The project aimed to recover aspects of a forgotten and misremembered past in the Anglo-Scottish border in Cumbria using archaeological landscape survey with local volunteers and undergraduates from Newcastle University. It was aimed at building links with landowners and volunteers with publication of the results in peer-reviewed national and local society journals. The project wanted to address the relevance of the past in the present, and the formation and maintenance of a distinct regional identity and its role in present-day place formation and communities.

The project has provided a better understanding of the development of the historic border landscape of Cumbria, north of Hadrian’s Wall, by revealing the extent to which the medieval landscape survives as relict features, such as the earthworks of settlements and field boundaries. The project has also discovered seven new examples of prehistoric rock art. The discovery of new archaeological sites has led to a 70% increase in the number of entries in the Historic Environment Records for the case study areas. A better understanding of the historic landscape will assist Local Authorities and Historic England in their provision of advice in an area which is vulnerable to agricultural abandonment and significant expansion of forestry plantation.

The discovery of new archaeological sites has helped to clarify and refine appropriate approaches and techniques for a wider landscape-scale project of the borders, which is currently in development. In particular it has demonstrated how a combination of digital air photography and ground-truthing can greatly increase the known archaeological resource.

The project aimed to foster interest in the past landscape with the local community and to raise awareness amongst local landowners of the value of some of their unknown or misunderstood heritage assets. Five farming families were contacted and had the project explained to them. The children of one family became involved in the project survey. An amateur local historian took part in the surveys, sharing his knowledge with the team. Two local history societies were kept informed of the project’s progress and it is hopes to provide both with talks, along with one to the county archaeological society. It is also intended to lead a guided walk with members of the local community. The preliminary results of the project have already been presented to the Landscape Archaeology Conference, held in Uppsala, Sweden in August.

The project also provided training for undergraduates from the School of History, Classics and Archaeology with practice in the techniques of landscape archaeology. In particular, it provided them with knowledge in ‘reading’ difficult to understand landscapes which have undergone significant change. In the case of one student, it has inspired her to continue in the study of prehistoric rock art of the area for her undergraduate dissertation.

The project had raised awareness amongst local landowners and tenants of the rich archaeological resource on their land. It has increased knowledge of a poorly understood landscape in Cumbria. Both of these achievements will ensure better conservation management of heritage assets in the future.

One of the team members, a new archaeology graduate from Newcastle University, subsequently achieved a post as a graduate trainee with a professional archaeology company in Cumbria.

I learnt a lot about how to interpret the landscapes around us and what this can tell us about the past. I was particularly interested in the rock art which we found, this inspired further reading and has now expanded to become my dissertation topic. It was great to spend time learning how to use equipment such as the GPS and the TST and then seeing this imprinted onto a wider database. These skills are vital and the project enriched my understanding of archaeology.

—Project team member, Tilly Reed, Stage 3 undergraduate student, History and Archaeology
The journey in capturing sound has been rapid due to the remarkable speed of development in recording devices – from phonographs to mobile phones – and this has forced the public to consciously and subconsciously change their social and environmental listening behaviours. As more and more concert organisers are asking their audience to turn off their phones and engage in active rather than passive listening and academic authors such as Michael Bull (2007, Sound Moves) are considering the inclusivity and exclusivity of mobile technologies.

The ‘Hearing History’ workshops actively engaged the public to confront the processes of committing sound to a medium to be stored and what it means to capture the sounds of the past to be then reheard in a future present. It was interesting to hear the fascination in the simplicity of the early technologies and then watch them instinctively reach for their mobile phones to record the recordings that had just been made and were playing back on the wax cylinders and the vinyl lathe. The attendees at the workshops were mixed in age, gender and social class and all had an interest in the idea of not only seeing and hearing but also using these technologies. Many of the attendees were taken by seeing the technologies in action, the cutting of the sound onto the surface and then its tracing in playback. Attendees also came to reconsider the ambient sound of these early recordings as something separate from the sound object itself. Early technologies inherently produce a hum and crackle when recording sound and this can present a false historical contextualization to the recording and all who recorded live onto these technologies were intrigued to hear this hum and crackle on something they had just recorded. One member of the workshop said she ‘was off home straight after this to re-listen to her Bessie Smith 78s and try and filter out that noise’.

