confidence and building their social connections within the group.

The partnership with Park Hill Junior School is an example of how a project output can become a meaningful activity which genuinely contributes to learning. One of the unexpected outcomes of this project was that this element became an example of the benefits of intergenerational activity.

The children appeared to genuinely enjoy the company of the volunteers and listened attentively to their stories, the response they received gave volunteers the sense of legacy that they had hoped for.

During the initial stages of evaluation, it was noted and shared that volunteers frequently spoke about a desire for legacy, and to feel they were passing something onto the next generation. The Project Manager used this information to inform their decision making about The Fairfield Collection on tour, ensuring that volunteers were involved in delivery and working with the school to ensure that children had the opportunity to participate beyond the lesson. This is a good example of considering the delivery plan and finding the best way to make it meaningful, and to go beyond the expected outcome. This did mean working contrary to the application, as they did not use an Animateur, but shows that the FAB project team were able to take an emergent approach to the project, letting new information and the rapport they had with the volunteers shape their decisions and actions.

WHATDIDN'TWORKWELL

The volunteers were involved in the creation of the exhibition, but their participation could have been greater. The Museum of Croydon staff identified that to achieve the exhibition to the scale required in a larger space than they had initially thought, they would need to take a lead on this aspect of the project. This decision was influenced by a few factors, including that getting time to talk to the project team could be difficult, due to issues of workspace, email access and the project team being part-time. The lead up to the exhibition was the busiest point in the project which meant everyone involved was juggling different priorities. The FAB project team felt that the written contributions of the volunteers were not fully utilised due to a lack of clarity around responsibility for elements of the exhibition, and the standard of submissions required.

Some visitors were not aware of the oral histories available to them through the kiosks and would have benefitted from having guidance about using Kiosks as without using these many objects lacked context on their own as a display. The sessions where volunteers stewarded the exhibition are a good example of how to enhance the opportunity of visitors to learn about Fairfield and heritage and make the exhibition more accessible.

The FAB project team were not able to have as much input into the website redesign as had been planned. This is because the council took the decision to veto any direct input into the website from anyone who was not a council employee. As the website belonged to the council this was their decision to make, but this did mean that volunteers were not able to do any direct work with the website themselves.

A lot of the activity of the project was concentrated towards the end of the process, which put pressure on certain targets, such as collecting 50 oral histories. The Volunteer Manager described how they felt this element of the project didn't really get going until the new year due to delays in getting the project started. This added to difficulties in getting hold of the people who had been recommended, or expressed an interest in taking part. A spreadsheet was provided at the start of the project which was a list of names with some limited contact details, but not for all. This meant a large amount of time was spent chasing these leads a few months after the initial interest was established. There is potential that more, and higher profile, oral histories could have been collected had the organising and scheduling of them occurred early in the project to make use of the contacts that had been provided.

Some volunteers lacked confidence to take part in collecting oral histories, during evaluation a group suggested that for some it them it was not an activity they were interested in, or felt comfortable with and in a couple of cases the availability of volunteers who had been keen changed over the course of the project. This does not appear to be because of a lack of quality training, however there were volunteers who did not take part in the training. One volunteer who was interviewed described how on reflection, having heard the oral histories and how fascinating they were, that he would have liked to have taken part in the training, but didn't really understand oral histories at the time and thought he didn't have the skills to contribute to this area.

WHAT WOULD HAVE HAPPENED IF THERE WASN'T A PROJECT?

The Museum of Croydon would have got involved in some way in advising the Fairfield Halls what items were of heritage value and how these items should be stored and handled, this would have included some of these items being brought to the museum, they would still have been accessioned into the museum but there would have been little capacity to sort, archive and interpret these items.

Some items prior to this project had already gone missing, such as pages from signature books. It is possible that other items could have disappeared from the Fairfield Halls if there continued to be no secure archive. Oral histories would not have been captured to the same extent, or at the time they were captured. This has enabled the stories, memories and experiences of many people to be captured in living memory. The museum team commented that in some cases the people they were interviewing were quite elderly. It's possible that if these oral histories were sought in the coming years the people giving them could have passed away. The volunteer group would not have had the opportunity to be part of creating the Fairfield Collection. They would not have been able to share their own experience and reminisce, to bring providence to many of the Fairfield Collection items and to provide oral histories of their own. They would not have learned skills in archiving and oral history, nor developed their understanding of heritage and their knowledge of Fairfield Halls. It is an unexpected but important outcome of this project that the volunteers had a space and purpose to bring about healing, by creating something positive out of what felt to them like a very negative experience of losing their Fairfield Halls. Volunteers may have eventually found new projects to be involved in but this would have taken a longer length of time and it is less likely volunteers would

have developed a relationship with the Museum of Croydon or with the new Fairfield. The public would have had only a limited access to the Fairfield Collection, whilst researchers would have been able to look at the existing website, this would tell them nothing new since the closure of the halls and would have remained difficult to navigate. It is likely that attempts to research and interpret collection items would have been limited or time consuming as they would need to explore items holding large amounts of information by hand. Local children would not have had the opportunity to better understand a local cultural venue which played a key role in the history of their community, they would not have built a relationship with the Fairfield Halls. When the new refurbished Fairfield Halls opens they would not have the benefit of understanding some of the context of the Fairfield Halls and what used to happen there.

This project was concerned primarily with the preservation of heritage by creating an archive and capturing living memories of Fairfield Halls. However, another significant and unplanned outcome of the project was that The Fairfield Collection become, for many, a way of maintaining a link to Fairfield Halls. This had an impact on a broader group of people connected to the project such as people providing oral histories or supporting the launch event. This outcome was expressed by project manager Nicolette as keeping a 'flame burning for Fairfield'. The launch event and film provided a very positive space for a broad group of people to feel good about the past and future of the Fairfield Halls. Without this project, many people would have disengaged from Fairfield Halls and this would ultimately make connecting with the Fairfield community more challenging when the venue re-opens.

WHAT WE WOULD DO DIFFERENTLY

AVOID MANY OF THE MISUNDERSTANDINGS SUCH AS WHO WAS RESPONSIBLE FOR WHICH ELEMENTS OF THE EXHIBITION AND TO WHAT EXTENT VOLUNTEERS COULD BE INVOLVED BY CREATING A DEFINED MEETING TO DISCUSS THE EXHIBITION EARLY ON.

