

1775 - 1848

# AGE OF **REVOLUTION** - MAKING THE WORLD OVER

## FINAL REPORT



22 April 2021

University of Kent Scheme: Dr Ben Marsh

University of  
**Kent**

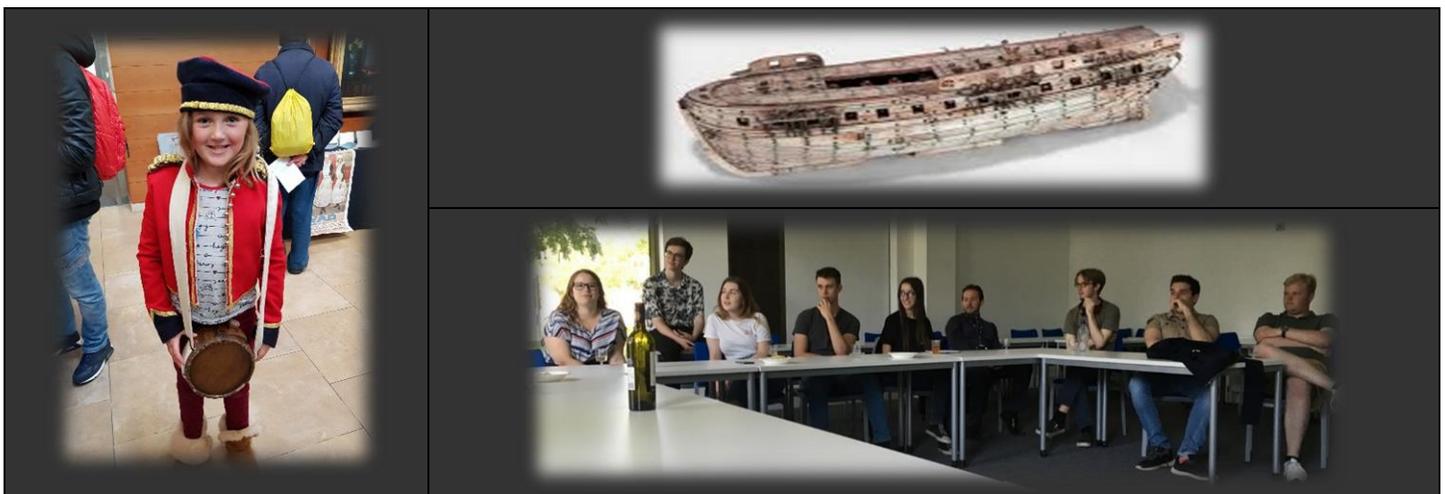
Project summary report for resources and activities delivered between 2018 and 2021 as part of the Waterloo200 Age of Revolution legacy project at the University of Kent, led and written by Dr Ben Marsh.

# Final Report

UNIVERSITY OF KENT SCHEME: DR BEN MARSH

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## 1. INTRODUCTION

In the wake of publishing *Understanding and Teaching the Age of Revolutions* (University of Wisconsin Press, 2017), Dr Ben Marsh was approached by Victoria Nielson and framed an engagement plan that would reach into classrooms and learning programmes to help deliver the main objectives of W200 Ltd. Supported by a grant from 2017-2021, the University of Kent scheme sought to link academic research together with heritage partners, schools, and students, drawing on topical commemorations and overlaps with UK curricula. An emphasis was placed upon inclusive, comparative, and collaborative approaches, with the intention to engage with schools, museum and heritage partners of all types and scales across the UK, and to seek to diversify their historical coverage and render the period **more visible and exciting to teach**. Marsh created a 50-page summary document that crystallised recent research findings into a simplified thematic architecture for the project, against which new resources, objects, and learning activities were subsequently cross-mapped.

The project team at Kent consisted of Marsh, an administrator responsible for partnership liaison and the recruiting and support of dozens of student ambassadors, and key academic research staff with expertise in the subject areas including Drs Tim Bowman, Ambrogio Caiani, Mark Lawrence, Rebekah Higgitt, Claire Jones, and Mario Draper. Other colleagues and units within the Division of Arts & Humanities made important contributions either through their expertise in historical subject areas or through their involvement in outreach, workshops, engagement, or support (including Enterprise and Innovation, the Print Unit, and Finance). Early meetings were conducted to identify strong target cultural and heritage partners, to isolate good fits within schools curricula, to liaise with teacher educators, and to recruit student ambassadors with diverse backgrounds and skills.

In its subsequent rollout, the scheme operated closely in communication with the Education Committee of W200. Its advice and networks helped guide what features the Kent scheme brought to the foreground, and on which elements and opportunities resource would be concentrated.

## AIMS & OBJECTIVES

The University of Kent scheme was designed at the end of 2017 in step with the wider project goals to support aspirations to:

- Advance the education of the public in the subject of Waterloo and its linked timespan (1775-1848) with a particular focus on UK primary and secondary schools.
- Become a leading educational tool for students and teachers



The ambitions were to:

- Recruit student ambassadors
- Identify a wide range of partners, especially among small and medium sized across the UK
- Collaborate on learning programme activities, pop-up exhibitions, and co-creation of resources
- Integrate the latest academic research and methodologies to help diversify the histories, people, objects, and stories under consideration
- Support the rollout of project materials into classrooms through engaging with teachers and schools
- Offer a model for future collaborations across History & heritage education sectors

## WHAT DID WE BRING TO PARTNERS?

“Pivotal to the success of the Age of Revolution project... Central to realizing its aim of foregrounding ‘hidden’ histories and embedding multiple perspectives.”

- Victoria Nielson, W200

“Will have lasting impact.”

- Anra Kennedy, C24

“Supported the production of learning materials and archive resources specific to the Peterloo Massacre.”

- People’s History Museum

“The breadth of impact has been vast, encompassing specific learning and development within school as well as professional motivation and personal development”

- Historical Association

“Quite the most powerful experience in terms of training I have received in my near 20 year career.”