There was an energy to these workshops which on receipt of the messages and tweets (using #HearingHistory) has continued after the event itself. Following on from these NISR funded workshops, Tyne and Wear Archives and Museums set aside funding and maintained access to their archives to further promote research and impact this year (2015). In discussion with TWAM, lead academic Paul Fleet has championed taking research to the public (in the city centre rather than in museums) to engage more people who would not normally come across the idea of active / passive and inclusivity / exclusivity in recording technologies. This project has engaged the public, and will now lead to a journal article for Popular Musicology Online, drawing from the research undertaken.

“I have a new found respect for pressing record now I can see what is happening”  Workshop participant
How do we approach and understand abstract, global issues like climate change at the local level? BWK-BCN is a participatory art project exploring this question through a co-produced, fictional conurbation: a new place created by merging the cultures, values, languages and species of Barcelona with Berwick-upon-Tweed as an adaptation to climate change.

Through participatory activities and the development of a playful toolkit, members of the wider Berwick community collaboratively investigated what a merging of Berwick and Barcelona might be like. How does climate influence infrastructures, environmental systems, and socio-cultural activities? By exploring the relationships between climate and culture, we imagined how revisioning culture might play a critical part in our adaptation to climate change. Clothing made from local kelp gardens used to deacidify water; a water heating system that gathers body heat produced by whales; a cultural organisation recording climate refugees’ oral histories and applying a bespoke musical track to them. These are just some of the examples participants have developed so far.

This is an ongoing project where people around the world are invited to take a toolkit and share their responses.

“This experience gave us permission to play, to remove restrictions. You made me think very differently.”

BWK-BCN created new learning and catalysed opportunities for stakeholders to reimagine Berwick. The project shed light on challenges and advantages of coordinating between institutions and communities, and the importance of drawing upon local experience and local expertise. Above all, participants shared the value they saw in how BWK-BCN brought together stakeholders from varying backgrounds in order to suspend disbelief and collaboratively reimagine how we address issues.
This participatory project worked with young people in a secondary school in Glasgow to develop a student-centred research protocol that will be used to decide what research takes place at their school. In doing this project, the students’ experiences of taking part in research (through participatory research methods) and the experiences of other researchers who have worked in the school, were explored. Developed because students wanted to be better informed about why research was being carried out and to have a greater say in how they participate, the protocol aims to make it easier for decisions about taking part in research to be student-led, rather than made by teachers. It also sets out how research should be conducted and how researchers should behave when working with young people. Shawlands Academy is frequently approached by social researchers as the school is within a diverse part of Glasgow.

This brand new protocol provides a framework within which pupils and teachers will be able to make informed decisions about whether or not to participate in research. The students said that taking part in research gives them a chance to explore a range of topics relevant to their lives, and helps them understand why they think the way they do and why they might disagree with their friends and classmates. As a guide to researchers, a summary of topics young people think are important is included in the protocol.

While developing the protocol, the group of S4 students visited Newcastle University to talk to researchers to learn more about the research process. They then presented their finished work to officials from Glasgow City Council at a special event in June. The group is also mentoring and training younger pupils at the school so that there is a sustainable student voice in decisions about which research takes place at Shawlands Academy. Teachers, pupils and researchers will be able to access the new research protocol on the Glasgow City Council website, and the student-centred research protocol is being introduced in schools across Glasgow.

“The genuine partnership between Shawlands Academy and Newcastle University was built firmly on the principle of allowing students to have more than just a voice about research in schools, but actually to steer the project from inception to outcome.” Cath Sinclair, Deputy Head at Shawlands Academy
Museums are increasingly positioning themselves as providers of therapeutic experiences for older people and their carers. There is a need amongst the sector to find ways to evaluate this work and to communicate its value to different stakeholders.

Collaborating with Beamish Museum and the Mental Health Services for Older People in Derwent Clinic, this project aimed to address methodological questions about the effective evaluation of museum-based activities with older men with mental health issues. The team sought to empirically explore evaluation methods that can capture the impact of the museum activities through the involvement of the participants, their carers and museum staff.

The project was jointly funded by the Institute for Social Renewal and the Institute for Ageing.