IMPROVE COMMUNICATION AND PLANNING BY MAKING THE STEERING GROUP A MORE SUPPORTIVE RESOURCE. DEVELOP A CLEARER ROLE AND PURPOSE FOR THE GROUP SO THAT ALL MEMBERS UNDERSTAND THEIR OWN AND EACH OTHER'S ROLE AND CONTRIBUTION TO THE PROJECT

PREVENT PROJECT DELAYS FROM HAVING A DETRIMENTAL IMPACT BY UNDERTAKING A MORE THOROUGH PIECE OF PLANNING ONCE THE STAFF TEAM WERE IN PLACE. SO THAT THE TEAM TO IDENTIFY THESE ISSUES AND FIND SOLUTIONS AND SUPPORT AT AN EARLIER POINT. THIS MAY ALSO HELP WITH PRIORITISING CERTAIN TASKS, SUCH AS GETTING THE ORAL HISTORY COLLECTING STARTED EARLIER AND SEEKING HELP TO IDENTIFY CONTACTS.

ENABLE STAFF MEMBERS TO WORK PRODUCTIVELY AND COLLABORATE WITH THEIR TEAM AND ORGANISATIONAL PARTNERS BY IDENTIFYING A SUITABLE WORK SPACE FOR THE PROJECT DURING THE EARLY PLANNING STAGES.

BUILD THE INTEREST AND CONFIDENCE OF VOLUNTEERS TO TAKE PART IN COLLECTING ORAL HISTORIES BY UNDERTAKING THE FIRST TRAINING SESSIONS EARLY IN THE PROJECT. DELIVER TO ALL VOLUNTEERS AND PROVIDE LOTS OF OPPORTUNITIES TO PRACTICE.

DEVELOP VOLUNTEERS UNDERSTANDING OF THE IMPORTANCE AND RELEVANCE OF ORAL HISTORY AS A SIGNIFICANT PART OF THE COLLECTION SO THAT VOLUNTEERS ARE MOTIVATED TO TAKE PART IN THIS ACTIVITY.

LEGACY

Because of this project many objects, art works, oral histories and memories related to Fairfield Halls have been safeguarded for the future.

This project happened just in time to genuinely save and recover this heritage collection. The Museum of Croydon are now in a position, with support from their volunteers, to continue their work in archiving this collection so that it becomes an accessible and interesting resource for the public and it is encouraging that volunteers have already begun to attend sessions following the official completion of the HLF project.

The work that has been undertaken has the potential to pave the way for developing further heritage projects related to Fairfield, particularly in supporting and advising the new operator of the Fairfield Hall, BH Live, in how to make use of this collection.

The staff involved in the project have learnt a lot about engagement and development of volunteers and a legacy of the project will be how the successes of this project, such as relationship building and wellbeing, will be considerations in future MOC projects.

It is apparent that this project has inspired staff members to consider how else they can work with older people.

The Fairfield Collection on Tour was able to engage and bring the collection to life for two groups at opposite ends of the age spectrum. Undertaking this part of the project and delivering it in a participatory and intergenerational way allowed both young and old to connect and inspire each other and has had a lasting impact in changing perceptions and raising awareness and confidence across generations.

This project started under what were felt to be challenging circumstances, many people were sad to see the halls closed and there was some protest regarding the decision to completely close the halls for refurbishment.. The project provided a safe space to continue a relationship with Fairfield and empowered the project participants to preserve the memories and history which made up such a large part of their lives.

Over time the narrative around the Fairfield Halls and its closure developed into an optimism because of this project. The launch event solidified this sentiment as an opportunity for celebration of the Halls was provided. The bridging effect of the project has allowed for reconciliation between the past and future of the halls, seeing heritage as part of a new chapter for Fairfield Halls.

1	EVALUATION PLAN
2	VOLUNTEER QUESTIONNAIRE (PROJECT END)
3	VOLUNTEER QUESTIONNAIRE (PROJECT START)
4	WORKSHEETS AND CHILDREN'S RESPONSES
5	EXHIBITION SURVEY RESULTS

APPENDIX

1 EVALUATION PLAN

Evaluation Plan
Outcomes Monitoring

For Heritage					
1 Heritage will be better managed	Metric	Target?	Recording Method	Who	When
1 Objects, art works and documents will be moved into one place: The museum of Croydon	Final number of items moved		Museum records	LO	July
2 All items will be accessioned with identification used by the Museum of Croydon	Final number of items accessioned <i>Compare with items moved</i> <i>Interview museum</i>		Museum records	LO	Aug
3 The existence of a well organised Fairfield Collection Archive	Feedback from experts involved Interview Museum Independent research visits		Interviews	GW	July
4 Trained volunteers assisting with Long term management	No. volunteers who wish to continue their involvement Feedback from project team and volunteers as to the ability of volunteers to maintain the archive		Final Survey Final Workshop	GW	July
5 Oral Histories are collects and form part of the archive	No. Oral histories collected No. OH transcribed No. OH moved into the permanent archive	50	Museum records	LO	Nov
For People					
2 People will have developed Skills					
1 Volunteers participate in the project	No. of participants	21	FAB Records	Viva	July
2 Attendance of volunteers at training	Vol. Hours		FAB Records	Viva	July
3 Archive skills are developed	No. report they have developed this skill		Final survey	GW	July
4 Oral history skills are developed	No. report they have developed this skill		Final survey	GW	July
3 Paid Staff, Volunteers and the public will have learnt about Heritage					
1 Visiting the Fairfield collection at the Museum	Visiting numbers		Museum Records Feedback Surveys	LO GW/Vols	Nov
2 Exploring and adding to online archive	Online visits to archive, requests & no. items listed		Museum Website analytics Record of enquiries	LO	Nov
4 Engaging with the Fairfield Launch event	Visiting numbers		Guest list & on the day registration	NH	June
4 Volunteers will increase their knowledge of Fairfields Heritage					
1 Hands on experience in archiving	No. of Volunteers archiving No. of Volunteers report knowing more about Fairfield Heritage		Start & Final Survey Start & Final Workshop	GW	Feb & July
2 Hands on experience in oral histories	No. of Volunteers collecting Oral Histories No. of Volunteers report knowing more about Fairfield Heritage		Start & Final Survey Start & Final Workshop	GW	Feb & July
5 Actively engaging the public to learn about Heritage					
1 Promoting Volunteering opportunities	No. diff examples of promotion No. of volunteers		FAB Records	VM	Aug
2 Visiting 3 schools and/or care homes with the Fairfield Collection on tour +Extension visits to additional schools	No. of venues visited No. of people engaged		FAB Records -Session report form	NH GW	Nov
3 Widely distributed blog updates	Frequency/ no. of blog posts No. of blog visits and comments		FAB Records Website Analytics	NH VM	July
4 Releasing film clips	Video hits for online viewing No. DVDS sold No. DVDS given out		Website Analytics FAB Records	NH	July
5 A range of people attend final sharing event	<i>No. of people attending and breakdown of 'Where from'</i>		<i>Guest list & on the day registration Surveys</i>	NH	July
6 People will have had an enjoyable experience					
1 Taking part in meaningful activity	No. volunteers, staff, and stakeholders reporting		Start/Finishing Survey & Interviews	GW	Feb & July
2 Met new people	No. volunteers, staff, and stakeholders reporting		Start/Finishing Survey & Interviews	GW	Feb & July
3 Learnt in an interactive way	No. reporting they learned No. reporting positively about interactive methods		Start/Finishing Survey & Interviews	GW	Feb & July
7 People have volunteered time					
1 Volunteers for oral history and archive	No. of Vols, Hours and no. of blogs	20	Volunteer Hours Record	Viva	Monthly
2 Volunteers for administration	No. of Vols, Hours and no. of blogs	1	Volunteer Hours Record	Viva	Monthly
3 Volunteers from museum of Croydon	No. of Vols, Hours and no. of blogs	1	Volunteer Hours Record	Viva	Monthly
4 Volunteers who will continue with the project	<i>No. Of Vols</i>		<i>Finishing Survey & Workshop</i>	Viva	July

