

PUBLIC HERITAGE AND COMMUNITY REGENERATION – RESEARCH WALES INNOVATION FUNDING (RWIF)

2020-2023

AUTHORED BY HILARY ORANGE AND MAI MUSIÉ, AUGUST 2024





EXECUTIVE SUMMARY

- Between 2020 and 2023, Research Wales Innovation Funding (RWIF) enabled academics in the Department of History, Heritage and Classics at Swansea University to undertake collaborative work in heritage-led regeneration across south Wales. The achievements set out in this report happened despite of the pandemic, which severely impacted on Year 1 site activities and partner engagement.
- Over the 3-year period, the project team established links and partnerships with two local authorities and 45 SME's including charities, voluntary organisations, schools and further education institutions in the Swansea and Neath Port Talbot authority areas.
- A significant output of the project was the creation of the Centre for Heritage Research and Training (CHART) at Swansea University, which brings together expertise in heritage and public history from across the university.
- In total 4119 learner days were delivered with primary and secondary schools. This work has enhanced understanding of the global importance of the copper industry among school children, using research undertaken at Swansea University to create an open-access education resource for use in primary schools.
- Creative learning methods were used to engage secondary school students in thinking about the places they live and the development of cross-curricular skills in accordance with the principles of the new Curriculum for Wales.
- The project worked to develop to develop skills in heritage construction and conservation focused on the Hafod Morfa site and Craig Gwladus, Neath. In total 168 learner days (FE colleges) and 632 learner days (community groups) were delivered in addition to 8 Continuing Professional Development (CPD) days for members of the Society of the Protection of Ancient Buildings.
- 94 hours of pro-bono consultancy were provided to local heritage organisations, establishing CHART as a trusted source of information for community group and helping groups improve their understanding of the statutory and funding landscape. This consultancy unlocked £95,727 of funding for five local groups whose work is now funded by grants from NLHF, Cadw and Neath Port Talbot Borough Council.
- Collaboration with heritage consultants Cultural Associates Oxford enabled the writing of a five-year strategic plan for CHART to identify goals and sustain the Centre's development beyond the funding period.
- Collaboration with design consultants Waters Creative enabled the development of CHART's [website](#) to showcase heritage work across the University and act as a shop window to attract partners and funders.



INTRODUCTION

With the support of RWIF funding between 2020 and 2023 the project worked with Swansea Council and other third and voluntary sector partners to ensure the completion of interpretation at the remains of the Hafod Morfa Copperworks in Swansea. The Copperworks provided a fantastic place-based learning environment for public engagement activities with schools, colleges and community groups. The project took place-based learning approaches to embed the history and heritage of the region into KS2 and KS3 curriculum provision and worked with the homeless charities Wallich and Shelter and disadvantaged young people.

Beyond Swansea, the project encouraged partnerships across south Wales to develop collaborative approaches to heritage-led regeneration. To nurture the next generation of heritage expertise the team co-delivered conservation and construction skills training, school curriculum development, FE and CPD courses.

A key output of the project was the creation of the Centre for Heritage Research and Training (CHART) in 2021 to establish Swansea University as a major centre for research and innovation in heritage. At the core of the Centre's mission is to provide excellence in heritage research, training and consultancy that lead to transformative place- and community-based impacts including the presentation of history in new ways to different audiences.

This report captures the activities and the key milestones achieved during the lifespan of the project. The sections of the report will be set out in the following way, reflecting the diverse groups and organisations we have engaged with.

- **School & Further Education Engagement:** activities undertaken with primary and secondary schools, and Further Education colleges.
- **Community & Youth Engagement:** activities undertaken with local community groups and youth organisations.
- **Continuing Professional Development:** CPD courses designed by project members.
- **Partnership Engagement:** this covers developing new and sustaining existing partnerships to support the aims of the project.
- **Marketing and Communications:** this covers development in how CHART disseminates its findings and promotes its aims and objectives.
- **Recommendations:** this summarises the successes and challenges of the project and proposes recommendation for improvement, where necessary, for the next stage of the project.
- **Resources & Publication:** this covers any materials produced under the aegis of CHART for public readership and dissemination of information.

PROJECT TEAM

- Professor David Turner (PI), Professor in History (Yrs 1-3)
- Dr Hilary Orange, Senior Lecturer in Industrial Heritage (Yrs 1-3)
- Dr Alex Langlands, Associate Professor in Medieval History (Yrs 1-3)
- Dr Tracy Breathnach, Project Officer (Yrs 1-2)
- Dr Sarah May, Senior Lecturer in Heritage (Yrs 1-2)
- Dr Mai Musié, Project Officer (Yr 3)



PROJECT HIGHLIGHTS

- **4119 learner days** delivered with seven primary and secondary schools including Pentrehafod, Ysgol Bae Baglan, Pen-Y-Fro, Hafod, Waun Wen, St Joseph's Cathedral, Plasmarl schools.
- The co-development of **free digital heritage learning resources** for 9–11-year-olds (Key Stage 2) focusing on Swansea's history as 'Copperopolis.' Following a successful trial with four schools, the learning resources have been offered to all primary schools in Swansea via the Swansea Local Authority Education Directorate.
- **168 learner days (FE colleges) and 632 learner days (community groups)** delivered on historic building conservation with NPTC group of colleges and other partners at Hafod Morfa Copperworks and Craig Gwladus Country Park.
- **8 Continuing Professional Development (CPD) courses** delivered for members of the Society of the Protection of Ancient Buildings at Craig Gwladus Country Park.
- **45 community partners engaged** across the lifespan of the project (see section on Partnership, Engagement and Consultancy).
- **94 hours of pro bono consultancy** provided to five local heritage organisations (Rich History, Gower Unearthed, Friends of Hafod Morfa Copperworks, Norwegian Church Cardiff Bay, and the Friends of Neath Abbey Ironworks) unlocking £95,727 of funding from NLHF, Cadw and Neath Port Talbot Borough Council.
- Establishment of **CHART** in May 2021 as a cross-university interdisciplinary hub for heritage and public history.
- Collaboration with heritage consultants Cultural Associates Oxford resulting in the writing of a **five-year strategic plan for CHART (2023-28)**.