**What did you do?**

The focus of this project was a Men’s Group programme delivered by Beamish to a small group of older men with different mental health conditions. The programme incorporated conversation and meaningful activity in Orchard Cottage, pictured, in 6 weekly sessions. University staff, museum staff & an occupational therapist worked together to devise a combination of people-centred non-obtrusive evaluation methods, which provided insight into the impact the programme had on the participants. This involved a structured observation tool, which was used during sessions, life story narrative interviews and diaries. University staff worked with the museum staff on the analysis and interpretation of the collected materials.

The project enabled staff at Beamish Museum to look differently at their own practices and to hear the men’s perceptions of the sessions. The project has reinforced the importance of their role as facilitators and the value of the sessions. The project provided a training opportunity for the museum staff & promoted discussion within the museum around evaluation & impact. The project had a positive impact on the participants themselves. They valued the opportunity to take part in the Men’s Group and the chance to take part in a research project which might make a positive impact on other people’s lives. Details of the project were also shared at an Allied Health Professional Trust-wide conference.

“It has been a good example to share with others at the Museum about the different ways that the Museum can be used to support health and wellbeing, rather than just ‘reminiscing about the old days’ and that these benefits are not exclusively for older people.”

Michelle Kindleysides, Health & Wellbeing Coordinator, Beamish Museum
During May 2016 the Newcastle Centre for the Literary Arts welcomed visiting professor, the poet Carolyn Forché to Newcastle. Carolyn Forché coined the term ‘poetry of witness’ which emerges from a tradition of 20th century poetry where political circumstances pervade the poem, as they pervade the life of the poet. In situations of war, imprisonment, torture or forced exile – the circumstances endured by many people in this century and the last – suffering, or the will to survive it, impresses itself on the poetic imagination.

The presence of Carolyn in Newcastle presented a unique opportunity to share and discuss her ideas with a wide range of people, inside and outside the University, and to stimulate a conversation about human rights, and the role that poetry may play in communicating about world crises.

Carolyn provided a tailor-made poetry workshop for postgraduates and Northern Bridge students, a reading at the Newcastle Poetry Festival, and also took part in a discussion on human rights and poetry with the former director of Liberty, Shami Chakrabarti. The attendance at this event was 185.

The NISR award enabled the filming, editing and digital distribution of a video of this event which featured highlights from Carolyn’s and Shami’s discussion, alongside readings of poems of witness by Carolyn and Shami. This video was hosted on the NCLA Digital Archive, and distributed via The Poetry Society’s Young Poets Network, the Cuckoo Young Writers’ website, and NCLA’s social media.

In addition, Shami Chakrabarti wrote an article on poetry and human rights for The Guardian. This was shared over 3000 times.

Carolyn’s presence also inspired a pop-up event led by postgraduate students. The event, The Cold Boat, featured readings from poets of poems of witness. A website and Facebook page was created to continue the conversation by sharing poems of witness written by workshop attendees and individuals inside and outside the University: http://coldboat.blogspot.co.uk/ and https://www.facebook.com/thecoldboat/

Continuing the legacy of Carolyn’s visit, two creative writing workshops with New Writing North’s Cuckoo Young Writers took place during summer 2016. During these, three PGRs designed and ran creative writing workshops that introduced ‘poetry of witness’ to young writers through discussion and creating writing exercises. 5 highly engaged young people who weren’t familiar with poetry of witness, took part in these workshops.
The books we read and share are an important part of the way we understand who we are. Stories shape our view of ourselves and each other. Books and the stories they contain are part of the creative and cultural capital of a society, a community, a family, and an individual reader. By engaging in dialogue with ex-service personnel about portrayals of the military in books for the very young, Dr Limon created a space for people who have been greatly impacted by their participation in conflict to participate in debates about military life and the place of service personnel in community and society.

Working in collaboration with Seven Stories, The National Centre for Children’s Books, and the service veterans charity Forward-Assist, groups of service veterans and Dr Limon from Newcastle University discussed the portrayal of military personal and military conflict in a selection of picture books for children. A series of three workshops took place to gather the veterans’ responses to stories and images that use the military as characters in illustrated fiction. Building upon this, a new activity called ‘book-hacking’ was undertaken, and a short animation was created using the illustrated titles to illuminate the veterans’ reactions to the work. The ‘book hack’ was a liberating and enabling methodology, and a very energising way of working with the veterans. The approach of the ‘book hack’ could be effectively used by other researchers when working with a diverse range of communities.