- Teacher Fellowship

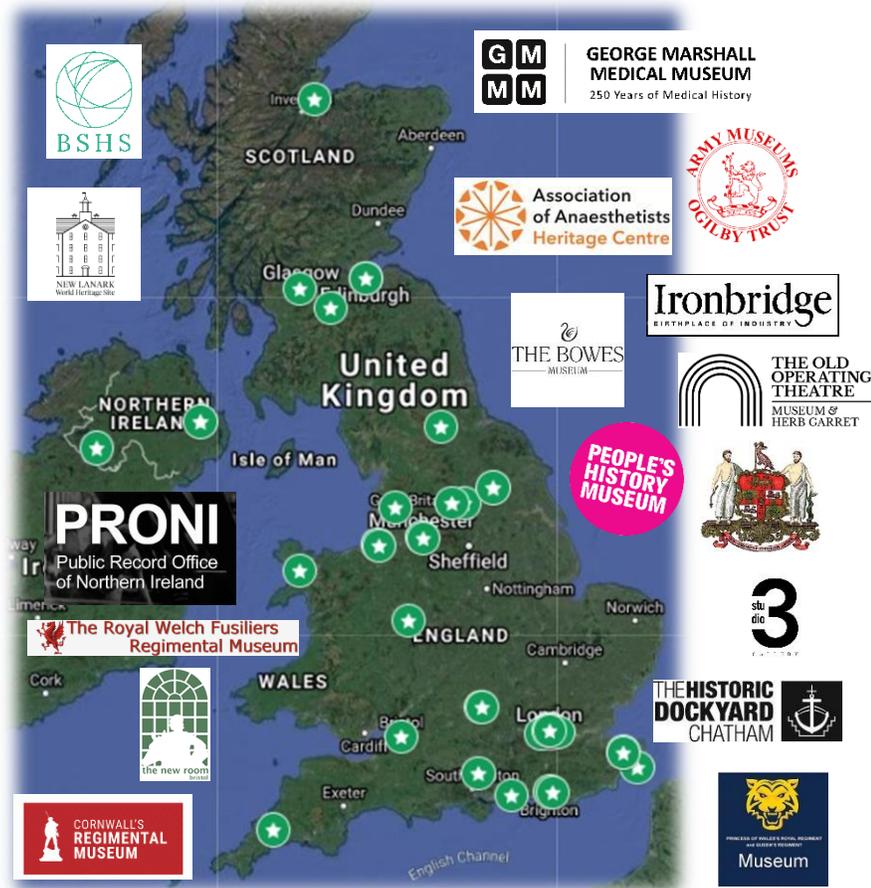
## 2. PARTNERSHIPS

Partnership and engagement work was at the heart of the project and its activities, with extensive efforts taken to join conversations and share the development of resources beginning with major project partners: W200, the Historical Association & Culture24.

Partnership work was coordinated by the Project Lead (Dr Ben Marsh) and Project Administrator (Becky Beach, 2018-2020; Monique Petit, 2021), with follow-up work undertaken by

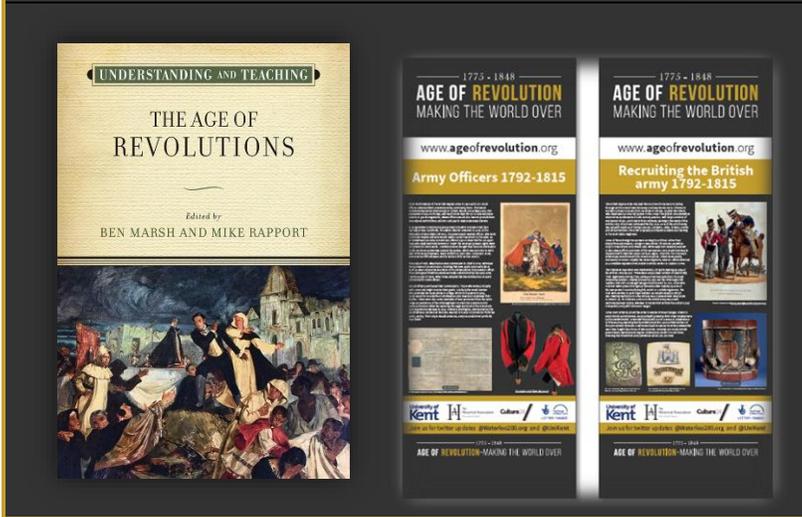


individual ambassadors and academics alongside heritage teams. It ranged from short visits, object selection, and consultation to major collaborations on educational films, exhibitions, workshops, and print resources. The map below shows the breadth of the 46 organisations across the UK (mainly museums and universities).



### 3. EXPERTS & AMBASSADORS

#### Expertise



The project drew on a core of University of Kent historians who are research active in the subject area, who led workshops, lectures, gave recorded interviews, led on partnership work with relevant teams, and advised on objects and descriptors. These included **Dr Tim Bowman** (pictured above giving a plenary on military history to teachers at Waterloo) **Dr Claire Jones** (filmed on technology) and **Dr Ambrogio Caiani**, who contributed to the volume above and the development and textual descriptors on resources. Experts brokered partnership work (such as the pop-up banners above), steered new resources, and highlighted opportunities. Significant efforts, however, were made to reach beyond Kent, leading to the participation of a roster of world-class historians in the project (many of them through podcasts), and further exposure and reach.