2

VOLUNTEER QUESTIONNAIRE PROJECT END

Was it easy to stay involved in the project?¹⁰ responses

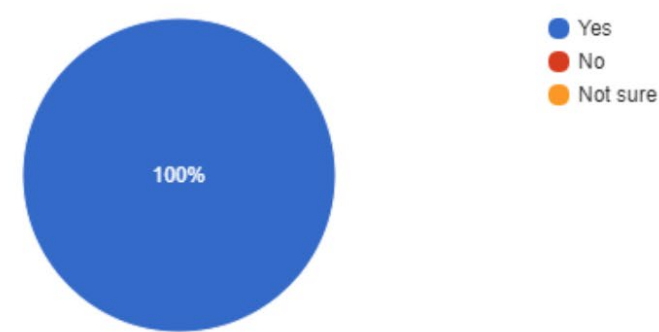
Around May uni got a little in the way but that was the only obstacle
I would have liked more advance notice of which days and what was going on. Not always able to come as I also do other volunteering
Generally easy, longer notice of events would sometimes have been useful
Very easy, we were contacted weekly so reminders were never far away
I did not start at the beginning but found looking at old programmes brought many memories, enough for me to stay the course
Occasionally other commitments got in the way but generally it was easy to stay involved
I had other commitments so could not be as involved as I would like to have been
Very easy and interesting
I was not involved initially due to eyesight problems. I only became involved in June
Yes, regular emails of meeting dates was a vital communication tool. Stimulation of interest also was a motivational factor in staying involved. Group dynamics were also important

What does Heritage mean to you now that you have completed this project?¹⁰ responses

The understanding and preservation of the past
The history of Fairfield throughout its' life
part of collective history of an area/group of people
Leaving future generations with the past history
A complete knowledge of the start to finish
It is so important that the past is not forgotten. The future should be built on it
I learned a little and would like to go further
Happy to have helped record some local history for future generations
the value of what has been and is in progress
It's about creating a lasting legacy which provides a living archive for future generations to see and hear about.

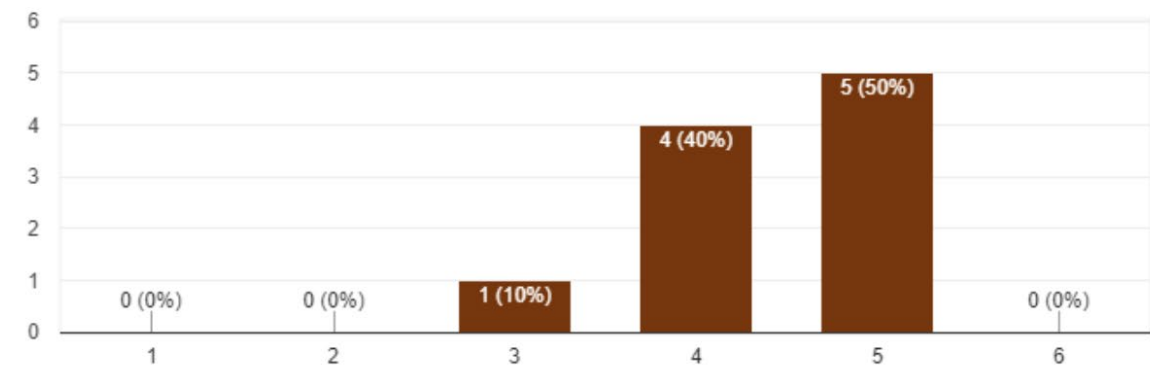
Do you think you would take part in more Heritage projects in the future?

10 responses



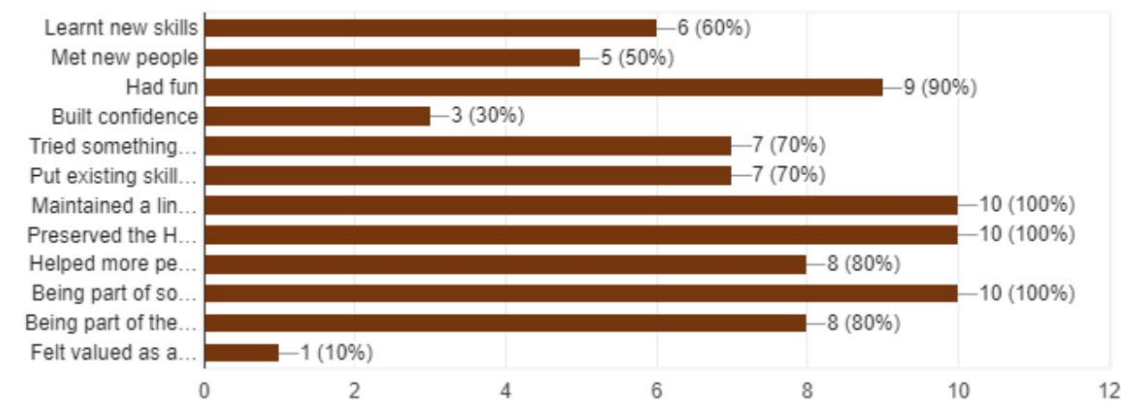
What is your level of knowledge about the history and heritage of Fairfield Halls now that the project is finished?

10 responses



What outcomes did you experience as a result of taking part in this project?