The most significant impact has been with the veterans support charity, Forward-Assist. Forward-Assist understands and works within a myriad of activities that help/hinder ex-service personal to ‘thrive’. Forward-Assist had not engaged with representations of the military in children’s fiction as a research and support tool before, and had not used animation to represent research outputs to a wider audience. They are pleased with the creative output of the project and with the emerging relationship between themselves, Newcastle University, Avondale House, and Seven Stories. With an estimated 125 000 to 208 000 service veterans living in the North East all of whom have a range of different experiences and with many of whom being supported by a range of statutory and non-statutory organisations, it is important to find out how veterans see themselves reflected in this significant example of contemporary culture and to listen to what their view of these portrayals in children’s fiction tell us (and them) about their life as military personnel and their transition back to civilian life.

The Engagement team at Seven Stories were involved in all of the workshops, and have reflected listening to veteran’s observations about how their profession and military experiences are portrayed in these books has changed the way, the Engagement team works with other groups using these and other titles. As a result of the project, Seven Stories has engaged with a different audience none of whom had ever visited the centre before despite many of them being fathers. All the veterans have been given ‘golden ticket’ passes to Seven Stories for the summer holidays and Seven Stories hopes that they will become regular visitors. To continue the reach of this project, the animation will be distributed to other agencies and organisations concerned with the support of service veterans, and Forward Assist will be co-delivering joint papers and presentations at academic and practice based conferences.

This project gave us a chance to understand if and how this example of popular, mainstream culture might help individuals to ‘thrive’ or indeed to form barriers to them ‘thriving’. Dr Helen Limon
This project is in partnership with Tyne and Wear Archives and Museums and ‘Destination Tyneside’, Discovery Museum, a new display about migration in Tyneside. It investigates the dialogic potential of museums to address issues of migration, identity and belonging in North East. The ‘dialogic museum’ refers to the idea that museums are shifting from being didactic towards being spaces where co-production of meaning and learning is recognised and encouraged. Specifically, the project explores what drives visitors’ identification (or lack of identification) with displays that aim to reframe North East identity in ‘inclusive’ terms.

This research has worked with different audience groups and is evaluating how individuals’ background (such as age, ethnicity, length of time - or family connections - in North East, 1st/2nd generation migration experience) affects individuals’ responses to the themes addressed in Destination Tyneside. Building on existing research around museums and migration in the European context undertaken by Mason, Whitehead, Eckersley and Lloyd, as well as museological research into the use of museums/heritage as dialogic spaces (including work by Lloyd and Galauni), this project works with both visitors and non-visitors (identified via the museum’s outreach team) to examine the question ‘who do we think we are?’. The project also aims to help the museum understand the impact of the displays in Destination Tyneside on visitor attitudes.

In the field of museum studies much visitor research relies solely on post-visit surveys within the gallery space. Little is therefore known of what visitors think about a particular issue, such as migration, before they visit. It is therefore difficult to assess what the impact of the museum visit has been on people’s attitudes to a given topic. The project’s methodology has been developed to address this blind-spot and in order to allow us to gain a better sense of visitors’ ‘entrance narratives’ i.e. the ideas and experiences that shape their response to museum displays.

The methodology developed has proven to be extremely useful for gaining a deeper understanding of participants’ experiences and how these relate to the gallery. Both the participants and the curator have been very enthusiastic about the research experience. Short vox-pops have been filmed with all participants and these will be made available to the museum for its collection. Additionally, we have now confirmed with the curator that one short composite film will be included in the ‘My Tyneside’ AV installation in Destination Tyneside on a permanent basis. There are plans to disseminate this work through academic publications and conferences, and to build upon it in future projects.

By working with the historic material within Destination Tyneside, participants had the opportunity to examine the changes within contemporary communities and to situate these within both their personal histories and wider historical context. Through testing the extent to which dialogism, empathy and attitudinal change are possible in a public museum, a key output of the project is a better understanding of the way in which the Discovery Museum and the wider heritage sector can achieve their own social justice aims by tackling issues of migration, identity and citizenship through public participation.
This is a practice-based research project combining digital storytelling and community-led filmmaking workshops. The pilot-phase community project involved a series of 10 self-contained workshops where PI Tina Gharavi worked with a focus groups of ten young people, aged 15-19, at risk-of-offending or who have experienced the prisons system. Focus-group participants were identified by project partner NACRO, national crime reduction charity and media charity Bridge + Tunnel Voices.