#### STUDENT AMBASSADORS (54)

- Aisha Alabi
- Marta Bernardi
- Benjamin Bradley
- Jonathan Burton
- Rory Butcher
- Jessie Concannon
- Arlo Curry
- Jack Davis
- Kat Denmark
- Tom Eckett
- Matthew Edson
- Maria Edwards
- Courtney Elley
- George Evans-Hulme
- Ovidiu Ghinea
- Dominic Gibson
- Laurence Hailstone
- Georgia Haire
- Callum Harris
- Jasmin Hart
- Dylan Hewit
- Helen Howard
- Nathan Ilett
- Becki Ingram
- William Jarvis
- Megan King
- Amelia Kinsey
- Sisi Kong
- Judith Kraamwinkel
- Wei-Chun Kung
- Sheleena Latona
- Ben Macready
- Alexandra McRobbie
- Hea Mi
- Felix Morgan
- Penelope Netfytou
- Michael Noctor
- Emily Parker
- Sophie Parker
- Amelia Payne
- James Polson
- Huaiyuan Ren
- Ralph Roberts
- Jennifer Rushworth
- Annie Sharples
- Mary Sullivan
- Yuen To
- Jack Tracey
- Conall Treen
- Nathan von Fraunhofer
- Kesia Wills
- Toby Worley
- Emily Wyant
- Jiadi Zhang

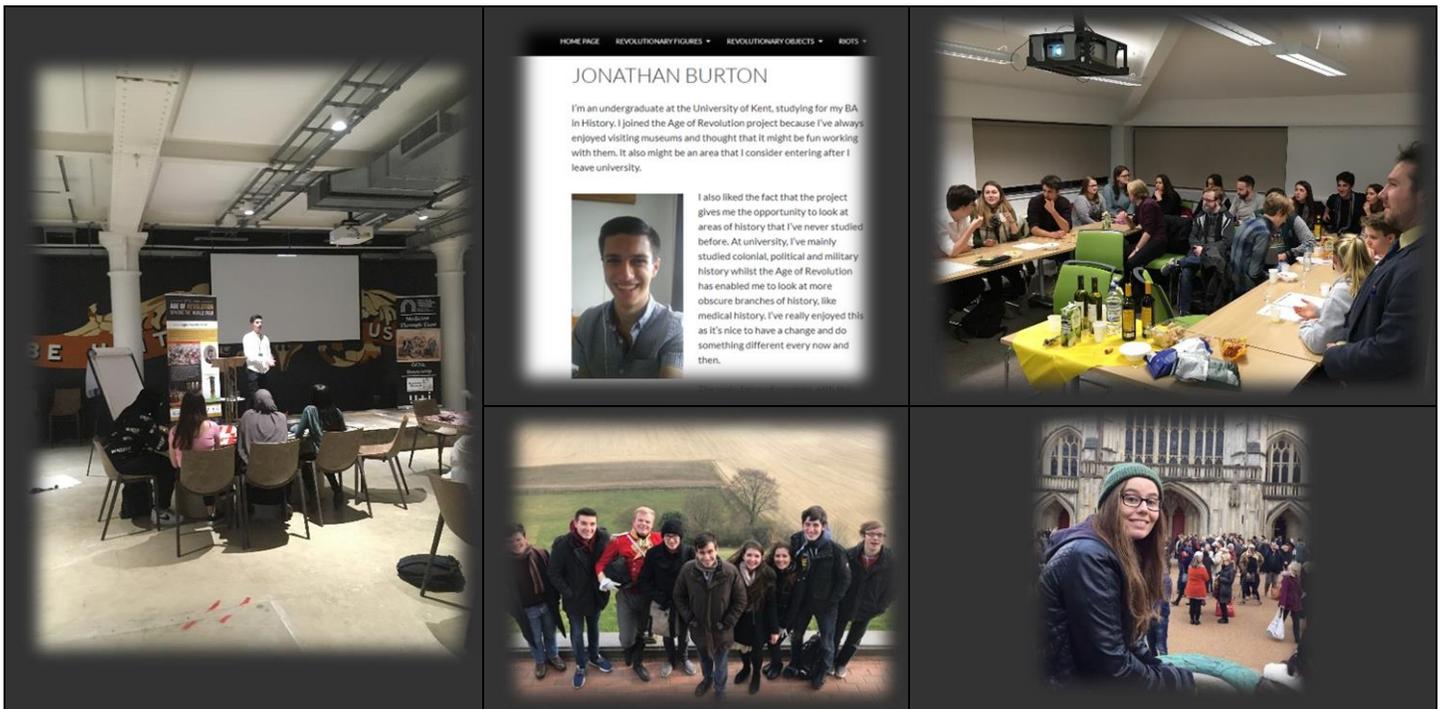
It was vital to the breadth of the project that educational and design work extended beyond just academic history, and the scheme benefited enormously from the involvement of curators, historical specialists and authors (such as the W200 volunteers coordinated through **Mick Crumplin**), artists, animators, and scholars of literature, travel, politics, the history of art, and design.

### Student Ambassadors

Much of the effort, labour, ideas, and time dedicated to the project came from our wonderful cohorts of undergraduate and postgraduate Student Ambassadors, who were recruited in three drives beginning in 2017, refreshed in late 2018, and extended in autumn 2020 to fulfil additional elements disrupted by COVID-19. Whether helping to set up workshops, writing scripts, researching objects, travelling to heritage sites, interviewing experts, writing blogposts, attending lectures, play-testing activities, generating digital databases, editing audio files, printing labels, or mentoring students, our ambassadors played a critical role that also helped to bridge the scheme's presentation and render resources fit for younger eyes. It was an incredibly rewarding experience for us to invest this trust and share opportunities with student ambassadors, and they benefited from the development of skillsets and experiences that have prompted many to pursue careers or further education in heritage, museums, teaching, archives, and related employments. The ambassadors were provided training led by Marsh (or devolved to other partners within the scheme), were supported by the project administrator, and given freedom to bring their own ideas, skills, preferences, and interests to help select objects and subjects for coverage. They were given their own internal forum through a blogsite: <https://blogs.kent.ac.uk/ageofrevolution/>

### EXAMPLES OF EXPERTS FROM DIFFERENT FIELDS:

<b>Dr Howard Coutts,</b> Curator, The Bowes Museum	<b>Peihang Huang,</b> Artist, Taiwan	<b>Coralie Clover,</b> PWRR & Queen's Regiment Museum
<b>Dr Sally Frampton,</b> Healthcare Fellow, Oxford	<b>Georgina Grant,</b> Ironbridge Gorge Trust	<b>Aynsley Gough,</b> Learning & Outreach Manager, New Lanark Trust



From left to right: GCSE workshop with Wandsworth school, blogsite profile, training event, site visits.