10 responses



Now that the project has finished what is your level of skill in these areas? Part 1

What is your name?	Planning and conducting interviews	Summarising and transcribing interviews	Interpretation of interviews	Creating ways to present interviews to the public	Repackaging, sorting and listing
Vol 1	Low	Excellent	Excellent	Fair	Non-existent
Vol 2	Non-existent	Non-existent	Non-existent	Very Low	Non-existent
Vol 3	Fair	Fair	Good	Fair	Good
Vol 4	Low	Non-existent	Very Low	Very Low	Good
Vol 5	Very Low	Low	Low	Low	Non-existent
Vol 6	Good	Low	Low	Fair	Low
Vol 7	Non-existent	Non-existent	Non-existent	Non-existent	Good
Vol 8	Non-existent	Non-existent	Non-existent	Non-existent	Fair
Vol 10	Fair				Good

Now that the project has finished what is your level of skill in these areas? Part 2

	Online Cataloguing	Scanning and digitising	Blogging	Creating displays and resources	Problem solving
Vol 1	Non-existent	Non-existent	Non-existent	Non-existent	Fair
Vol 2	Good	Very Low	Non-existent	Non-existent	Fair
Vol 3	Good	Fair	Very Low	Fair	Good
Vol 4	Fair	Very Low	Very Low	Fair	Low
Vol 5	Non-existent	Non-existent	Non-existent	Non-existent	Non-existent
Vol 6	Fair	Very Low	Fair	Low	Good
Vol 7	Good	Non-existent	Non-existent	Non-existent	Non-existent
Vol 8	Very Low	Non-existent	Very Low	Fair	Fair
Vol 10	Good	Non-existent	Non-existent	Good	Fair

Now that the project has finished what is your level of skill in these areas? Part 3

	Creative skills	Social skills	Communication skills	Using Excel to create databases	
Vol 1	Fair	Good	Good	Good	
Vol 2	Fair	Fair	Excellent	Non-existent	
Vol 3	Fair	Good	Good	Fair	
Vol 4	Low	Good	Good	Very Low	
Vol 5	Very Low	Very Low	Low	Non-existent	
Vol 6	Good	Good	Good	Low	
Vol 7	Non-existent	Non-existent	Non-existent	Non-existent	
Vol 8	Fair	Good	Good	Low	
Vol 10	Fair	Good	Good	Good	

Do you plan to remain involved in this project in some way?

10 responses



Please provide some comments about what you feel went well, and what could be improved for future projects 7 responses

The variety of the exhibition is great. A bigger exhibition space

Archiving - programmes and ledgers

Archiving session went well, exhibition event was successful. Possible improvement- see earlier comment RE: communication at the last minute

Great sense of co-operation working collaboratively and purposefully. Problems with technology did not diminish the positives

The actual archiving sessions went well, once the laptops were set up. Some confusion over what programme was on which laptop. This time was wasted.

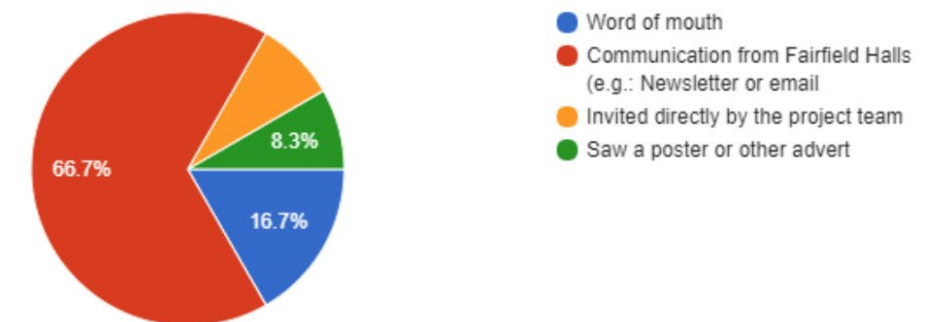
Organisation, choice of points of interest

It was an enjoyable experience, interaction was good and leadership was good.

3 VOLUNTEER QUESTIONNAIRE PROJECT START

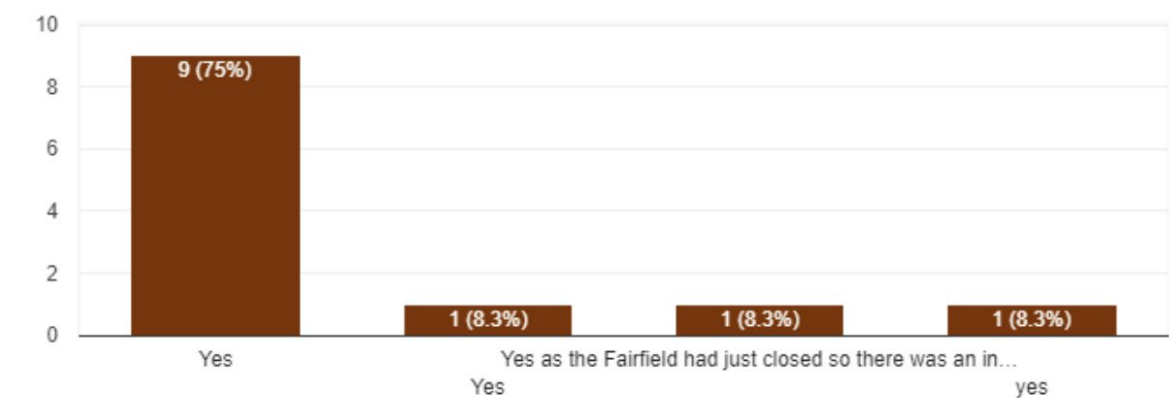
How did you find out about the project?

12 responses



Was it easy to get involved in this project? Yes or No? If no, what would have made it easier?

12 responses



What does Heritage mean to you? 12 responses

history (2)

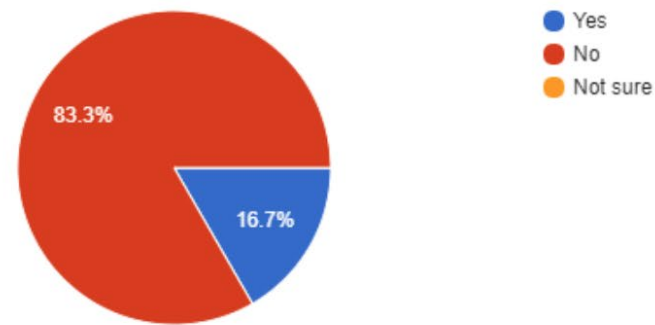
Our history and what is left to current and future generations.

Preserving things for future generations

- Ensuring the past is recorded and preserved for future generations.
- Maintaining memories for the future
- The history we're inheriting
- Tradition
- Preservation and sharing of the past
- Preservation of our past for the benefit of our future
- Heritage should be preserved
- History as it relates to your nationality, country, surroundings, relations.