PRIMARY SCHOOLS

Copperopolis: Embedding local Swansea history into the new primary curriculum

Timeframe: 2021 – 2022

Project activity led by Tracy Breathnach, with Alexander Langlands, Louise Miskell, Sarah May, Hannah Nielsen, Bill Taylor-Beales and Rosie McConnell.

In 2021, a pilot project began work with primary schools in Swansea on the co-development of free digital heritage learning resources for 9–11-year-olds (Key Stage 2). The project was born out of three years of initial partnership work with Hafod Primary on a range of projects funded by Cherish DE, HEFCW and UKRI, and the department's decade-long involvement in the Copperworks sites. The resources make accessible recent research on the Welsh copper industry by Professor Louise Miskell (Swansea University), as detailed in *Swansea Copper: A Global History* (co-authored with Professor Chris Evans and published by Johns Hopkins University Press in 2020), the first book to detail the global impact of copper production in Swansea.

Tracy Breathnach led on the school project which focused on the new National Curriculum for Wales and Swansea's history as 'Copperopolis.' The team worked with four primary schools and 150 pupils in Swansea (Hafod, Waun Wen, St Joseph's Cathedral, Plasmarl), Professor Louise Miskell, an education consultation - Rosie McConnell, a film-maker - Bill Taylor-Beales, MA work placement student Hannah Nielsen, local young actors, and community partner Menter Iaith Abertawe.

Covid-19 highlighted the importance of digital learning, and the digital resources created are suitable for teaching in both remote and in-person settings. Each [learning pack](#) contains a week of rich, whole

class, cross curricular resources in both English and Welsh. Through exciting activities, children explore heritage processes and ways of presenting the industrial past, they work on team challenges and problem-solving tasks and make their own decisions on pressing moral dilemmas including the industry's role in the Atlantic Slave Trade. Fewer people in Swansea have memories of industrial history to pass on to the next generation and children hear stories in the media about cultural shifts. The resources provide teachers with an accessible and novel way to deliver important topics around global social justice and help children to understand the connections between Swansea and the wider world.

COPPEROPOLIS
Stage 1 Challenge 3

We're going to start calling the objects that you have found **ARTEFACTS** (pronounced arty-facts)

1 Pass each artefact around your team, one artefact at a time. Take it in turns to describe each artefact. What does it look like and feel like? Use the questions below to help and come up with some of your own.

2 Choose one artefact each and fill in an archive info card. You may need to find some other resources to help you fill it in.

What is it?

When was it made?

Who would have made it?

Is it safe?

Will it last more than 100 years?

Who would use it?

How was it made?

Why is there one in the school?

What questions do you have about your artefact?

Would people in 100 years time know what this is?

Would people 100 years ago have known what this was?

What could damage this artefact?
Heat?
Light?
Touch?
Something else?

Following a successful trial with four schools, the learning resources were offered to all primary schools in Swansea via the Swansea Local Authority Education Director Helen Morgan-Rees. 14 schools are now using the packs, reaching 500 pupils. In addition, the project has been shared with the Welsh Assembly Government working groups on history and education.

As a further output of this project an animated film was produced. The bilingual film (Welsh and English) is original and innovative as nothing like it existed beforehand. English Heritage have created a short animation about the Industrial Revolution in England, but this has excluded Wales. The film [Copperopolis – A snapshot of the Industrial Revolution in Wales](#), is written from the point of view of young people and children created many of the backgrounds/characters for the film. The education pack now means that a gap in high quality, research-based film resources on Welsh industrial history has now been filled by a Swansea University team, working with partners.

Feedback and evaluation

The strength of the project is in the co-production and delivery component with partners and beneficiaries, particularly the children themselves. This went far beyond an exercise in disseminating information in passive ways and the strong link to research sets this project apart.

The school project was evaluated via filmed interviews, resulting in excellent qualitative feedback from teachers and children. Teachers reported a wide range of academic impacts, primarily because of the immersive style of learning. Pupils gained team-working, communication, analytical and digital skills linked to the new Areas of Learning and Experience in the new Curriculum for Wales. Children reported that they had fun learning. Teachers and pupils also reported on how their own understanding and sense of place was impacted through the co-development of the project.



Pen y Fro Primary School: My School, My Village, My World

Timeframe: 2022 – 2023

Project activity led by Mai Musié and Hilary Orange, with Jamie Panton and Fresh Creative

In August 2022 the headteacher of Pen y Fro Primary School located in the Dunvant area of Swansea, approached the CHART team to request support in delivering a project that celebrated the school's 50th anniversary in 2023. This was a great opportunity for CHART to support a school through its transition to the new primary curriculum, particularly on the Humanities Area of Learning and Experience, which “encourages learners to engage with the most important issues facing humanity, including sustainability and social change, and help to develop the skills necessary to interpret and articulate the past and the present”.¹

Hilary Orange and Mai Musie worked with an independent filmmaker, Jamie Panton and Swansea-based arts organisation Fresh Creative. An undergraduate Swansea University student undertook a 70-hour work placement with the school and supported the school's exploration, documentation, and celebration of its history, its present, and future aspirations.

28 pupils from Year 6 participated in the documentary-making film project. Over the course of ten days pupils were given the opportunity learn how to make videos, use cameras, and make basic video edits. Pupils were given a brief to create a short piece about their school, their village, and surrounding area to include in the documentary. They learnt research techniques, film theory, interview techniques, and how to capture shots to tell a story visually. Furthermore, the pupils were involved in making stop-motion animation and photography to create fun segue sections for the main film. The product was a documentary film showcasing the history of the school and the village, with interviews from current pupils, staff, alumni, and residents. The film reflected the village's rich industrial and transport history as well as its connection with the artist Ceri Richards.

The film is available to view on the CHART You Tube channel [My School, My Village, My World - Pen Y Fro Primary School](#)

The second element of the heritage project involved commissioning the Swansea-based arts organisation [Fresh Creative](#) to work with 24 pupils from Year 5 to create a series of graffiti murals to be painted on the external walls of the school. Over the course of ten days pupils worked with an artist to sketch out ideas for the murals that would represent visually the school and the village's past and current history. These ideas included sports figures, coalminers, Ceri Richards, the railway, and the memorialisation of current school pupils.