## Podcasts

Among the bank of resources and activities coordinated by the scheme was the recording of a series of 24 ‘podcasts’ – audio interviews with experts, conducted by student ambassadors, which invited them to elaborate on facets of the Age of Revolution in such a way as to complement the digital assets and key messages and themes being assembled by the wider project. These were recorded between 2018 and 2021, with the audio then edited and broken into accessible questions such that teachers and students could be selective about which subject areas and which questions they wished to access. The interviewees included a selection of major authorities in the



fields

covered, and ranged again from historians to specialists in medicine, material culture, art, design, and literature. The specific topics chosen were aligned with figures and objects within the Revolutionary Collection at <https://ageofrevolution.org/>, and especially – but not exclusively – those with purchase in classrooms on account of UK curricula. Particular efforts were made to draw attention to subject areas that reflected diverse histories and to engage with topics and speakers who represented a broad reach and reflected emphases within cutting-edge academic research (on questions such as abolitionism, female suffrage, and protest).

<b>British Abolitionism</b>	Dr. Richard Huzzey (Durham)	<b>Napoleon</b>	Prof. Mike Broers (Oxford)
<b>The Death of Marat</b>	Prof. Nicholas Shaddick (York)	<b>French Revolution</b>	Prof. Munro Price (Bradford)
<b>Anti-Slavery Sugar Bowl</b>	Prof. Hakim Adi (Chichester)	<b>Miranda and Bolivar</b>	Prof. Natalia Sobrevilla Perea (Kent)
<b>The Tolpuddle Martyrs</b>	Prof. Carl Griffin (Sussex)	<b>Women and Elections</b>	Prof. Elaine Chalus (Liverpool)
<b>Mary Shelley and Frankenstein</b>	Prof. Jennie Batchelor (Kent)	<b>Peterloo</b>	Prof. Robert Poole (Central Lancashire)

Sample of subjects covered in the podcasts (using audio recorders funded by the project, later Zoom due to COVID)

## Objects

In step with the national Age of Revolution project, and the fabulous original repository of images and objects curated for Waterloo200 (with which they overlapped), the Kent scheme was proactive in supporting the identification and contextualization of new objects and images from the period that could be used as entry points to consider wider histories. Student ambassadors were frequently tasked with locating and researching objects that could join the digital collection (or engage school pupils in workshops), often in conjunction with visits to museums or heritage sites. Marsh liaised closely with Anna Husband to ensure consistent quality and articulation of the final texts, and to redirect attention where there were gaps or opportunities.



From left to right: Marsh at PHM, chloroform object for animation, busts of Dessalines (NMM) & Napoleon (Bowes).

Objects and object analysis were also elements that were frequently embedded within workshops and educational activities. For example, student ambassadors gave individual presentations to HA Teacher Fellows on objects during the

“Four students from the University of Kent were selected to work with the Peterloo Ambassadors to help transcribe a vast body of Peterloo Eyewitness Accounts to be hosted as a searchable resource on the [peterloo1819.co.uk](http://peterloo1819.co.uk) website.”

PETERLOO 2019: IMPACT REPORT (HLF, 2020)

Waterloo fellowship scheme in February 2018, ambassadors sought out new objects at partner museums and on trips, objects featured prominently in the subjects selected for films created during the scheme (on medical and military histories), and Marsh authored several resources with a particular view to material culture and its resonances, as demonstrated in his CPD plenary at the **People’s History Museum** on the history of the Liberty Cap as a chance to track wider patterns in the Age of Revolution, and its topicality today.

## 4. CASE STUDIES & KEY RESOURCES

The Kent scheme partnered directly with 46 UK cultural and heritage organisations in 2018–2021, but the development of a handful of activities and resources explored here were particularly important to the profile and impact of the project.

### Top Trumps

The development of cards and games to facilitate classroom engagement with the themes and figures of the Age of Revolution was strongly advocated in Marsh’s *Age of Revolution* book, which featured a chapter on gaming and pedagogy. After discussions with student ambassadors and teachers in 2018, it was determined that creating a new set of Top Trumps would best service many of the project’s goals. January 2020 saw the release and distribution of a revolutionary pack of Top Trumps titled *Great Figures of the Age of Revolution* featuring [30 revolutionary historical figures](#) designed by Marsh with the official licensor *Winning Moves*, whose pre-existing commercial heritage-related packs contained no black figures. The selection of thirty diverse people (including Toussaint Louverture, Olympe de Gouges, and Uthman dan Fodio) involved an international survey of over 4,000 participants, and the resource commissioned artwork from the Manchester-based artist ‘Polyp’ to render the period and its figures more accessible. 12,000 packs had been printed and made available to schools (esp. 9–16 ages) by December 2020, of which 7,000 had been successfully distributed to over 840 UK schools. The packs were supported by [additional learning activities](#) and the inclusion of posters and blank labels so that teachers or students could research and assign criteria or add figures, with a view to enhancing cultural understanding and knowledge bases.

“THIS IS A BRILLIANT RESOURCE AND WE HAVE INCORPORATED IT... IT WORKS REALLY WELL ESPECIALLY WHEN ASKING STUDENTS TO CREATE THEIR OWN CHARACTERS AND COMPARISON POINTS.”

Teacher Feedback, Nov. 2020



Feedback collated from teachers in November 2020 attested to the rich ways in which these research-based resources have influenced pedagogy and understanding. Teachers reported that the Top Trumps had become the centrepiece of student activities, stimulated new Schemes of Work on topics around the **Age of Revolution**, and “most definitely it has highlighted the important role played by significant women and black leaders.” The cards had successfully been used not just to improve awareness and knowledge recall, but to encourage students to pursue independent research and deepen their awareness of the chronology, comparative radicalism, and international reach of revolutions (“students were able to connect countries and continents together”), especially for industrial revolution, political, and imperial modules.