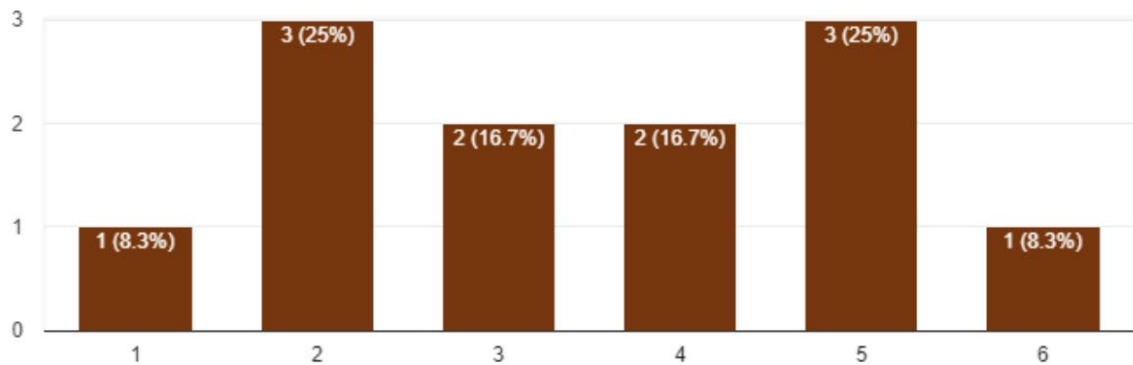
Have you ever been involved in a heritage project before or with heritage related projects, organisations, services or clubs?

12 responses



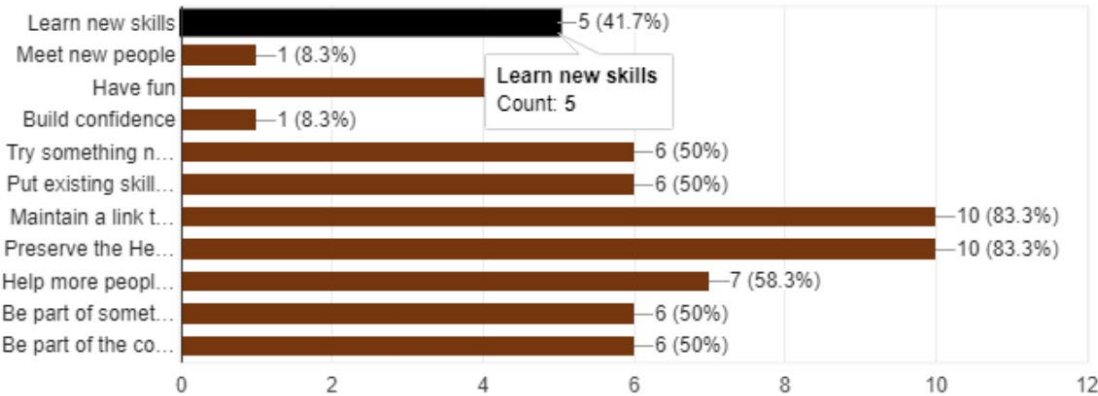
What was your level of knowledge about the history and heritage of Fairfield Halls before the project started?

12 responses



Why do you want to volunteer on this project?

12 responses



Now that the project has finished what is your level of skill in these areas? Part 1

	Planning and conducting interviews	Summarising and transcribing interviews	Interpretation of interviews	Creating ways to present interviews to the public	Repackaging, sorting and listing
Volunteer 1	Fair	Very Low	Low	Non-existent	Low
Volunteer 2	Good	Good	Good	Fair	Good
Volunteer 3	Very Low	Low	Low	Low	Good
Volunteer 4	Fair	Fair	Fair	Non-existent	Good
Volunteer 5					Good
Volunteer 6	Non-existent	Good	Fair	Non-existent	Low
Volunteer 7	Non-existent	Non-existent	Non-existent	Non-existent	Non-existent
Volunteer 8	Non-existent	Non-existent	Non-existent	Non-existent	Fair
Volunteer 9	Non-existent	Non-existent	Non-existent	Non-existent	Non-existent
Volunteer 10	Fair	Non-existent	Very Low	Non-existent	Low
Volunteer 11	Non-existent	Non-existent	Non-existent	Non-existent	Good
Volunteer 12	Fair	Excellent	Low	Low	Fair

Now that the project has finished what is your level of skill in these areas? Part 2

	Online Cataloguing	Scanning and digitising	Blogging	Creating displays and resources	Problem solving
Volunteer 1	Low	Non-existent	Non-existent	Fair	Fair
Volunteer 2	Low	Low	Non-existent	Low	Good
Volunteer 3	Low	Non-existent	Non-existent	Good	Good
Volunteer 4	Low	Low	Non-existent	Non-existent	Good
Volunteer 5	Low	Low	Low	Low	Low
Volunteer 6	Non-existent	Low	Very Low	Fair	Good
Volunteer 7	Non-existent	Non-existent	Non-existent	Non-existent	Non-existent

Volunteer 8	Non-existent	Non-existent	Fair	Non-existent	Fair
Volunteer 9	Non-existent	Non-existent	Non-existent	Non-existent	Non-existent
Volunteer 10	Non-existent	Non-existent	Non-existent	Very Low	Fair
Volunteer 11	Non-existent	Non-existent	Non-existent	Non-existent	Good
Volunteer 12	Low	Low	Low	Low	Fair

Now that the project has finished what is your level of skill in these areas? Part 3

	Creative skills	Social skills	Communication skills	Using Excel to create databases	
Volunteer 1	Fair	Excellent	Excellent	Non-existent	
Volunteer 2	Low	Fair	Good	Very Low	
Volunteer 3	Fair	Good	Good	Fair	
Volunteer 4	Very Low	Good	Good	Fair	
Volunteer 5	Fair	Fair	Fair	Low	
Volunteer 6	Good	Good	Good	Good	
Volunteer 7	Non-existent	Fair	Good	Non-existent	
Volunteer 8	Fair	Fair	Fair	Non-existent	
Volunteer 9	Non-existent	Fair	Fair	Fair	
Volunteer 10	Very Low	Good	Good	Very Low	
Volunteer 11		Non-existent	Non-existent	Non-existent	
Volunteer 12	Low	Fair	Excellent	Low	

4
WORKSHEET AND
CHILDREN'S RESPONSES

My Review of the Fairfield Collection Visit!

We would like you to review the Fairfield Collection visit. Here is a reminder of what happened, please circle your favourite part!