The project culminated in a celebration event held in July 2023 that was attended by staff and pupils, parents and guardians, alumni, community members, local councillors, local heritage organisations, and CHART members. The event was a chance to not only celebrate the end of a collaborative and immersive project but to reflect on the school's place within the context of the village, the city, and the wider world. It brought together an intergenerational audience who were connected to Dunvant through a variety of ways, giving them the opportunity to come together as a community, representing the area's past, present, and future.

¹ <https://hwb.gov.wales/curriculum-for-wales/humanities/>



Feedback and evaluation

The heritage school project involved working collaboratively with schoolteachers, and external creative partners. Building trust and managing expectations has been instrumental for the success of the overall project. Through key meetings with partners, end of project feedback sessions, and the final documentary film the team gathered excellent qualitative feedback from teachers and pupils. In the preliminary stages of the project the whole school was invited to participate, as the activities were getting more detailed specific year groups were invited to work through the programme. This has meant that pupils from all levels – abilities, age groups, and interests – were able to have the opportunity to be part of the project.

Pupils were asked the following three questions about their experience of the project; their responses are summarised after each question:

1) What did you enjoy about this project? (Did anything surprise you? Did you learn anything new about the local area?)

The pupils enjoyed the creativity and freedom over the design of the murals; they enjoyed learning about Tudor history; enjoyed learning and researching about Dunvant and its community; enjoyed learning about the brickworks and the mines; they enjoyed learning about film-making techniques; some found learning about Ceri Richards as a local resident surprising; they enjoyed the planned walks to the park to document the changing landscape and how much the area has changed throughout the years – “I also was fascinated by the mines and graffiti and the place we went to [take] the pictures of Dunvant”.

2) What would have made this project better? (Did you understand what you were learning about? Did you find any of the tasks challenging?)



Overall most of the pupils did not find the tasks challenging but they learnt new things about how to make films [“I really enjoyed the project it was really fun to do, I definitely was surprised on how much work filming takes”], put together a mural, learn about the artistic processes in both cases; some pupils expressed that they would have liked a longer time with the project; others did not want to change any aspect of it and thoroughly enjoyed the experience – “I wouldn't have changed anything to make it better everything that we did was great and enjoyable, I enjoyed everything and I understood what was going on, i did find some tasks tricky but it was definitely worth it in the end.”

**3) Was there anything more you would like to say about your experience on this project?
Would you do it again?**

All the pupils found the project ‘fun’ and expressed their keenness to be involved in it again. Some found it ‘very educational’, some found it ‘memorable’ and for others it was their ‘favourite lesson’; the project taught some pupils a lot about film-making – “I would definitely repeat it as it was very fun, and our visitor that taught us all of the filmmaking was kind and explained things well”.

SECONDARY SCHOOLS

Pentrehafod School: mural project

Timeframe: 2022

Project activity led by Alex Langlands, with Bill Taylor-Beales

During the spring of 2022 Alex Langlands worked with Pentrehafod Secondary School and a creative practitioner Bill Taylor-Beales to explore the concept of ‘Cynefin’ in relation to the heritage and history of the area. 28 pupils from across from Years 7 and 8 were chosen to work with the creative practitioner over four days to research and develop ideas that would be used to generate a large indoor mural. This piece would celebrate the rich history and diversity of the school and its local heritage.

Through creative activities pupils were able to explore what history meant to them and how it has been recorded (and continues to be recorded). Pupils were also given the opportunity work with a spoken word poet on how texts can be used to bring the ideas of history alive, this culminated to an improvised spoken word song performance accompanied by musical instruments. The creative event ended with a visit to the Glynn Vivian Art Gallery in Swansea to explore the latest industrial heritage exhibition ‘Thinking Green’ curated by Owen Griffiths (Ways of Working). Pupils were given the chance to explore the history of the area, focusing on the Copperopolis site, and the role of art in documenting and expressing the realities of the time of Swansea area during the Industrial Revolution including toxic legacies.

From all the work the pupils produced and the input from school members of staff a design of the final layout was produced. This then became the basis for a digi-mural, which was then created and installed in the main foyer and the PSA building of the school. Different areas of the school’s history are incorporated into the mural from Copperopolis, Welsh language and other languages spoken at the school, famous achievers and local landmarks, to poetry and representatives of the feeder schools – all against a collection of beautiful old maps of the area.



Film link: [Pentrehafod Mural - Eng 2022.mov on Vimeo](#)

Feedback and evaluation

Pupils' experiences of taking part in the project were captured in the documentary film. Many of the participants enjoyed learning new skills such as printing and designing. Pupils felt positive in learning something new about their area, which they did not know before. Some found it interesting to learn how Swansea was connected to the rest of the world through copper. The combination of challenging but enjoyable tasks made the pupils feel inspired and gave them a different and fresh perspective on their school and its local environment.

Ysgol Bae Baglan: The Enterprising & Sustainable Futures Project

Timeframe: 2022

Project activity led by Tracy Breathnach and Mai Musié, with Rosie McConnell, Louise Miskell and SPIN Intern Rebecca Bangera

The Enterprising & Sustainable Futures project with Ysgol Bae Baglan is the second schools' resource pack that the project team created. The impetus for the new project began after initial conversations with Professor Louise Miskell who had a connection at Ysgol Bae Baglan, which serves the area around Port Talbot steelworks. There are currently 1,512 pupils on roll with 1,226 of secondary school age and 286 pupils of primary school age."²

The KS3/Year 7 pilot project was developed with colleagues across the humanities faculty at Ysgol Bae Baglan, Tracy Breathnach, and freelance Arts and Education specialist, Rosie McConnell. The main objective was to support the use of creative approaches to teaching and learning in preparation for the New Curriculum for Wales. The new curriculum presents an exciting opportunity for secondary schools to engage their learners in new ways and to encourage valuable skills and mind-sets that will stay with young people throughout their lives. This may include critical thinking and creative problem-solving, persistence and resilience, negotiation, and approaches to collaborative working, as well as practical hands-on skills. The curriculum change may also represent a significant challenge for schools, and the team at CHART wanted to share their time and resources to support this transition. The pack was also designed to action the What Matters statements for Humanities,