In spite of the fact that the physical dimensions of the cards had made them difficult to use as intended because of COVID in 2020, teachers had enthusiastically adapted them into learning programmes through plenary activities, extension tasks for both higher and lower ability students (“the previously disengaged have become more interested”), revision tasks, home schooling (“during lockdown, students requested lessons on the American and French Revolutions as they’d been reading about some of the key figures on the cards/posters”), and to support accessible learning (“used as a standalone activity with our SEN pupils”).

“Certainly influenced what we teach as the year 8 curriculum has been changed to reflect the 4 different strands of the Age of Revolution”

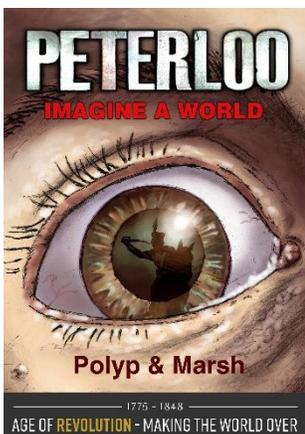
“The resources have enabled me to teach a more diverse curriculum as they have introduced me to key figures I did not know about previously, who now feature in my Schemes of Work.”

Teacher Feedback, Nov. 2020

Education at Canterbury Christ Church University put it, “since this [workshop] session several students have verbalized how they have utilized the concept of Top Trumps in the classroom – and made plans to use the specific set of ‘Age of Revolution’ cards when the opportunity arises at school. This demonstrates the high-quality nature of resources such as these – that students could see the practical and pedagogical uses.”

### Peterloo Graphic Novel

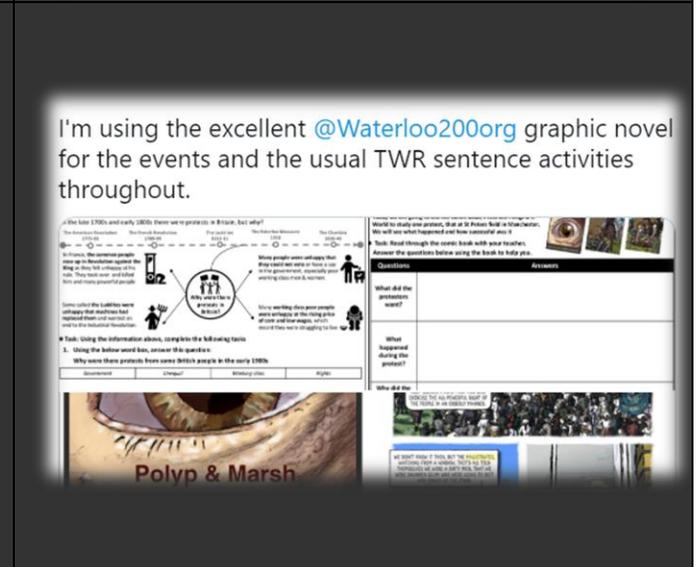
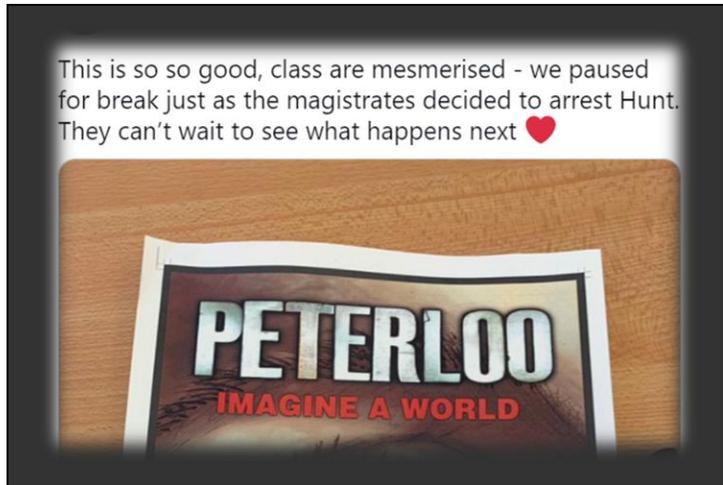
Another innovative outcome of the University of Kent scheme – which came about as a consequence of partnership work with the People’s History Museum, Manchester



Histories, and the Peterloo2019 project – was the creation and dissemination of a schools’ edition of a graphic novel about the Peterloo ‘massacre’ in 1819. Co-authored by Marsh and ‘Polyp’ (the artist whose longer graphic novel about Peterloo was published earlier in the bicentenary year), the graphic novel booklet presents the history of the Manchester protest as seen and recalled from the eyes of a fictional female participant. Titled *Peterloo: Imagine a World*, the work was drawn from a close scrutiny of primary sources from the period, a thorough consideration of overlaps with the material culture of the protest, and how it is currently located within UK history and political science curricula. The publication was made available for free in multiple formats to allow flexible deployment in classrooms, including an online PDF, a paper bundle of copies distributed by the Kent scheme, and redacted versions that could be self-printed. Thousands of copies were distributed to over 550 schools across the UK by December 2020.

The distribution model was adjusted in January 2021 to allow the sending of 36 decks to classes. Besides schools, the cards have been ordered and used in workshops by museum learning teams, and a copy requested as a permanent acquisition by the **National Portrait Gallery**. They featured in 2020/1 in several History teacher training (PGCE) programmes as model resources. As Lizzie Burton, Senior Lecturer in History





Twitter responses and evidence of uptake of the Peterloo: Imagine a World schools' edition.