Utilising a prototype of an interactive digital storytelling platform, the project explored how young people respond to and engage with filmic material of a social issue focus, which was accessible through the platform. A series of media production training sessions were held to ensure the technological tool was accessible by all group members. Participants were encouraged to produce original content inspired by the material shown to them, as the project aimed to capture the creative agency demonstrated by participants as well as the act of empowerment and democratic participation through creative expression.

The community engagement work, funded by Newcastle University Institute for Social Renewal was completed with great success as it managed to accomplish key three objectives: a) train young learners who are restricted by formal education in filmmaking production, allowing them to produce short films and engage in discussions and film screenings; b) test and provide a teaching model that empowers beneficiaries by allowing them to share their stories through filmmaking and feel empowered and proud of their own achievements; c) exemplify the power of film and digital tools in communicating unheard and often neglected social issues and demonstrate its power in raising awareness and allowing social excluded groups to voice their opinions.

This project allowed Dr Tina Gharavi to work with a hard-to-reach community group and to test and evaluate the role of digital technologies and creative production, in facilitating participation and accomplishing self-empowerment. All project participants exemplified significant changes in mental and social well-being, recognised their talents, exemplified ownership of their work, and worked both as part of a team but also on their own initiative. Furthermore, this project has succeeded in involving young people in leadership, decision-making and social digital storytelling, allowing them to defend their opinions. It has also explored the impact of digital storytelling and the way it can serve as an arena for young individual to express, often publicly dismissed stories about themselves and their lives.

"My entire life has gained meaning now... it gave me a future to go for"
Tony, 17, project participant

"The Change the Story project has enabled NACRO to provide it's learners with an opportunity to express their story in a way that they can relate and that is relevant to their peers. Young people feel empowered by the opportunity and feel it is giving them a voice. Thank you!" - Chris Hormans (Youth Manager, NACRO)
The project was to scope the viability of, and demand for, a media literacy project to support members of marginalised communities such as Roma, asylum-seekers and refugee groups. The project to be delivered by Newcastle University journalism staff and students, North East CIC ‘A Living Tradition’, which uses drama, and music to explore the region’s human rights heritage, and North Benwell Youth Project, Newcastle.

This project was a knowledge café cultural probe with some 30 clients of the North Benwell Youth Project (NBYP) in Newcastle’s West End. It provided strong evidence that young people from marginalised and diasporic communities valued the opportunity to gain creative skills in the production of video and audio and recognised a need to give their communities a voice and to generate enduring connections between host communities and new and emerging communities. It also supported two further aims of the project: to open new opportunities for journalism students at Newcastle University to engage more closely with local communities; to open opportunities for innovative research into the development of media literacy in marginalised groups and develop the potential for media to be used to counteract processes of isolation and marginalisation.

The scoping project has generated a bid to the Paul Hamlyn Foundation to support a project led by the Headliners charity which develops multi-media journalism skills in vulnerable and disadvantaged young people to give them a voice, and a hearing, on matters which concern them. In this project, young people from NBYP and other similar organisations, working together, and with Newcastle University journalism students, will explore Tyneside’s diversity through images and narratives of its people and of those who make up its institutions and organisations. These stories will be hosted online and displayed in the Metro, airport, public spaces, and museum spaces. We are awaiting the outcome of the bid.

What they really need is something to help them to fill their time creatively and they were asking when they could do this again. Youth Worker

david.baines@ncl.ac.uk
This is a research-based short documentary film about Amateur Radio and its role in contributing to the wellbeing and resilience of an elderly man in India. Amateur Radio (more commonly referred to as Ham Radio) is the use of designated radio frequency spectra for purposes of non-commercial, recreational communication. There is an extensive international network of Ham Radio enthusiasts, supported by publication of specialist magazines, websites, and the staging of regular conventions.

OLD MAN is an intimate documentary film which explores the enclosed world of an elderly Amateur Radio operator from South India, set against the sights and sounds of the general election campaign. OLD MAN is a poignant and life-affirming account of how one elderly man’s passion for this old form of communication technology has enabled him to connect to a global social network, keeping him both included and alert in a fast changing society that sees disappearing families and an indifferent state. The film was shot in April 2014, coinciding with the General Election campaign in India. It gives the film a very distinctive soundscape in which interior and exterior sounds intertwine to suggest the interconnectedness of the public and the private space in this corner of India. The film is immersive, expressive and suggestive, rather than informational, direct and didactic. OLD MAN prompts us to reflect on the Heideggerian notion of Being and Time, on the problematic of ‘being-in-the-world’ in the later stages of life.