² <https://www.locrating.com/schools-Ysgol-Bae-Baglan-0w1sh6715500.aspx>

and the 4 Core Purposes of Education.³ Centred around the steelworks in Port Talbot, the 6-week project for Year 7 took teachers and learners on a thought-provoking journey that ultimately offers hope, as learners are encouraged to look for positive solutions for a more enterprising and sustainable future.⁴

Outputs included a bespoke co-designed resource pack, including a mix of digital and printable resources. Broadly, the project looked at the historical context of the steelworks through the creation of a 'Time Traveller's Guide'. The geographical context brought in learning about climate change and the local area (Cynefin). The Religious Education context explored creating wellbeing spaces within large organisations, with multi-faith spaces for worship or reflection. The business context provided a focus on local business case studies, putting Port Talbot on the map as a place to start a business, and pitching business ideas that considered the planet alongside profitability.

The four teachers - Joanne Farrell (Head of History and CHART's lead contact), Darren Grounds (Head of Geography), Clare Thomas (Head of Religious Education), Joanne Cooper (Head of Business & IT) - liaised with colleagues in their departments to ensure full roll-out of the project across nine Year 7 classes. Overall, 250 students took part across the year group. During the last half-term before the summer break the project ended with an exciting celebration event showcasing the students' work throughout the project, communicating findings and pitching ideas to invited judges. Local VIPs including representatives from Tata Steel, Neath Port Talbot Council, school councillors, and Swansea University were invited to attend the enterprising fayre.



Algae at Clydach Refinery | Algau ym Mhurfa Clydach

Watch [the film](#) about the project

³ <https://hwb.gov.wales/curriculum-for-wales/humanities/statements-of-what-matters> ;
<https://hwb.gov.wales/curriculum-for-wales/introduction>

⁴ <https://www.tatasteeleurope.com/construction/sustainability/performance-at-our-sites/port-talbot>



Feedback and Evaluation

At the end of the project teachers and students were invited to share their feedback on the experience of working on this collaborative project. The teacher feedback was conducted as a group interview over Microsoft Teams. Subject heads were invited to share their views and reflections about their involvement in the project. Teachers were asked seven questions in total, ranging from their experiences of the planning process, the challenges, and rewards of participating in this project, and lessons learned.

For the student feedback an online survey was created and a link to the survey was distributed to the four subject leads who would then send the link to their students. The survey was sent to 60 students across the humanities areas. Students were asked five questions in total reflecting their experiences on the project. The survey was anonymised, and students were encouraged to give their honest feedback.

Read the full feedback in Appendix 1.

COMMUNITY AND YOUTH ENGAGEMENT

Working with homeless charities: Wallich and Shelter

Timeframe: 2021-2022

Project activity led by Tracy Breathnach and Alex Langlands



During the spring and summer of 2022 the project team developed links with the homeless charities, Wallich and Shelter, to develop place-based learning and working experiences with disadvantaged and young adults. These courses have been co-designed with members from both charities, and the overall programme culminated with a pop-up art installation on-site with the work that participants created.

Craig Gwladus Country Park Partnership

Timeframe: 2022-2023

Project activity led by Alex Langlands

At Craig Gwladus local volunteers had taken on stewardship of 2km wooded park with the support of a Local Authority-funded parks officer⁵ and co-designed with Swansea University a programme of works to make the park's currently ruinous and dangerous non-designated heritage assets (engine house, smithy, railway, etc.) more sustainable, celebrating place and enhancing skills. NVQ-level construction learners have developed sector-needed specialist constructions skills under the guidance of private sector expertise with advice from Cadw and SPAB (Society for the Protection of Ancient Buildings). The wider park community has become involved with archaeology and heritage crafts.

After a successful National Heritage Lottery Fund application supported by CHART, the Craig Gwladus team were able to launch a new phase of their place-based, cross-sector programme of heritage conservation. In July 2022 there was a public open day, which engaged with 35 members of the public, 5 volunteers, and 7 activity providers. In addition, there was a dedicated day for schools, which engaged with 89 pupils and 5 members of school staff from two primary schools, Cilfrew and Catwg. On the third day there was a networking lunch, which hosted 61 participants from 25 different organisations, of these 16 were volunteers.



Reviving History at Craig Gwladus Country Park!

As an outcome of the RWIF-funded project, CHART and Craig Gwladus Country Park with collaborative partners have now successfully applied for the AHRC Creative Communities: Community Innovation Practitioners (CIP) Pilot Funding. This funding will focus on advancing and evaluating an in-depth case-study of place-based, cross-sector R&D collaboration, with partners engaged in delivering a programme of heritage conservation at Craig Gwladus Country Park, Neath Port Talbot (NPT). It will also draw on other IAA collaborations via workshops to gather experience, recognise different forms

⁵ [Reviving History at Craig Gwladus Country Park! - YouTube](#)



of expertise and knowledge, and to identify, refine and respond to key issues to inform the CIP from inception to conclusion.

A new phase of co-design and integration at Parc Gwladus (plus the incorporation of insights and collaborations from cognate heritage projects) will further refine our practices and understanding of how the partners can form a creative community to curate a coherent programme of works and skill development that enhances the built historic environment and landscape. A cycle of co-evaluation will be incorporated within all stages, including using creative methodologies (e.g. storytelling, visualisation) to deepen connections and insights into creative community participatory research and heritage conservation.

The CIP has the potential to inform governance structures at a local level and to identify where the historic environment sits, cross-sector (planning, cultural services, tourism, education), within local authorities to inform strategies of conservation for non-designated and designated and to realise their wider benefits to place-making agendas.

A co-designed and co-evaluated framework for volunteers to be part of a creative community that includes both public and private sector organisations of various sizes will empower local people to make creative choices about how to sustainably conserve, interpret and enjoy their place-making assets.