The Peterloo Graphic Novel referenced primary sources, objects, and linkages across the **Age of Revolution**, with questions specially adapted for classroom use, and a glossary compiled with the assistance of Student Ambassadors. Its impact was reflected not just in the numbers ordered (and visits to the respective webpages and objects on the Age of Revolution and Peterloo2019 websites), but the way the resource was integrated into classroom delivery and extension learning activities that were created by teachers and teacher educators far beyond the core Age of Revolution team. Social media feedback described it as a “fabulous” asset, a “brilliant free resource” and “absolutely amazing resource” for deepening teaching of the period and its connections. Workshops at CPD events and the Historical Association’s annual conference were dedicated to it, and it was a centrepiece of new learning materials, for example: <https://londonhiesig.wordpress.com/interpreting-peterloo/>.

“A POWERFUL AND ENGAGING WAY OF COMMUNICATING”

“ADDED ANOTHER LAYER OF LEARNING FOR DIFFERENTIATION.”

Teacher Feedback, Nov. 2020

## History of Medicine & Military Films

Among the digital resources created by the Kent scheme were ten short educational films, produced by Spark Film, which interrogated key questions and concentrated on objects and breakthroughs in medicine, science, and military history. The process of creating these drew on the collaborative ethos of the scheme, though final outcomes were given focus in catering for some major content coverage opportunities on account of breadth curricula (*Medicine and Warfare Through Time*) which focused on thematic changes through long periods (typically at ages 14-16).



The ten films (available at <https://vimeo.com/ageofrevolution>) included animation (by Bill Thisdell), live action (by Living Historians from Napoleonic British and French re-enactor regiments), in-depth interviews with a wide range of specialists from universities and museums, and cross-institutional participation from a wide array of partners and organisations. They featured in the @BBCArts initiative #MuseumFromHome on 30 April 2020, and although the two military films were delayed by COVID-19 and will be released in the weeks to come, had already garnered over 1,605 views by December 2020. Recording took place at the Old Operating Theatre, the University of Kent, the George Marshall Medical Museum, the National Archives, and Dover Castle.



### INTERVIEWS AND SCRIPTS

DESIGNED AND DELIVERED BY:

- BEN BRADLEY
- JONATHAN BURTON
- AMELIA KINSEY
- BEN MARSH

### EXPERT COMMENTARY

- CHIARA AMBROSIO
- BRENDAN CLARKE
- MICK CRUMPLIN
- SALLY FRAMPTON
- SOPHIE JOHNSON
- CLAIRE JONES
- JULIE MATHIAS
- LOUISE PRICE
- CHARLOTTE SLEIGH

### FILMS PRODUCED AND ANIMATED

THANKS TO:

- SPARK FILM
- BILL THISDELL
- BECKY BEACH

### AND WITH THE KIND PERMISSION OF THE OLD OPERATING THEATRE

- SARAH CORN (DIRECTOR)
- KAREN POWELL (CURATOR & HERB ARCHIVIST)



Workshops in Action

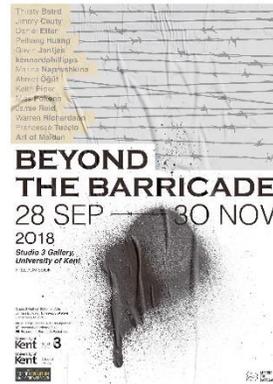


Exhibitions & Workshops

Throughout the project, the Kent team – from research leads to student ambassadors and outreach colleagues – were involved in hands-on workshops and interactions with partner schools, teacher educators (often through the Historical Association), and learning programmes. These ranged from standalone events and school visits (or online workshops from the point that COVID struck in March 2020) to fully-fledged exhibitions.

BEYOND THE BARRICADE (Sep-Nov. 2018)

One of the most exciting events was the “Beyond the Barricade” exhibition and set of installations which were visited by schools at Studio 3 Gallery in Canterbury. Led by MA in Curating student ambassadors



and supported by loans from the Arts Council Collection, the exhibition invited a range of contemporary artists (including Jimmy Cauty, kennardphillipps, Peihang Huang, Miss Pokeno, and Ahmet Ögüt) to reflect on the themes of the **Age of Revolution** and their topicality today. Much of the content and discussion revolved around themes of refugee crisis, student protests, feminism, barricades, borders, and anxiety. Visiting pupils participated in workshops that addressed populism, drama (including student-devised performances within the exhibition space, involving objects, led by Jayne Thompson), history, salons, and a question explored by Marsh in his exhibition essay: was the barricade, ever, as aesthetic phenomenon? Among the exhibition’s highlights were the arrival of the *Aftermath Dislocation Principle* (ADP), a reconstitution of *Bakunin’s Barricade* using recycling materials, and the live creation at the private view of a spray-paint work, *It’s a small world after all* by Thirsty Bstrd.





**THE BOWES MUSEUM EDUCATIONAL WORKSHOPS (2019)**

An exciting partnership was developed with staff and schools in the area of The Bowes Museum (Barnard Castle) through the work of student ambassador Ralph Roberts, who helped to coordinate and support several activities in 2019 and 2020. This culminated not only in the identification of new objects and recording of podcasts for the scheme with curatorial and academic staff, but also the embedding of new workshops within their learning programme: schools and children can now book “Napoleon I, What If?” which supports links to History, SMSC, and Art and Design, with thanks to Julia Dunn (Education Co-ordinator). Other similar events were held in conjunction with Chatham Dockyard, the National Maritime Museum, and Apsley House.



Negatives!

- defeated
- greedy -
- tactics →
- over ambitious.

Positives!

- invader
- Successful Soldier
- planning ahead
- good leader : - France
- persistent -
- change
- trying

1769-1821



**NAPOLEON I, WHAT IF?**  
 Interactive retelling of Napoleon's life story and events which led to the battle of Waterloo in 1815, using the objects collected by John Bowes. Explore what might have happened to Britain if Napoleon I had triumphed. How would the blockade of trade routes impact on British Society? What would Britain look like today?

**KS2/3 Curriculum links:**  
**History** – beyond 1066, local history, John Bowes as a Victorian collector of historical artefacts and souvenirs from the Napoleonic Wars.  
**SMSC** – opportunities for BIG questions and debate linked to current themes.  
**Art and Design** – to improve mastery of techniques using intaglio printing.