The film was circulated to various film festivals over 2016 before it was made available on general release in 2017. OLD MAN is a distinctive form of practice-based Arts and Humanities research. In exploring the relationship between technology, ageing and wellbeing in India, the film addresses some of the key questions raised about wellbeing and resilience, central to the research themes of the Institute for Social Renewal. The Amateur Radio Society of India conferred its first ever Lifetime Achievement Award to OM Jayaraman at its Ham Fest 2016 held on 5-6 Nov at Mount Abu, Rajasthan.
The Management and Reporting of Farm Animal Welfare: Business, regulatory, and reputation risk

Josie McLaren, Newcastle University Business School

Farm animal welfare, the ability of animals to sustain fitness and avoid suffering, is a key aspect of the current political agenda. Whilst there are existing regulations governing animal welfare, the recent ‘horse-gate’ scandal has focussed consumer and investor interest on the provenance of food and the management of risk throughout the supply chain. In response to this, managers within affected companies have been keen to establish and provide information regarding their ethical values, in order to demonstrate trustworthiness and accountability to their stakeholders.

Overall, the research will bring about awareness of farm animal welfare, which will be of relevance to various stakeholders in society (including for example, consumers, shareholders, employees and potential investors). The study will also investigate the power of voluntary reporting to change behaviour and improve outcomes for people and animals in society, through the specific example of the Business Benchmark.

The aim of the proposed research was to evaluate the ‘Business Benchmark on Farm Animal Welfare’ (an annual benchmark compiled by Compassion in World Farming and World Animal Protection) as an aspect of voluntary corporate social responsibility reporting for major food companies. An analysis of the public information released by Benchmark companies was undertaken, to determine whether farm animal welfare reporting has increased since the Benchmark was first calculated in 2013. In addition, case study interviews with respondents in selected UK constituent companies provided empirical evidence on farm animal welfare policies and practices, motivations (e.g. signalling of values and reputation) and the external and internal impact of the Benchmark.

The study highlighted the importance of farm animal welfare as a key business risk for food companies. There has been an overall increase in farm animal welfare reporting since the Benchmark inception and the case study evidence suggests that it has changed both internally decision making and external reporting around farm animal welfare. The findings have highlighted the power of a non-mandated (i.e. a non-regulatory) market device to change behaviour and influence the ‘culture’ of the market, in this case for farm animal welfare.
Foodscapes was a pilot study concerned with the relationship between food poverty and citizenship. The study explored the everyday lived realities of older residents’ encounters with, and experiences of using food banks in their local areas. The recent trend of exponential growth in both the number and charitable sources of food banks, has put food poverty at the centre of political debates and media commentary on social justice, social inclusion and citizenship in the UK. Even so, these debates have become generationally focused on families with young children and take little account of the impact of food poverty on older people. This pilot research, then, offers an entry point for broadening public discourse around food banks to recognise their multi-generational use, and the broader social implications of this. The study is trialling the use of visual collage as a methodological tool, and as a collaborative approach which opens up understandings of ageing, identities and citizenship as visualised in and through a bricolage of participant-generated images and representations of their daily experiences.

The data collection for Foodscapes was completed in February 2015, and incorporates a mixed inventory of interview, visual, biographical and observational data. Six older residents participated in the pilot research, and have not only shared their personal experiences of using local food banks, but have also generated a rich portfolio of photographic imagery which powerfully documents and captures the day-to-day realities of living on the breadline. Our participants have also produced 5 illustrative, representational collages, each of which serves as a visual narrative of their food use and its relationship to their sense of self and identity, community and belonging, citizenship and recognition. The visual collages weave together the colourful threads of participants’ biographies and oral testimonies, and form the cornerstone of the pilot research and the project outputs.