The CIP addresses recognised heritage-conservation challenges including skills, education, participation and understanding community values. It will identify early careers pathways through FE, HEI and apprenticeship schemes into private/public sector to deliver the next generation of talented heritage practitioners, originating within the community. It will also embed local heritage in the new Welsh Curriculum (primary and secondary education).

Swansea University has a strong tradition of working with communities in areas with high levels of deprivation (with past funding from Connected Communities, NLHF, UKRI-Place-based Public Engagement and Wales Innovation Fund) and our UKRI/AHRC IAA funding has a special focus on delivering value for stakeholders. Institutionally there is a strong desire to provide AHRC Creative Communities with an innovative case study from Wales. This legacy and the forward-looking CIP will benefit a bilingual post-industrial region, develop regional capacity, and provide wider national (Wales) and UK-level policy insights into the role of creative communities in civic identity and pride in place.

People Speak Up: Engaging with Creative Practitioners

Timeframe: 2020-2021

Project activity led by Tracy Breathnach and Alex Langlands

During 2020-2021 CHART collaborated with a group of creative practitioners based in Llanelli, South Wales to co-produce a film reflecting storytelling techniques in their engagement with communities and youth groups. In the discussions captured on film the creative practitioners explored using art-based activities, images (particularly resonant images) that work across time and place, and objects to tell erased and complicated histories, including stories of the transatlantic slavery. Practitioners were given the opportunity to reflect on their motivations, how they use the 'past' in their creative practices, and the different kind of communicative art tools that they use to work with marginalised groups and initiate different responses and reactions.



[Film link](#): People Speak Up

Sporting heritage in Swansea

Timeframe: 2023

Project activity led by Amina Abu-Shaba, with Hilary Orange, Max Webborn, David Brayley and Martin Johnes



In 2023, Hilary Orange collaborated with the Taliesin Arts Centre to support the making of two documentary films on the heritage of sport in Swansea and its impact on wellbeing, a sense of place and community involvement. Funding was provided by RWIF / CHART to support 40 community participants from across Swansea and interns from Swansea University. The making of the films involved research, working with students, script creation, interviewing key people in the story, providing content, being filmed and other work around editing. Amina Abu-Shaba led on the project management and the

production of the films. Tuition was provided through five workshops run by a professional film maker – Max Webborn -- and sportswriter -- David Brayley – as well as photographers and music makers. These activities were part of a wider project on Swansea, Sport and Heritage, supported by match-funding from Swansea Museum and the Taliesin, culminating in 2023 in multi-site exhibitions in Swansea Museum, Elysium and Taliesin on diversity in sport.



The documentary film '60 Years of Skateboarding in Swansea' was created through collaboration with CUSP / Exist Skatepark and explored the history of skating and skate culture from the 1960s to the opening of the Mumbles Skate Park in 2023.

The second film focused on the unique story of a seemingly ordinary terraced street in Cwmdau Swansea. Over the period of decade or so, this street was the home and breeding ground of 6 professional footballers, representing Swansea, Wales and playing all over the world. [The film](#) explores these men's lives and the working-class area of Swansea that they came from and was premiered in October 2023 in the Taliesin Cinema. The film is available to view from the [Taliesin You Tube account](#).

Informal feedback suggests that Gower College students really enjoyed the filming sessions, and several came out of their shell in a remarkable way. They enjoyed getting hands on and the chance to play around with the medium. They also learnt about the local area. The Exist Skatepark team also commented that participants were surprised to find out about the heritage of skating in the city and the opportunity to use skater artists lent the project authenticity. The Taliesin team commented that it was a privilege to help to bring these groups together, tell these stories and to work more closely with these communities. They have built partnerships that will continue going forward which is brilliant for community networks.

CONTINUING PROFESSIONAL DEVELOPMENT

Timeframe: 2021-2022

Project activity led by David Turner, with Hilary Orange, Mai Musié, Sarah May, Alex Langlands and CAO Ltd

Between 2021-2022 CHART worked with final year business students to conduct a market research exercise around CPD. In tandem, a CPD working group was established within the History, Heritage, and Classics Department and will inform CHART's next steps in developing CPD programme for the future. In Year 3 of the funding cycle CHART commissioned CAO Ltd Oxford to produce a CHART business strategy and as part of that strategy CPD market research was included. The business strategy has now been finalised by CAO Ltd. and CHART will be working with its Steering Group members to discuss the next phase.

CHART members have also been involved in discussions and delivery of CPD courses for stakeholders, including the National Museum of Wales. In the final year of the funding cycle Dr Alex Langlands delivered 8 CPD courses for members of the Society of the Protection of Ancient Buildings at Craig Gwladus Country Park.

PARTNERSHIP ENGAGEMENT AND CONSULTANCY

Over the 3-year period the project team have established links and partnerships with 45 SME's, larger organisations, charities and voluntary organisations, schools and further education institutions, consultants and freelancers in the Swansea and Neath Port Talbot authority areas. In addition, CHART has expanded its collaborative efforts beyond the South Wales area; new partnerships include the Royal Commission on the Ancient and Historical Monuments of Wales, Society for the Protection of Ancient Buildings, and Shropshire Council to name a few (see below).



A list of organisations in alphabetical order	
Awen Cultural Trust	Norwegian Church Project
Awen Institute	NPTC Environmental Design and Heritage Officer
CADW	NRW (Team Leader, Land management)
CfP Heritage	Oriel Science
Coedd LLeol (Small Woods) Project	Pentrefhafod School
Crisis	Pen y Fro Primary School
Dynamix Co-op	People Speak Up
Friends of Craig Gwladus Country Park	Port Talbot Historical Society
Friends of Neath Abbey Iron Works	RICH History Group
Fresh Creative Co.	RCAHMW
Friends of Hafod Morfa	Royal Society of Chemistry, Education Officers
Friends of White Rock	Saundersfoot Harbour & Wales International Coastal Centre
Glamorgan Gwent Archaeological Trust	Shropshire County Council
Glamorgan Glyn Collen Primary School	St Joseph's Primary School
Glynn Vivian Art Gallery Education Team	Society for the Protection of Ancient Buildings
Gower College	Swansea Canal Society
Hafod Primary School	Swansea Council Regeneration Team
Hushland Creative	Swansea Community Boat Trust
John Weaver Construction	Tata Steel
Mumbles Digital Archive	Vale Nickel refinery
Mumbles Lifeboat Heritage Project	William Morris Craft Fellowship Trust
Neath Port Talbot Council	YMCA Port Talbot
	Ysgol Bae Baglan