## 5. TIMELINES & TESTIMONIES



This is CPD at it's best.  
 @katiehall1979 expertly leading session on Age of Revolutions for @MidlandAT history network. Loads of reading and thinking. Work of @jcarrollhistory @nickdennis @MrsThorne @Counsell\_C all drawn on.

### Teacher Educators

“Many of the students commented on the range of historical figures, including those of women they did not expect to see. All students gained new subject knowledge on a time period the majority were not familiar with also.”

– Lizzie Burton, Lead Tutor PGCE Secondary History

“I am always trying to bridge the gap between school and academic history, making connections and building partnerships; and being able to chat with Ben on social media has been a massive asset to my teaching and practice. Feeling there were historians who really cared about what is happening in schools, and who are open to sharing insight and time, really matters.”

– Will Bailey-Watson, Subject Leader of History PGCE

### Teachers

“The trip to Waterloo was quite the most powerful experience in terms of training I have received in my near 20 year career. It really brought home the power of experiential learning and enthusiastic and knowledgeable speakers.”

– Teacher Fellowship Participant, Waterloo

“Students asked loads of questions which was brilliant- they were keen to learn more about the revolutions and the thinking which underpinned them.”

– Teacher Feedback, Nov. 2020

2017

2018

2019

2020

2021

## TIMELINES

### Inception & ambassador recruitment

Themes & partner development (placements)

30 Teacher Fellowship Scheme (Waterloo)

Workshops (Boves/Canterbury/Manchester)

Beyond the Barricade (Studio 3) & Workshops

### Podcast training & recording begins

Workshops (Bromley/Manchester/Chatham)

### Peterloo Graphic Novel development

Visits: Ironbridge, The New Room, Derby

Peterloo CPD & Workshops (PHM, London)

Visits: Fort George, Rifles (Winchester), PWRR (Dover), Royal Welch

Top Trumps design & play-testing workshops (Birmingham)

Visits: New Lanark, Edinburgh, Durham

Filming of Object Lessons (London & Worcester)

Visits/Workshops: Apsley, NMM, Canterbury

### Top Trumps released & distribution begins

Workshops: GCSE ‘Boot Camps’ (London)

Events: HA Conference, Populism, CPD

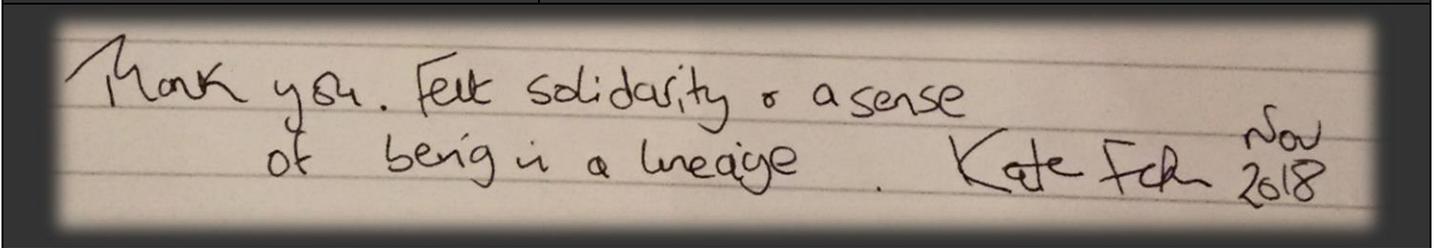
PGCE Workshops (Reading, CCCU)

### Feedback & Impact Case Study collated

Resource Pack (PRONI) development

Filming of Military Sites (Dover)

“The whole course changed my way of thinking about the Age of Revolutions – giving me in depth knowledge and changed my ideas about the historiography.” – *Teacher Fellowship Participant, Waterloo*



“The visual element fills in gaps in the imagination of students – their knowledge of 19th c dress, technology, etc might be minimal and in a book that can’t be conveyed, but in a graphic novel you get it instantly and it helps make the knowledge stick!” – *Teacher Feedback, Nov. 2020*

“The benefit of being in a community of historians with the time to discuss history, and not just in the sense of what should our next assessment be, or improve attainment, but sharing knowledge, pedagogy and humorous insights into historical characters.” – *CPD Participant, Canterbury*



“I think it will really help to engage younger students with Politics and ideas about freedom and equality” – *Teacher Feedback, Nov. 2020*

“The top trumps have found their way into our year eight lessons plans. As starters and plenaries we are going to get the students to play the game, in order to familiarise themselves with key people of the period.



This will then feature later on, as we use the images from the games/poster in our lessons.” – *Teacher Feedback, Nov. 2020*

“Most definitely it has highlighted the important role played by significant women and black leaders.” – *Teacher Feedback, Nov. 2020*

“Just want to say a big thank you for providing such a fantastic looking resource free for schools - I can't wait to get using them in my classroom!” – *Balcarras School, email from teacher*

## Trainee Teachers

“I like the use of the liberty hat. Could give students something to focus on as a representation of the period in a source that touches on so many things. I like the more creative approach, i think it gets students thinking about causation and consequence as it unravels rather than just at the end.” – *CCCU Online PGCE Workshop*



“Prior to the course, my knowledge of the Age of Revolutions was patchy. I had unconnected pockets of history which seemed largely unrelated. The course has joined the piece of the jigsaw together.” – *CPD Participant, Manchester*

“I really liked how it [vaccination film] combined history of medicine with the social history that was happening around it, it was really good for showing what the different arguments/contexts for and against vaccination were. I also thought it had a great use of a mixture of keywords and pictures that came up on screen visually during the video to note where the important parts were. I also really liked the factfile activity after too as it was a really nice opportunity for some independent learning and differentiated work later in the lesson” – *CCCU Online PGCE Workshop*

“I really liked the graphic novel and how unique of a resource it was. Year 8's I teach are fort nite crazy and I feel the style of the graphics would really engage them!” – *CPD Participant*