We learned about the Fairfield Halls and what the Fairfield Collection project was about by answering questions and sharing our ideas and experiences

We heard stories from volunteers about their memories of the halls and we asked questions

We got to touch and look at objects from the Fairfield Handling Collection

We looked at a photo of the Ashcroft Theatre safety curtain and what the different drawings meant.

We drew our own designs for a safety curtain

This is how many stars I would give for how much I enjoyed the session:

(The more you enjoyed it the more stars you colour in)

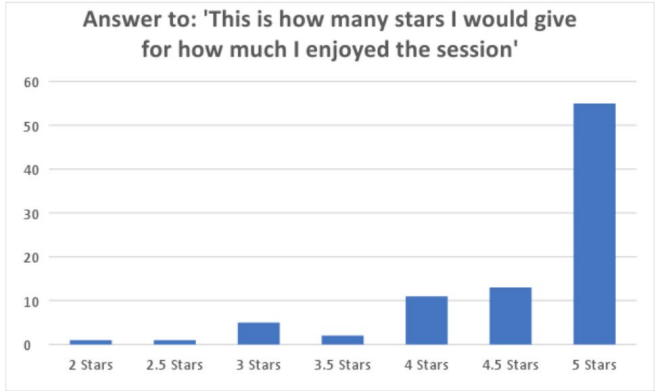
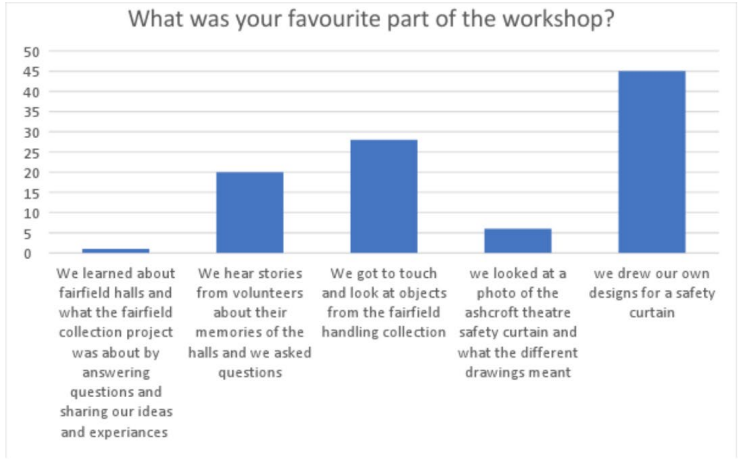


What new words and places did you learn about during the Fairfield Collection lesson that you didn't understand or know before? Circle or highlight the words where you have learned something new.

Steward	History	Handling Collection
Archive	Fairfield Halls	Ashcroft Theatre
Oral History	Exhibition	Whitgift
Heritage	Volunteers	Safety Curtain

Your review of the Fairfield Collection visit: Draw or write a comment, this could be your favourite part, a comment to share or a memory from the lesson.

Some of the feedback from Children:



5 EXHIBITION SURVEY RESULTS

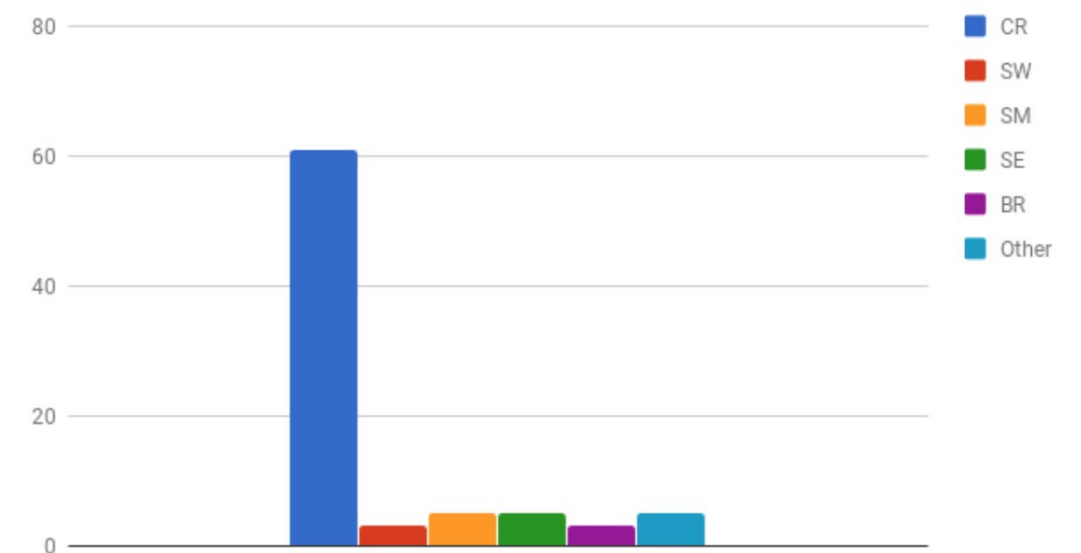
The below are summary results from the survey conducted at the Fairfield Collection Exhibition at the Museum of Croydon.

The survey was completed by visitors to the museum at random, they completed the survey independently Input from project, museum or evaluation staff and volunteers was restricted to providing guidance for any survey related queries.

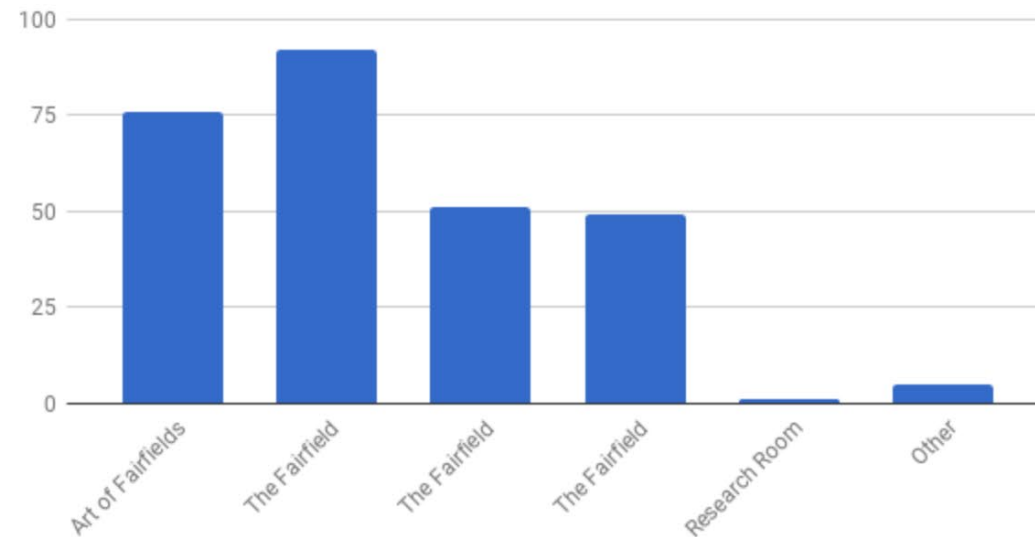
Team members distributing surveys were given guidance on how to support individuals to use the surveys and selecting respondents without bias.