Consultancy

Timeframe: 2020-2023

Project activity led by Hilary Orange and Alex Langlands

Within three years CHART has developed its reputation as a trusted source when offering expertise in heritage conservation, training, and management. CHART members have been approached to consult on draft Conservation Management Plan for Neath Abbey Ironworks, provide support to secure funding for organisations such as Hafod Copperworks, Cadw, and Swansea Council. In addition, CHART has offered pro-bono heritage consultancy and letters of support for five local heritage organisations unlocking £95,727 of funding from NLHF, Cadw and Neath Port Talbot Borough Council. These are the groups that we have directly supported:

- NPTC Heritage/Mynydd Dinas
- Mumbles Lifeboat Heritage
- Gower Unearthed
- Mumbles Community Council
- Norwegian Church in Cardiff
- Neath Abbey Ironworks
- Swansea Council
- Penderyn Development
- Office of the National Union of Mineworkers
- Craig Gwladus Country Park projects

MARKETING AND COMMUNICATIONS

Timeframe: 2021-2023

Project activity led by Hilary Orange, Mai Musié and David Turner, with the CHART steering group and Waters Creative

CHART's website was launched in September 2021 with the creation of its social media presence on Twitter and You Tube following shortly after. In 2022 Mai Musié developed a social media and website strategy to support brand awareness and recognition, drive traffic to website, create communities, help build relationships that CHART works with, and create links to funder and other relevant bodies.

The strategy looks at our current communication methods, provides an overview of each method with recommendations, and offers guidance for future development.

Twitter @CHARTSwansea

You Tube <https://www.youtube.com/channel/UCaJEv71r388gWqx5SmEfQJQ>

Swansea University
Prifysgol Abertawe

CHART
Canolfan Ymchwil a Hyfforddiant Trefnadaeth
Centre for Heritage Research and Training

Strategy

- ❑ **Objectives:** brand awareness and recognition, drive traffic to website, create communities, help build relationships that CHART works with and create links to funder and other relevant bodies.
- ❑ **Our Audiences:**
 - School and FE Colleges (Twitter may not be the right platform; maybe use FB or Instagram)
 - Community Organisations
 - Local Councils and Other Authority Organisations
 - Art and Heritage Organisations (domestic and international)
 - HE Institutions and Funding Bodies
- ❑ **Topics of Expertise:** material culture, archaeology, digital archaeology, industrial heritage, public engagement, community work, ancient world, public history, archives, international policy
- ❑ **Metrics:** what to measure, tools to use, frequency of measurement, building social engagement

The website (and its related social media platforms) has become a successful shop window display for the Centre; it is where resources sit, and content can be selected for dissemination elsewhere. The centre's core objective is profile-raising; making sure our internal and external audiences are aware of our services.



APPENDIX 1

Ysgol Bae Baglan: Teacher Feedback


1) Please tell us how the planning process was for you; what were the challenges? What were the wins?

The group felt the initial meeting with the education specialist and CHART staff member went well. There were great ideas presented in how the overall project could be developed and implemented. There were well thought-out ideas for the initial lessons and the teachers felt excited and encouraged by the prospect of developing these ideas for the rest of the lessons and the creation of worksheets, which would be amalgamated into education packs. However, the promise of education packs for each department exploring the different activities that students would do did not materialise. Teachers felt they had to create the packs themselves in the end, which they found time-consuming and came at a very difficult time of the year with impending exam pressures.

The teachers felt that expectations could have been better managed, with a longer lead time so that the departments were better prepared to meet, plan, and create resources themselves (as well as budgeting for photocopying being taken into consideration). Despite the challenges the teachers expressed their pride in the students' work and how the different departments came together to support each other, even if this brought them out of their comfort zone.

2) Please tell us how teaching the project was for you; what were the challenges? What were the wins?

For one teacher they felt they learnt a useful lesson in 'letting go' and being 'less controlling in class'. The process has taught them to give more space to the students to explore open and free ideas and to accept 'organised chaos'. Despite the teacher being worried about the outcomes, especially with worrying about not having enough content for the display boards (to be showcased at the celebration event), they thought the students came through and they were 'brilliant'. The teacher felt they themselves enjoyed being taken out of their comfort zone, which was a positive for them.



Another teacher commented how the project made the students more independent; they conducted their own research, their own interviews, and their own family connections. However, the teacher did feel that the lower ability classes were not forthcoming or did not have the same opportunities as the rest of their peers. The teacher expressed that this will be 'something to re-address going forward'.

For one teacher the process made them realise how much the students enjoyed being creative, interacting with the subject matter, making posters, getting along with one another, being 'loud and noisy' and being fully engaged. Despite the teacher's admittance of being reluctant 'to do things like that' the students' experience was a positive to take forward. This view was reinforced by another subject lead who saw a great opportunity for the students to engage with a subject like business at Year 7 rather than waiting till Year 10. Here is what they had to say:

"To see the Year 7s coming up with new ideas and presenting them in the way that they wanted to present them, I did love the creativity behind it. And I think it's something that I would continue to do it myself and it's allowing them to do that element of business, which they don't normally see until later."

For one teacher they felt the 6-week timeframe was too long for the content that was created and delivered. They felt this could have been done in half the time, however, they did acknowledge that the aspect of well-being and faith was 'thoroughly, thoroughly enjoyed' by the students taking part.

3) What was your magic moment? Celebrate small victories - one moment for you, a learner, or a visitor...


For many teachers it was the active participation of the lower ability classes, the positive outcomes when set with differentiation tasks, that was their magic moment. From participation in stained-glass window project in RE, creating and delivering business ideas (particularly in the pitching sessions), to actively researching about their local history with family members, the teachers felt all the students gained significant skills in their confidence and communication.