## School Students

“It was a brilliant day”, “It was amazing, I loved it”, “I learnt an in depth understanding of populism”, “I wish we had more time”, “I loved how we incorporated art in our performance and used the gallery space,” “I enjoyed the devising and the interesting gallery,” – *St. Anselm's Catholic School at Beyond the Barricade, 2018*

“The session in the afternoon they enjoyed, they felt they understood Peterloo and liked the graphic novel. They obviously were interested in where that project is going after their feedback.” – *Buller's Wood School teacher summary, 2019*

“The children wrote their recollections on the back of the flags they'd made earlier – in many instances they were running out of room due to how much they'd remembered!” – *Workshop Student Ambassador, 2019*



## 6. BY THE NUMBERS: BUDGET & IMPACT

### EXPENSES (as of 31 March 2021): £151,466



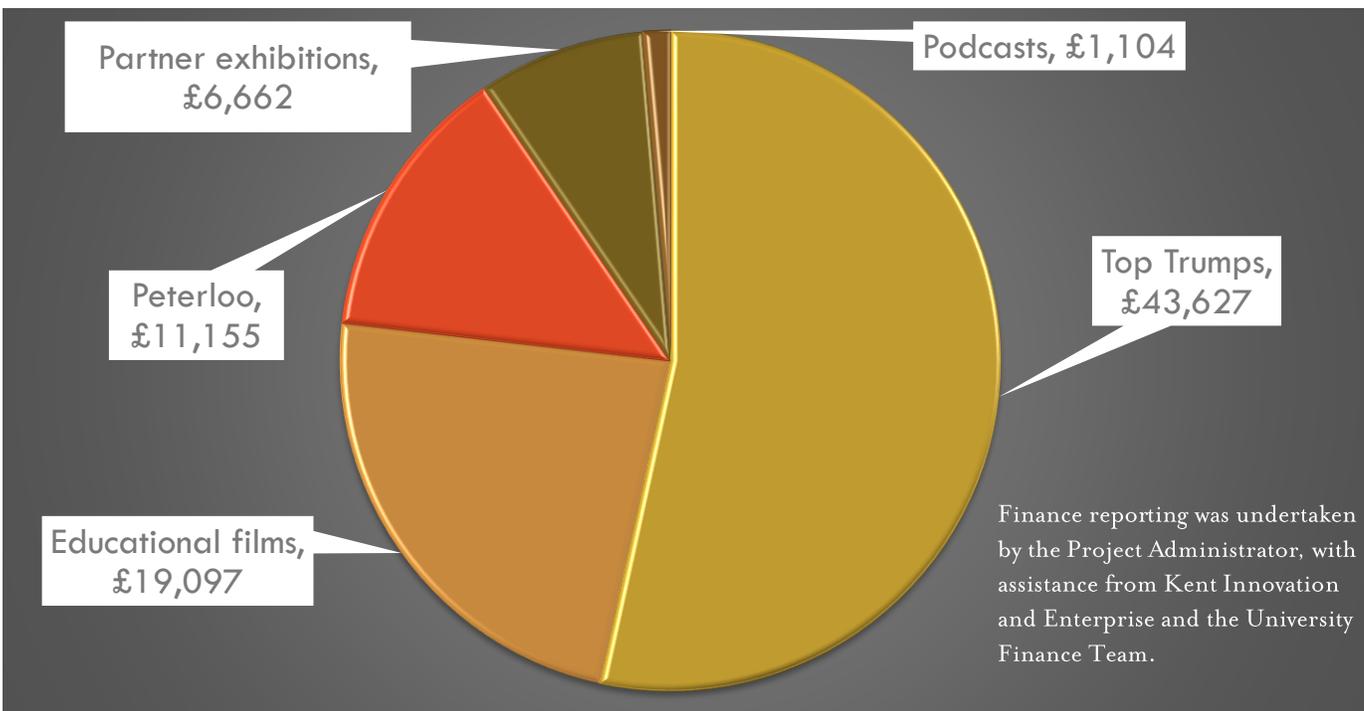
Sub-Contracts	• £72,651
Staff Costs	• £68,960
Travel / Subsistence	• £8,088
Consumables	• £1,169
Miscellaneous	• £598

Note: there is an underspend in the grant in April 2021 which reflects the COVID-19 delay of completion and expenditure for Military Films and PRONI resource packs, and the slower printing and mailing distribution costs of Top Trumps on account of schools being locked down until March 2021. Authorisation from W200 Ltd. has been secured for an extension to allow continuation of distribution, with any grant scheme surplus to be transferred to the legacy phase now under consideration.

### MAIN OUTLAYS

The project paid for the staff time (one day a week) of the project lead Ben Marsh, along with a Grade 5/6 Administrator between 2018 and 2021, and dedicated work packages for additional academic staff teaching buyout and timesheet work for ambassador deployment that did not involve training or skills development (such as postage/distribution).

Sub-contracts were used in step with University commissioning and finance rules to support the completion of project objectives. These therefore ranged from smaller payments for coaches to ferry workshop participants around to major outlays for the design partnership work with the *Winning Moves* Top Trumps company, creatives, filmmakers, animators, and funding to assist museums and learning programmes including The Bowes Museum and The People's History Museum.



Finance reporting was undertaken by the Project Administrator, with assistance from Kent Innovation and Enterprise and the University Finance Team.

## IMPACT

- The project has positively influenced the design and delivery of history teaching across schools and learning programmes in the UK.
- It has stimulated changes to pedagogical practices & networks
- It has supported teachers to diversify curricula and has led to an increased uptake in a subject area which had seen a comparative decline in profile in UK classrooms.



Living Historians filming at Dover Castle

Poster (work in progress) by children at Warden Park school

- Through partnership work and the design, development and distribution of innovative physical and digital resources, thousands of UK students have developed a deeper and more inclusive understanding of revolutionary and comparative history and its relevance to rights, protests, and identities today.