101 surveys were collected during the period of June 23rd – August 31st

What is your postcode?



What exhibits have you visited today?

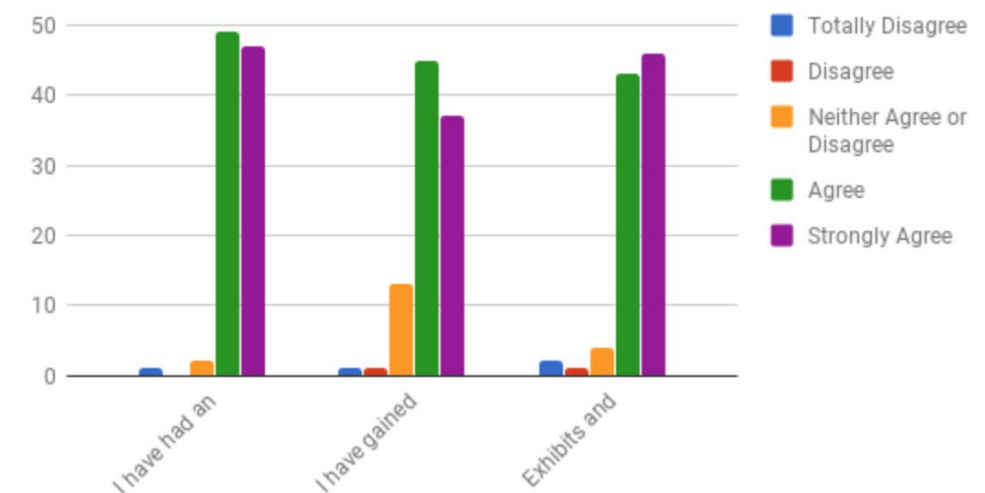


Why have you visited today?

Day out (2)	MOC volunteer	To learn about the Beatles' performances at Fairfield Halls
General interest (4)	Saw it online	Local interest
Volunteer (2)	Interested in Croydon's history	MA research for university - LGBTQ in museums
Interest in Fairfield Halls (3)	To see what acts fairfield had in days gone by and to appreciate what has been saved	to have a look
Fairfield Collection Launch (10)	Visiting registry office	I brought my children
As husband of a museum volunteer	My passion for Croydon history and heritage	Had a day free
Ex employee	Killing time	because i had some spare time between appointments
Been in involved in the project	To support Fairfield Reopening	Revisiting library cafe and spotted museum
Trustee of FAB Croydon	Easy to find and interesting	To see the new display about Croydon Saffron Central
Our children (pupils) took part in some project work with some of the volunteers from the FAB project	Interest	A planned visit after seeing advertisement in Croydon council leaflet
Ex Steward	Visit museum of Croydon/ Croydon library	To show a friend

Meeting friends for a coffee	To see the exhibition	I'm an audience and LMP supporter
Visiting croydon	I volunteer at the Museum of Croydon	Just popped in to see what's new
Pleasure, learn new things	Curious about fairfield history	To see the art
Was a steward	To see fairfield	Because I love reading and I like going to the library
I was on the committee of the Ashcroft Theatre club for 40 years	Because we are leaving London and we wanted to see something new	to have fun
Coney Rabbits	To spend some time out of the rain and to refresh my memory of the collections	Interested in the performing arts in Croydon
Guided tour	To show family	Shopping, lunch etc
Chance opportunity	Remind me of fairfield halls	To learn about stuff
Attended a fairfieldians coffee morning (fairfield stewards)	Library	Previously worked at Fairfield Halls
Passing through	I was involved with the project's inception.	Wanted to see the museum of Croydon
Heritage festival	Kids like it (4&6yrs)	I like it.
Cultural Interest	Because I like libraries	See all history stuff
Curiosity and something to do in my lunnchbreak!	On our list to do.	It was my partner's suggestion
Educational	I used to be a Steward	

To what extent do you Agree/Disagree with the following statements about the exhibition



If you visited The Fairfield Collection (Interactive Exhibit) did you listen to any oral histories in the exhibition?	
Yes	67 (72%)
No, I wasn't interested	9 (9.7%)
No, I didn't know they were there	8 (8.6%)
No, they were all being used	2 (2.2%)
No, there were technical issues	1 (1.1%)
N/A	2 (2.2%)
I was supervising the children	1 (1.1%)
I read two transcripts of oral histories	1 (1.1%)
Did not have time	1 (1.1%)
Didn't visit this part	1 (1.1%)

Comments

I am an ex member of the Ashcroft Theatre club and was disappointed there was no mention of this.

I was very disappointed that no mention of the Ashcroft Theatre was featured on the film or in the exhibitions. We supported that theatre with great enthusiasm and entertained the players on Tuesday evenings and gave parties for the pantomime cast. All our documentation was donated to the local studies library in the town hall.

Glad there is Fairfield memorabilia on display

The oral histories bring another dimension, bringing the photos to life.

Nice to visit this library

Very well presented some physical/touch displats did not work - could be lighter

it was very pleasant and interesting

Very interesting and informatie

Spoke to two of the stewards- very interesting

Silent movies were good saw previous visit

Beautifully laid out

I thought the exhibition was fabulous and brought back many memories, what an amazing evening

Perfectly audible, Interesting

Could be louder

Volume on Oral histories could be better

I think some of the exhibits needed further explanation E.G ruler in Fairfield Exhibition. Thinking about it now, there should be more on display? Also, why were theatres demolished in 1950s? (paintings on ground floor) Economic, social, development? There should be an explanation somewhere.

Interesting stories

Absolutely fascinating and presented brilliantly.

The programmes are so valuable, as well the transcripts. The oral histories need to have all their subjects listed. Also, links could be made with newspaper clippings to strengthen the collection. Reviews from national broadsheets that reported on Fairfield Halls shows could also be included.

excellent exhibition

Very interesting would love to see more

Some LGBTQ objs didn't have trail stickers- interactive are broken- can't find info since there no text panels.