Here are a few comments from the teachers capturing the excitement and energy of the students undertaking the research for their subject areas:

"I know they're quite in a lower ability class, and for them to come up with a business idea and you know, I thought it was amazing what they came up with, what they produced and even the confidence that the children had to stand out in front of."

"I think it was for me that the pupils loved the computer program that we use to create their well-being multi-faith rooms and they were coming back first thing in the morning at lunchtime because they wanted to do more on them. It's just a shame I couldn't show more work, but for me the fact that they were taking their own time to come back, that's so much. They were enjoying it and it was nice to see them in a different light as well and giving me that extra. So, I enjoyed that. It was great."

"When I was starting to show them pictures of what Port Talbot used to look like and just seeing their faces as they were starting to make connections with where they live, their grandparents lived. And then I had the last lesson on a Friday and we talked and discussed for most of the lesson and we're just looking at these photos of like local areas like sort of just discussion points and then by the time I got home, three of them, emailed me, saying I've just gone home when I've asked my grandma and she can



remember this and I found this book and then, you know, it really sort of stayed with them, which is what I wanted them to do when they were quite excited by it. And, you know, and there was just getting them to appreciate that. And history doesn't always have to be about famous or successful or political people or royal family. It's about everyone and that their local history mattered."

4) How do you think the learners responded to the cross-curricular nature of the project? Any surprises? Feel free to share examples...

In the early days of the project the subject leads put together a PowerPoint display containing the school's colours and the humanities subjects. This helped in the students' visualisation of the coordinated and collaborative links between the different subjects within the humanities umbrella. To emphasise the links between the subject areas video aid was used, discussions on connecting themes were raised such as sustainability and business, photos were taken and added to the PowerPoint as time went on to record the evolution of the project. The students and teachers felt more connected to each other as they all worked on the different strands of the project; they were able to reflect on the different perspectives about some of the subject matter as detailed below:


"They like the fact that we all our different sort of perspective and our different sort of taking on the project and they saw it saw Port Talbot and the steelworks in a different way. I think for me I could see the perception of the steelworks and whether it was in positive or negative change during the course and as time passed on, they became far more open-minded about it. And as they learned about sustainability and all about that I think it changed their attitude at the start. They've been talking about its pollution. It is a negative. It's ugly, it's horrible. And then it was just seeing sort of like the penny dropped a little bit as to how it helped our local sort of community. And I think that's because they looked at it from the sort of the wider perspective of the full department."

5) Would you do it again? If so, what would you change? Be honest!

There was a consensus that if the teachers took on a similar project again, they would re-think the format and start the work earlier. From the history teacher's point of view, they realised that they were lacking specific knowledge about the steelworks, which made it difficult for them to build content for the students' work. They have been encouraged by the visits from the historian at Tata Steel and will investigate visiting the site to gain further knowledge and insight into the history of the steelworks, which will help them in contextualising the 'big historical changes' that the steelworks had on the town.

For the geography lead they felt excited by the prospect of the new curriculum and the new ways of working that the project presented, especially around climate change and the local area. They were looking forward to getting access to Tata Steel who could provide local data on climate change and carbon emissions, which would have been beneficial to their subject. Both subject leads felt that the contacts between Tata Steel and the University were already established, and that the former knew about the enterprising and sustainable futures project. They were surprised that there was no tangible link and the teachers themselves had to develop the relationship with the steelworks.

After this experience the teachers do feel they are now better equipped to work more collaboratively with Tata Steel going forward. This would also mean organising future school visits to the steelworks,



which was initially proposed but was not possible to conduct due to the short timeframe and the lack of established links between the school and Tata Steel.

6) What do you know now that you wish you knew when we began to plan the project? This could be anything from subject knowledge to organisational skills.

The overwhelming feeling among the teachers interviewed was the time constraints linked with this project. For the business lead they felt under pressure taking on a big task as the students had no prior knowledge of the subject, thus the teacher needed to find a way of breaking down the task into small manageable and achievable targets with their students. The Religious Education lead would in future focus on different areas second time running of the project, re-organise some of the tasks associated with well-being rooms so that there is an emphasis on religion. For the geography lead they felt they concentrated far too much on one strand and not enough on others but were pleased with how others in their team managed to explore different issues relating to geography.

The teachers felt there was not enough time given to plan the exhibition within the short timeframe suggested and it did not consider teachers being off or exam pressures. Despite these challenges the teachers now feel confident enough to mitigate these pressures by adapting the timeframe, utilising what they have built in terms of resources and developing them further, organising trips to sites like the steelworks at an early stage, creating relevant/focused questions for student worksheets for a more holistic approach to all the subjects.

7) Is there anything else you would like the Heritage Team at Swansea University to know? Think about the planning, communication, support etc


For many of the teachers interviewed it was clear that managing expectations was one of the key learning points to take away from participating in this project. A good example of this is the misunderstanding around the availability of individualised education packs for each department. For the teachers this became a focal point in the initial project meeting and the assumption was that the education specialist and the CHART staff member were creating this. Another take-away point is to understand the pressures that schoolteachers are under, especially with competing deadlines, teaching different projects, dealing with exams, understanding there may be delays to responding to emails and so forth.

Overall, the teachers did have a positive experience in participating in this project as captured in the following teacher's statement:

"Umm, I just again it's wonderful, wonderful ideas. Absolutely wonderful to the point of, Umm, I was really, really glad that I'm part of the project and the inspiration and just the ideas given by Rosie and Tracy were absolutely amazing and what they shared with me...I will now keep forever to be part of, you know, the multifaith well-being information, and I will keep that...I will certainly use the resources, certainly use what I've got and imbedded into my curriculum as well because the children really did enjoy it."

Ysgol Bae Baglan: Student Feedback

1) What did you enjoy about this project? Did anything surprise you? Did you learn anything new about the local area?