The challenges encountered in locating older food bank users in the Newcastle upon Tyne area have been considerable. Very few older food bank users (defined as 60 years plus) were identified; we therefore opened up recruitment to those who self-identified as ‘older’. 4 of our 6 research participants were aged between 45 and 56 years. These difficulties signal the invisibility of older people from the public face of food poverty. However, it is unclear whether i) older people fall under the radar of service provision/providers; ii) are an especially hard-to-reach community of food bank users; or iii) are simply few in number. Our data will help us to explore these questions. In January 2015, we participated in the Tackling Food Poverty Together Workshop, hosted and organised by Food Newcastle, and involving service providers from the voluntary, private and public sectors. Our dissemination will engage with this important network of food stakeholders, seeking ways in which the research can inform future policy and practice for older people.

🔗 The research report is downloadable from http://research.ncl.ac.uk/foodscapes
✉️ Elaine.campbell@ncl.ac.uk
The Beyond Frontiers project aims to work with local schools and other partner institutions in order to promote mutual respect and understanding within local communities, to celebrate the knowledge, ideas and beliefs that newcomers bring to the region and to place their experience of dislocation in the context of the North East’s long history of mobility and exchange.

The sandpit explored ways in which university-based academics with research interests encompassing the themes of cultural identity, mobility and material culture studies could collaborate with school teachers, the Great North Museum and local service-providers catering for refugees. The goal was to devise a suite of cross-curricula activities that might allow schoolchildren to explore questions of cultural difference in the comparatively ‘neutral’ environment of Graeco-Roman antiquity. Rather than being solely historical in nature these activities were tailored to meet the needs of local schools as they respond to recent changes in the National Curriculum.

As a result of these discussions, there is now a clear set of priorities for future work including a pilot project with West Jesmond Primary that will commence in February 2015. A meeting was subsequently set up with staff at the school in which practical arrangements for the classroom-based activities were discussed, together with a series of follow-up sessions to be held in the Great North Museum and an associated exhibition. The latter has the potential to significantly broaden the impact of the activities devised for the classroom sessions by providing an opportunity for families and friends of the schoolchildren to come and view the work produced.

The full significance of these activities has yet to be determined; however, recent research by Turner et al. (2008; 2011) has demonstrated that imagined inter-group contact can promote positive relations between groups of different outlook and culture. Professor Rhiannon Turner (Queen’s University Belfast) is working to gauge the extent to which these activities have had an impact upon the attitudes and behaviours of those participating in the study group.

The pilot will in turn form the core of a forthcoming funding application to the British Academy/AHRC encompassing a broader range of activities involving local artists, undergraduates and schools local to the area. It is hoped that this will lead to further opportunities to forge meaningful and long-lasting collaborations with external partners and the local community and thus broaden the range of KE activities in which the university is engaged.

joseph.skinner@newcastle.ac.uk
Inspirational Women of the North East (IWNE) is a project aiming to redress the historic and present-day under-representation of women’s achievements and contributions to public life in North-East England. It challenges the cultural and social stereotyping of women (particularly the undue emphasis on celebrities judged primarily for their looks and body image) and offers alternate iconic images of women from various socio-economic backgrounds, ethnicities, ages, religions as the starting point for public debates and discussions. What kinds of role models are presented to young people in our region? How can the stories we celebrate offer different role models, particularly (but not exclusively) to girls and young women?

Preparing the photography exhibition of Inspirational Women brought together stakeholders beyond the University, specifically through the engagement of a co-ordinator who is a local skills trainer, social media expert and curator, plus academic staff and students from a variety of disciplines (fine art, history, geography). It used social media, print media, TV and a website to engage local people with nominating their favourite ‘inspirational woman’. It was an example of civic engagement in action, with a good level of press coverage via Tyne Tees television, the Newcastle Journal, and online discussions. Around 300 people became group members on Facebook and a Twitter feed provided informative channels for discussion and feedback. This exhibition has now toured around the nation, including to Northumberland College, where it continues to raise aspirations.

The exhibition features several women who are making significant changes in community activism; their presence has brought them onto campus with the message that this is their University too. Likewise, women who are small business owners - a crucial part of the bottom-up economic and social regeneration of the region, were featured in the exhibition and attracted press coverage on television and in local newspapers as a result – providing a positive feedback loop that raised their profile in the region. An accompanying booklet, containing stories about the 26 women featured in the exhibition, plus online resources at www.IWNE.org, provide lasting sources of information and platforms for ongoing public debates around women’s contribution to regional life.

“It has made such a difference to me”

One of the women featured