Did not have time (here for 2.5 hours)

It's very interesting

I would have appreciated more labelling especially on the busts/sculptures in the collection exhibition

Lovely to see the paintings from Fairfield and different styles. Also always great to see Riesco collection

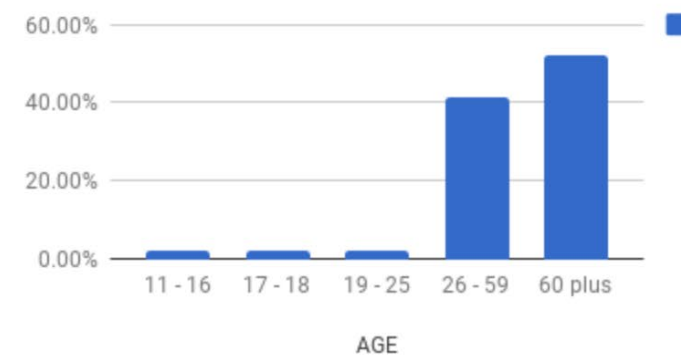
Fairfield is great

The room was closed

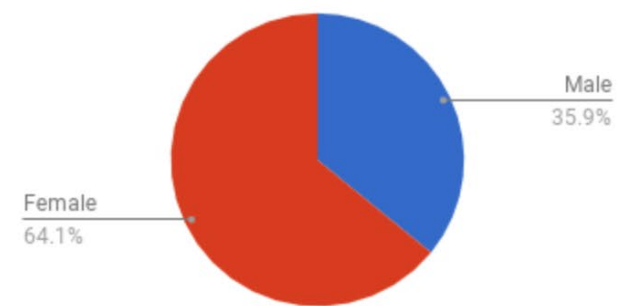
Excellent. I hope the old safety curtain is kept + displayed here, reminds me of childhood pantos!

About You

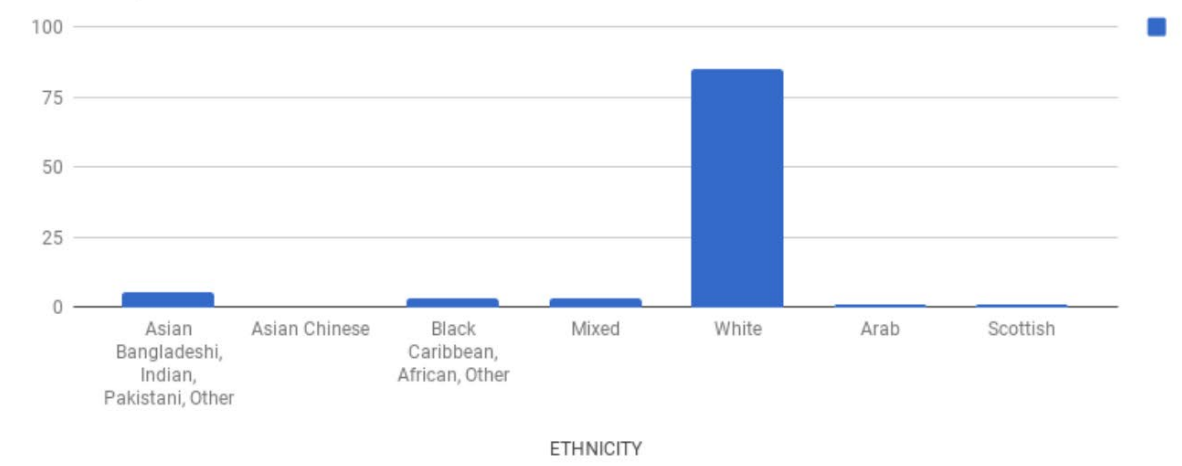
Age



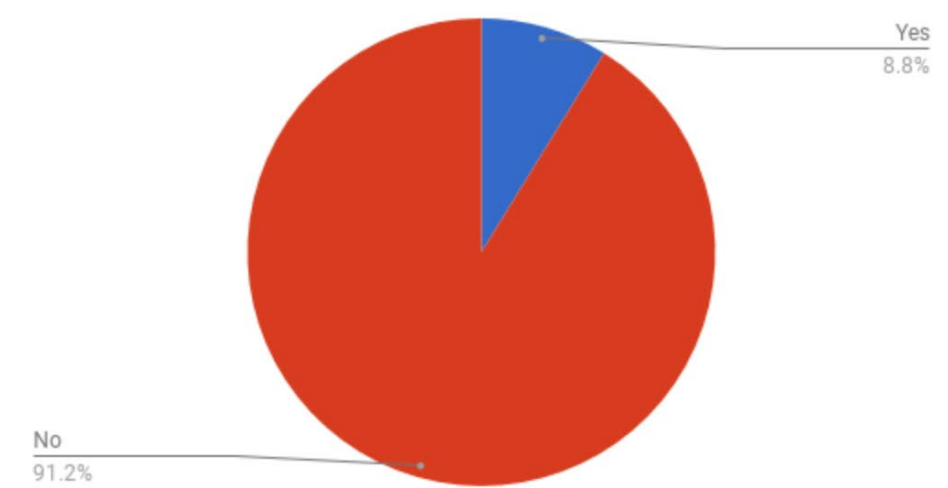
Gender



Ethnicity



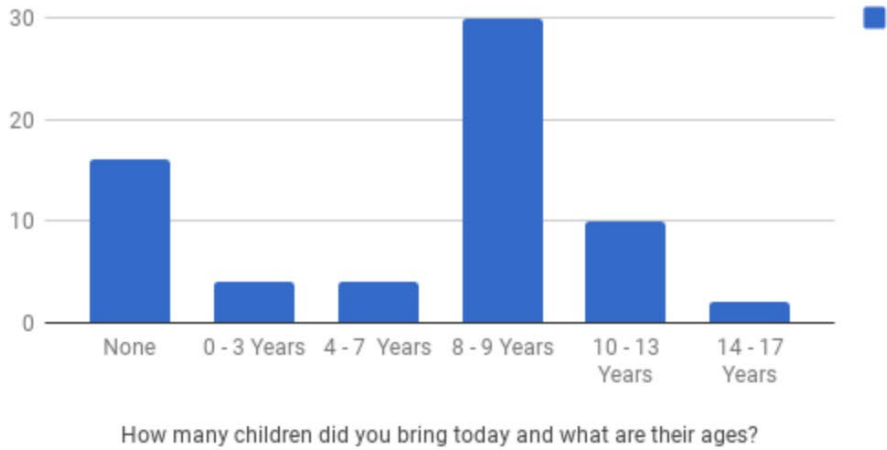
Do you consider yourself to be disabled?



Current Occupation?



How many children did you bring and what were their ages?





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