- 
- I enjoyed a lot about the project; I learnt a lot about the history of the area/learnt about Miami beach
 - I enjoyed learning about the area's past and was surprised to hear about what it was like in WW2 in Port Talbot/ learning about Port Talbot before WW2, and in the '50s and '60s
 - Making posters/models
 - Making ways to make Port Talbot a better place
 - It surprises me how much ash go onto cars/I learnt there is a lot of pollution in the planet
 - That there are so many jobs in the steel works/I enjoyed learning about how the steel works effects the climate and how they are trying to stop it/I really enjoyed when people from the steelworks came in and told us about some of their stories and what they do in TATA
 - I enjoyed working in groups
 - I didn't realise there were so many Royal visits
 - I enjoyed making the crime scene board in geography/I enjoyed everything especially the geography project where I made a video from digital technology/doing the time traveller's guide in history
 - I enjoyed interviewing my family and I learnt a lot about Port Talbot/I enjoyed interviewing people as I got to learn new things from different perspectives
 - I liked making PowerPoints on how Port Talbot has changed over the years/I was amazed by the difference of our local area from now to a hundred years back. I loved working on this, and it was an amazing experience.

2) What would have made this project better? Did you understand what you were being asked to do or what you were learning about? Were there tasks you found too challenging?

- I wouldn't change anything/I completely understood what I was meant to do
- Visit the steelworks
- Focus on one thing instead of three/more specific
- Add a map to show where we want to add things/add more photos
- Some tasks were challenging/change the way how some tasks were explained
- More time/more knowledge/more information on the aspect of carbon dioxide that TATA makes and what they are doing to reduce it/finding information about Port Talbot was difficult
- Making interview questions longer/found writing up the interviews challenging – picking out questions
- Plan more in IT and Business

3) Can you think of another topic that would work well across other subjects? Think of your three favourite subjects - what theme or topic could link them all together?

- Maybe Drama. This would work as maybe we could make pieces about people working at tata or in Port talbot/Drama, Music, Art
- For art we could've made a drawing of the steelworks or something to do with it. For maths we could've done co-ordinate drawings of the steel works. For PSE we could've done what's better and what's bad for the environment with the steel works in it especially for the environment of Port Talbot
- Welsh. We could use Welsh phrases so we could tell people who only speak Welsh can understand.
- French, Welsh, and English (my least favourite) could be languages around the world, maybe add IT for binary
- English- writing info about the steelworks. Art- drawing the steelworks, Tech- make TATA related stuff out of materials



- English could be writing descriptively about the steel works setting in an interesting way. Science could be learning about how the steel works function and how the actual steel is made, and finally French can be to write down information about the steel works in French
- History, Geography, Music. I think a topic that could work well with these three subjects could be the history of music how some of the first instruments were made and where in the world they could have originated from.
- steel works and eco (climate change)
- Wellbeing of poorer countries
- science geography and history could link to Aberavon beach
- Sculptures
- Maybe a sustainable technology project. Like the Humanities idea, but you use recycled material to design
- Pollution and global warming in history we could learn when it began in geography we can learn why and in science we can learn the science behind it/ I think climate change would be a good one with science, PSE and geography
- I think you could make a new topic called supporting others for RE because you can maybe find out new ways of supporting people with different religions

4) How do you think your teachers found teaching this project? Did they try any different ways of teaching? Did they ask you about what you had been doing in the other subjects as part of this project?

- I think the teachers found it different and they enjoyed it/they found it interesting because they got to teach about maybe stuff they saw as a child/found it exciting to be teaching about the local area/fun to teach and as well as interesting
- Teachers tried a new way of teaching/they asked what we did in other subjects/they used different types of teaching so we would remember it
- The teachers tried showing us what they mean and how to do it
- I think my teacher found this project interesting because she has discovered new ways of learning
- I think it might have been quite easy because we had to do all the work

5) Was there any other comment you would like to make about your experience on this project? Feel free to express any thoughts you have, whether positive or negative. We welcome your feedback!

- Very enjoyable. Would do it again if we had the opportunity! / I enjoyed every second of it and found it refreshing to do/ this was a good experience and other student should try it
- I think this project was very fun and including to everyone in my class and it was a great idea
- It was different because it was a different way of learning
- That we should help the steel works to be more eco friendly
- I enjoyed the project but if we had more time, I think we could have improved a lot/ I enjoyed it however it could have been longer i felt as if i was a bit rushed to write everything and had to finish things at home
- I really enjoyed learning about Port Talbot
- I loved this project; I didn't find it too difficult. What I learned from it was great.
- Personally, though I enjoyed some aspects from some subjects I found it quite boring as it we would often be told the same things by different teachers.
- I liked doing the history project the most as it was fun to learn about the history of port talbot
- I had really enjoyed the project it's just at the start of the geography project i had found it quite boring, when we were making the final project for geography i had enjoyed it more.



- I really enjoyed this project and had fun doing it. I would like to do something like this in the future again.
- I loved this project because we got to work in groups with whoever we went to and discover new things and facts about our local area

Recommendations

The Enterprising & Sustainable Futures project with Ysgol Bae Baglan has brought together Swansea University staff and schoolteachers to work in partnership with each other through innovative and ambitious practices. As an experimental practice there are many success stories as well as lessons learnt for the future iteration of this type of project. Below are a few recommendations to support the next stage and refinement of the project.

- i. **Manage Expectations:** this includes understanding time pressures, competing deadlines, exam pressures that teachers will be under. Both parties setting out realistic goals that can be achievable within the lifetime of the project. Initial project outline stating clearly who is responsible for which area and what support is required. This can be flexible as time goes by to reflect the fluidity of the project.
- ii. **Longer Lead Time:** all projects require some flexibility in the planned timeframe for the achievement of the project. Therefore, it is always advisable to put in place contingency plans for how long each strand of the project will take. This will help in relieving pressure and anxiety.
- iii. **Budget Expenses:** before the commencement of the project all parties to agree who will be responsible for financing the project and the different strands that can cover e.g. photocopying and catering expenses.
- iv. **Support for Teachers:** to provide regular check-ins to analyse what support is required at each stage of the project. To provide signposting opportunities for the development of upskilling and new knowledge requirements for teachers who require it. This will have a better outcome for the overall project if teachers feel confident in their abilities to carry out the project objectives and to support their students at each stage.
- v. **Continue Conducting Teacher Interviews:** these recorded interviews at the end of the project where teachers can give their honest feedback provide a rich source of data for project leaders to improve their services for the future.